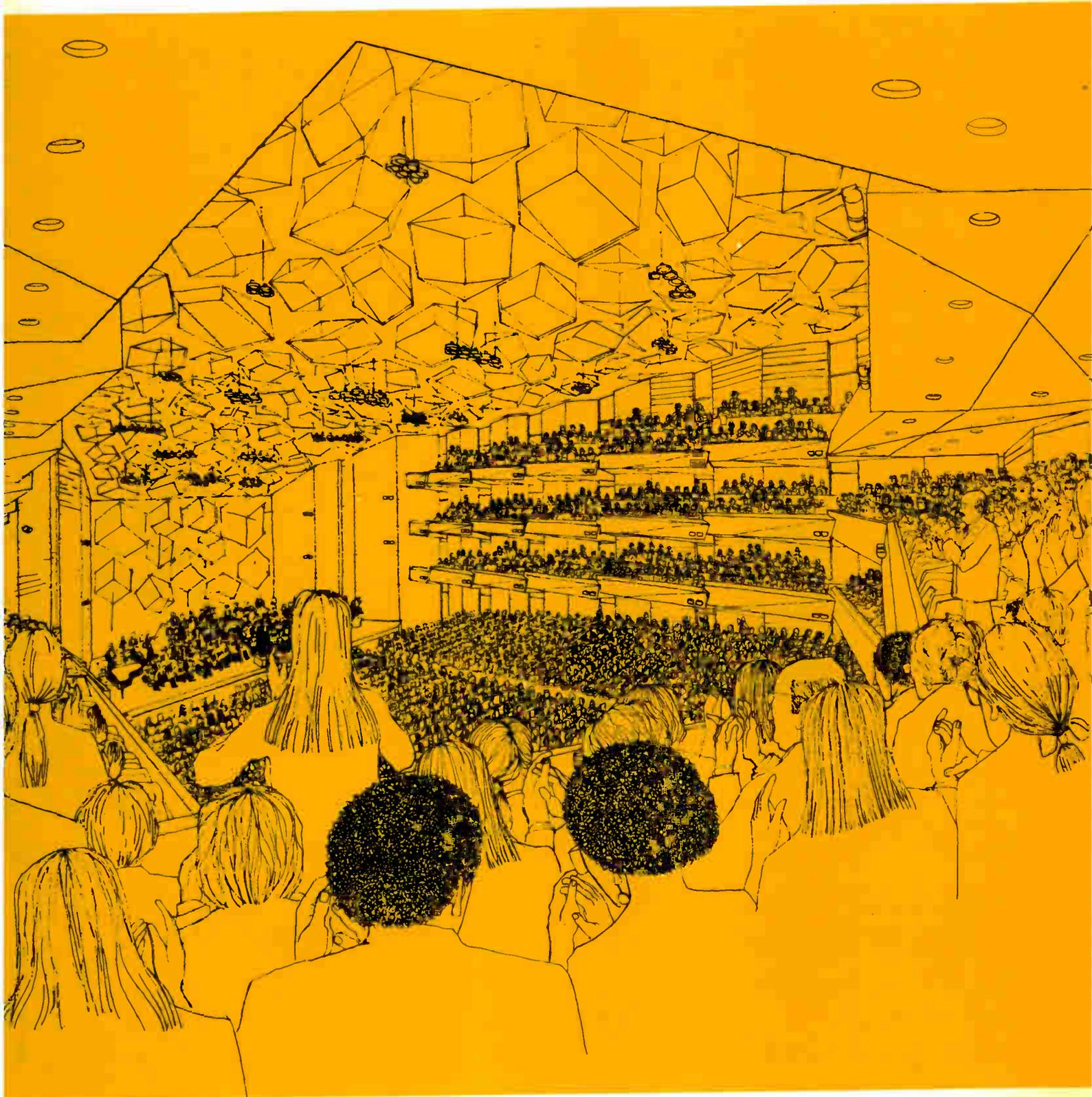


# BMI

THE MANY WORLDS OF MUSIC  
WINTER 1976



*THE BMI WAY: SERVING ALL THE WORLDS OF AMERICAN MUSIC SINCE 1940*

Our cover is an artist's representation of the interior of Orchestra Hall, home of the Minnesota Orchestra in downtown Minneapolis. It was dedicated in 1974.

# BMI

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THE MANY WORLDS OF MUSIC

WINTER 1976

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**The Sound of Jazz on TV** 4  
Writers and their Roots

**BMI and Concert Music** 9  
Serving Composers Since 1940

**Composers in Focus** 15  
Creators of the Most-Programmed  
BMI Works of the '74-'75 Season

**Bicentennial Report** 34

**Songs for All Seasons** 37  
BMI's Million Performance Tunes

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*John Williams (inset) has among his credits: the block-busting 'Jaws,' 'Lost in Space' (left) and Emmy-winning 'Heidi.'*

## The Sound of Jazz on TV

*Jazz-trained Composer Has Become a Major Factor in Scoring for TV*

The jazz-trained composer has become a major factor in scoring for television. A random sampling of any season's fare indicates the high degree of original writing by composers who derive from such a background.

BMI writers are predominant among those who prepare music for TV shows, ranging from dramas, situation comedies, documentaries, TV motion pictures and sports programs.

The names are already familiar to jazz aficionados and increasingly so to people whose interests go beyond the music.

The composers in question cover a wide stylistic range.

All young at heart, they are as contemporary as Tom Scott, as widely respected as Lalo Schifrin and Quincy Jones and as deeply experienced as Billy May, Harry Geller and Earle Hagen, all of whom had their first major musical experiences with first-rate bands—Benny

Goodman, Artie Shaw, Glenn Miller, Tommy Dorsey—during the swinging 1930s.

Moving across the TV schedule for 1975-76, then perusing credits for programs in past years, we come across an abundance of writers who are meaningful in a jazz sense:

Nelson Riddle, trombonist with the Jerry Wald and Tommy Dorsey orchestras and later chief scorer for Frank Sinatra; Shorty Rogers, formerly an influential trumpeter and composer-arranger with the Woody Herman and Stan Kenton bands; and J.J. Johnson, composer-arranger and the trombonist who revolutionized jazz trombone playing in the 1940s.

Until his recent tragic death, Oliver Nelson, recording artist, accomplished reed instrumentalist and writer of music of all kinds, much of it with a jazz flavor, was a man of consequence on the Hollywood scene, having scored numerous TV segments for a variety of shows



*Nelson Riddle music is heard on 'The Man From U.N.C.L.E.' (top), 'Batman' (center) and 'Emergency!'*

and several feature and TV films.

Pete Rugolo, for some time Stan Kenton's chief arranger-composer, has emerged as a heavy in TV and films. In the forefront as well are Benny Golson, composer of such jazz standards as "Whisper Not" and "I Remember Clifford" and saxophonist and group leader; Billy Byers, composer-arranger-trombonist who first surfaced with the Georgie Auld and Benny Goodman bands over 20 years ago; and Harry Betts, ex-Charlie Barnet, Stan Kenton and Harry James trombonist turned composer and arranger.

John Williams and Pat Williams, both spawned on jazz, are strongly represented in TV schedules of the past few seasons. Gil Melle, first known as a saxophonist and group leader, certainly must be mentioned in any story documenting the activity of writers with roots in jazz. Still another man to be noted, Dave Grusin, increasingly is a factor in the industry.

George Roumanis, bassist and arranger for Les Brown, Maynard Ferguson and Claude Thornhill, then contributor to the libraries of Count Basie, Stan Kenton and Woody Herman before moving West from New York, is a man of many TV credits.

Composer of the music for the now world-famous "N.Y. Export: Opus Jazz," danced around the world by Jerome Robbins' Ballet U.S.A., and other companies as well, Robert Prince, vibraphonist and writer of music with a great suggestion of jazz interest, is another transplanted New Yorker who has taken hold in California.

The list of TV writers with roots in jazz extends to Kenyon Hopkins, one-time arranger and composer for Benny Goodman, Glenn Miller and Tommy Dorsey; Pete Candoli, who came to fame as trumpet soloist with Woody Herman's First Herd and also played with

*Earle Hagen has provided music for such shows as 'I Spy' (top), 'Mod Squad' (center) and 'Movin' On' (bottom).*



Charlie Barnet, Stan Kenton and Benny Goodman, among others; John Parker, who began his career playing trumpet with Benny Goodman; Joseph Mullenbore, an arranger for the Bunny Berigan and Mal Hallett bands in the 1930s; Marl Young, pianist with Fletcher Henderson and Cab Calloway in the 1940s; and Hugo Montenegro, who includes among his credits, scores for the Benny Goodman and Red Nichols bands.

Certainly of equal consequence are Charles Fox, a composer and arranger with a long-time interest in jazz who once spent time studying with leading jazz teacher Lennie Tristano; Fred Karlin, another former Benny Goodman staff writer; Jack Elliott, a man of many interests who worked as a jazz pianist in the 1950s; and Duane Tatro, former Stan Kenton instrumentalist and composer who has made jazz albums of his own.

Other notables of the jazz persuasion include Ian Bernard, ex-Tommy Dorsey and Freddie Slack sideman; Dick Clements, who has written for the Buddy Rich and Stan Kenton bands; Stu Phillips, among other things a jazz arranger and composer and musical director for singer Chris Connor before moving to Holly-

wood; Robert Drasnin, ex-Les Brown and Tommy Dorsey reed man; Charlie Albertine, who played and/or wrote for the Les Elgart and Sauter Finegan orchestras; and Dave Brubeck, whose credentials are known to almost everyone.

The coming of jazz orientated music to television was not an overnight matter. The first indication of change came in motion pictures. The late Leith Stevens made small inroads in the 1940s with an RKO picture titled *Syncopation*, and then pioneered the jazz trend in such films in the 1950s as *The Wild Ones*.

Film makers had broadened the base of their subject matter, involving themselves more deeply in social problem areas. Rather than resort to traditional Europe-influenced scoring, they turned to modern writers, many of whom were strongly versed in jazz.

Elmer Bernstein, still enormously active in both TV and motion pictures, was another composer primarily responsible for triggering the interest in jazz. He scored *Man With a Golden Arm*, a revealing essay on drug addiction, and offered music that was most consonant with what transpired on the screen.

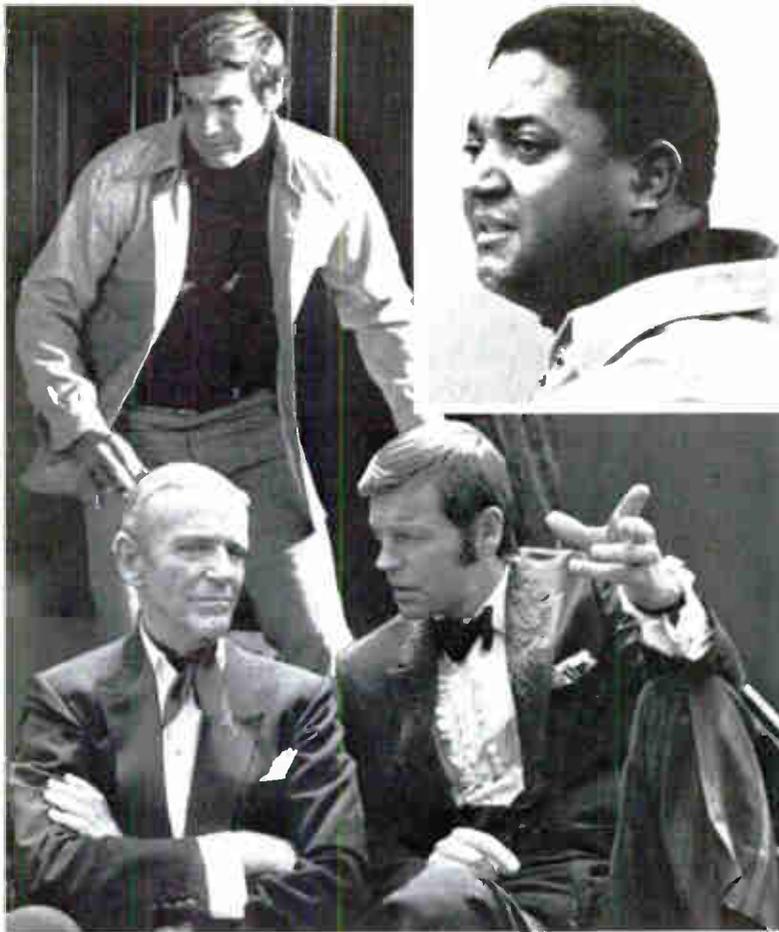


Pat Williams music credits: 'Streets of San Francisco' (top left) and 'The Bob Newhart Show' (bottom left) and 'The Mary Tyler Moore Show' is shown at bottom right.

Lalo Schifrin brings musical identity to several series. These include the ever-popular 'Mission: Impossible' (top) and 'Mannix' (bottom left), 'Petrocelli' (on right).



*Oliver Nelson scores have added dimension to 'Six Million Dollar Man' (top) and 'It Takes a Thief.'*



*Jack Elliott has written music for 'The Rookies' (top) and 'Barney Miller' (center) and 'S.W.A.T.' (on right).*



*Quincy Jones is responsible for the theme music heard on two top series: 'Ironside' (top), 'Sanford and Son.'*

A strong beginning had been made. Above and beyond their real-life content and contemporary relevance, important films in the 1950s had in common scores which did not merely accompany action and remain unobtrusive, as did most traditional film backgrounds. The meaning of scenes was expressed in new depth by music that spoke out strongly, often boldly, while emphasizing continuity and bringing added dimension to the visual.

Most significant, the music was natively American, reflective of roots within our heritage—a compounding of jazz elements by composers and players on intimate terms with our own forms.

Through the 1950s and 1960s and into the 1970s, the Americanization of music for TV and films has continued, with BMI writers doing the lion's share in bringing it all back home.

## The TV Box Score

*Through the years, the lion's share of music for TV has been created by BMI affiliates—here's the run down.*

### CHARLES ALBERTINE

Hazel, Days of Our Lives, Grindel, Gidget

### IAN BERNARD

Laugh-In

### ELMER BERNSTEIN

The Rookies, Owen Marshall, Ellery Queen

### HARRY BETTS

The Saturday Night Movie

### DAVE BRUBECK

Mr. Broadway

### BILLY BYERS

Streets of San Francisco

### PETE CANDOLI

The Cara Williams Show, Honey West

### DICK CLEMENTS

The Invisible Man

### ROBERT DRASNIN

Cannon

### JACK ELLIOTT

The New Dick Van Dyke Show, The Good Life, The Funny Side, Banacek, The Rookies, Police Story, Get Christie Love, The Montefuscos, S.W.A.T., Barney Miller, Big Eddie

### CHARLES FOX

Love American Style, NFL Football, Happy Days

### HARRY GELLER

Baileys of Balboa, The Patty Duke Show, Gunsmoke, Wild, Wild West, The New People, The Odd Couple, Hawaii Five-O, Mission: Impossible, Arnie

### BENNY GOLSON

Room 222, The Partridge Family, Mission: Impossible, Mannix, M\*A\*S\*H

### DAVE GRUSIN

Good Times, Maude, Baretta

### EARLE HAGEN

The Bill Dana Show, The Andy Griffith Show, The Dick Van Dyke Show, Gomer Pyle, I Spy, That Girl, Guns of Will Sonnet, Accidental Family, Mod Squad, The New People, Mayberry RFD, Doc Elliot, The New Perry Mason Show, Movin' On, Big Eddie

### KENYON HOPKINS

Baileys of Balboa, Hawk, The Reporter

### J.J. JOHNSON

Barefoot in the Park, The Bold Ones

### QUINCY JONES

The Bill Cosby Show, Ironside, Sanford & Son

### FRED KARLIN

The Autobiography of Miss Jane Pittman

### BILLY MAY

The Green Hornet, Mod Squad, Emergency!

### GIL MELLE

The Bold Ones, Four in One, Columbo, Night Gallery, The Six Million Dollar Man, The Night Stalker

### HUGO MONTENEGRO

The Partridge Family

### JOSEPH MULLENDORE

Felony Squad, Star Trek, Lancer

### OLIVER NELSON

Ironside, It Takes a Thief, The Name of the Game, Matt Lincoln, Night Gallery, Longstreet, Police Story, The Six Million Dollar Man

### JOHN PARKER

Medical Center, Gunsmoke, Cannon, Mannix

### STU PHILLIPS

The Donna Reed Show, The Monkees, McCloud, Switch

### ROBERT PRINCE

The Name of the Game, The Virginian, The Bold Ones, Matt Lincoln, Mission: Impossible, Anna and the King, Ghost Story, Ironside

### NELSON RIDDLE

The Rogues, Profiles in Courage, The Wackiest Ship in the Army, Batman, The Man from U.N.C.L.E., The Most Deadly Game, The D.A., The Julie Andrews Hour, Emergency!, Medical Center, Mobile One

### SHORTY ROGERS

Temperatures Rising, The Paul Lynde Show, New Temperatures Rising

### GEORGE ROUMANIS

Mannix, Medical Center, Hawkins, Police Woman, Movin' On, The Manhunter, Cannon

### PETE RUGOLO

The Fugitive, 90 Bristol Court, Many Happy Returns, Run For Your Life, Felony Squad, The Bold Ones, Alias Smith & Jones, Cool Million, Touch of Grace

### LALO SCHIFRIN

Mission: Impossible, T.H.E. Cat, 90 Bristol Court, Mannix, Medical Center, The Young Lawyers, The Partners, The Sixth Sense, Planet of the Apes, Petrocelli, Starsky and Hutch, Bronk

### TOM SCOTT

Baretta

### LEITH STEVENS

Mr. Novak, Big Valley, Voyage to the Bottom of the Sea, Lancer, Legend of Custer, Daniel Boone

### DUANE TATRO

The FBI, Cade's Country, Mannix, M\*A\*S\*H, Mission: Impossible, Banyon, Streets of San Francisco, The Manhunter, Cannon

### JOHN WILLIAMS

Kraft Suspense Theater, Gilligan's Island, Bob Hope's Chrysler Theater, Lost in Space, Convoy, Time Tunnel, Land of the Giants

### PAT WILLIAMS

The Mary Tyler Moore Show, Mannix, The Bob Newhart Show, Streets of San Francisco, The ABC Suspense Movie, Friends and Lovers, Doc

### MARL YOUNG

Here's Lucy

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# BMI & CONCERT MUSIC

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*Serving composers since 1940*



# BMI and Concert Music

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*Many American Concert Composers Have Chosen BMI to Administer Their Public Performance Rights. Their Contribution to American Cultural Life Has Enriched All of Us.*

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On a winter's day in 1937 what had been described as the "Age of Innocence" of the American composer came to an end. Its demise was quietly marked when some 48 composers gathered in New York City to discuss a mutual concern: how to obtain fair remuneration for the writer of concert music.

One major problem was the inability of the composer of serious music to benefit materially from the public performance of his works.

Within a year of the historic meeting, the formation of the American Composers Alliance (ACA) marked a determination to face and solve the inequities.

It was in 1940 that composer Aaron Copland, then president of ACA, noted that he had "tried in vain to obtain . . . genuine consideration of the needs and problems of composers of serious music."

*Variety* (12/4/40) explained where the difficulty lay, reporting that the reluctance to involve the serious composer in the collection and distribution of income from radio broadcasts and other sources was due "largely to the anticipation of a large kickback from women's clubs and musical organizations which, it was feared, might charge that . . . imposing a fee tended to stifle the development of audiences for serious music in America."

The argument was an old one, having also been heard concerning other types of American music, including Country, "race," as rhythm and blues was once known, and jazz. Along with concert music, these were genuine expressions of native musical creativity.

## VITAL NEW FORCE

A vital new force made itself felt when BMI opened its doors in 1940.

A number of the people involved in forming BMI were aware that a vast reservoir of American writing talent existed; it was untapped and virtually unheard.

"The United States," BMI noted in 1940, "has long been unduly modest in matters of the arts. At present, we are one of the most musical nations of the world. The most vital, most original music that is being written today is American music."

It was obvious BMI believed that there were many more than the 1,100 writers of music who participated in the 1940 distribution of performing rights license fees. In the future lay a time when over 50,000 American writers would license their music in the United States and over 30,000 of them would be affiliated with BMI.

Established as a non-profit making music performing rights licensing body, BMI continues to distribute all monies, except for operating expenses and a necessary reserve, to its affiliated writers and publishers. Included in this distribution are foreign copyright owners subject to reciprocal agreements with licensing societies around the world.

Dedicated to the support and encouragement of all the many worlds of music, BMI management and personnel began in 1940 to champion the cause of the unheard, unpaid serious composer.

Beside that which was current and popular, the early BMI repertoire reflected an amazingly wide variety of music offerings, something for every taste. Seminal figures like Henry Cowell, Wallingford Riegger, Jimmie Rodgers, the famed Singing Brakeman, Jelly Roll Morton and King Oliver, jazz giants, were represented.

Through early agreements with various publishing companies, BMI also licensed works of international figures in the U.S. These included Franz Lehar, Emerich Kalman, Oscar Straus, Giacomo Puccini, Ottorino Respighi, Hugo Wolf, Ernesto Lecuona and Heitor Villa-Lobos.

Among BMI's first activities were a number of projects aimed at encouraging the wider use of its own growing repertoire of serious music as well as works

in the public domain, encompassing music written prior to the 20th century.

In its first year, BMI established a pattern of support for concert music, sponsoring the first of many concerts to come. On March 13, 1941, a program featuring a variety of works by Otto Cesana was presented at New York's Town Hall. Included were "Concerto for Piano and Orchestra" and "Symphony in Swing," performed by a 17-piece orchestra under the composer's baton.

The BMI script department, headed by Russell Sanjek, developed concert programs and material, which was sent to all radio station licensees and to educational institutions. A record-buying service was initiated, to aid stations in remote areas, where recordings of symphonic works were not readily available.

With the wide proliferation of radio stations following the end of World War II, BMI sensed the need for practical advice to newcomers to broadcasting. A model station music library was set up at BMI's New York headquarters, where programming conferences, which included particular attention to concert music, were conducted.

#### AMERICAN COMPOSERS ALLIANCE

Concurrent with BMI progress, the American Composers Alliance was, during its early years, promoting the cause of the American composer. It provided service in the areas of copyrighting, licensing, contracts, legal advice and other matters on behalf of its members.

In 1944 ACA became formally associated with BMI and continues functioning productively for its members, most notably as a collection agency.

In recent years, this structure has changed. ACA members have become directly affiliated with BMI and ACA has stepped primarily into the publishing area to promote its composers.

ACA early offered its Facsimile Edition, a service for composers. Music was gathered and printed. Scores and parts could be purchased or rented by the public.

Too, the ACA Library was instituted. This collection of unpublished works running into the thousands included chamber, piano, vocal, choral and orchestral works. There was also an extensive assemblage of orchestra scores and parts available on a rental basis to conductors throughout the country.

This ACA Library was located for some time in BMI's New York headquarters but was moved to ACA's offices when those facilities were expanded.

#### HVERLIN

The appointment of Carl Haverlin as BMI's first paid president in 1947 proved to be an event of inestimable import to the composer of concert music and, indeed, to composers of all the many worlds of music.

Haverlin came to his task with an interest in music that ranged far and wide. He was devoted to all manifestations of the contemporary American idiom. Under his guidance, the work of BMI took on new vigor, all to the benefit of the cultural community and the country at large, as well as to American writers.

When it became clear that the terms "serious" and "classical" often drove away as much of a potential audience as it attracted, BMI began to use the descriptive "concert music" in referring to such works, and encouraged its general use. The immediate aim was to

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*Haverlin was devoted to all manifestations of the contemporary American idiom. Under his guidance, the work of BMI took on new vigor.*

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make all types of music accessible. To implement this plan a Special Projects department was set up under Russell Sanjek. Its work included public service and public relations activities; much in the concert field.

The new division offered a variety of concert programming aids. To radio stations went the "Concert Pin-up Sheet." This was a monthly listing of current and choice new long-playing records of BMI-licensed works and those in the public domain. Stations received a "Pronunciation Guide," a helpful brochure defining musical terms and providing the precise pronunciation of all difficult names and musical expressions. The guide added biographical information on composers.

A script series, "Your Concert Hall," on composers, covering their backgrounds and works was offered and "Today in Music," a daily program feature, reviewed musical history and offered information on birthdays, significant happenings of past years and centuries, etc.

#### ASSOCIATED MUSIC PUBLISHERS

*Variety* reported in 1947 that BMI "further consolidated its position in the concert field" with the purchase of Associated Music Publishers, an organization with which it had been affiliated since 1940. Absorbing the company's deficits in a completely altruistic gesture, BMI enlarged its scope and activities. Years later as its operation became fully viable, BMI sold all its interest in AMP.

The BMI link with AMP led to important agreements with several distinguished foreign publishing firms, among them B. Schott Sohne, Universal Edition, Bote and Bock (Berlin), Breitkopf & Hartel, Ludwig

Doblinger (Vienna) and Enoch & Cie (Paris). Through these firms, BMI came to license some or all of the works of such leading European composers as Georges Auric, Alban Berg, Carl Orff, Jean Sibelius, Paul Hindemith, Ernst Krenek, Richard Strauss, Igor Stravinsky, Darius Milhaud, Erik Satie, Arnold Schoenberg, Anton Webern and Manuel De Falla. Through the years, BMI's association with AMP, too, has led to the licensing of the music of some of today's most imaginative composers, among them Pierre Boulez, Luciano Berio, Karlheinz Stockhausen, Hans Werner Henze, Michael Tippett, Wolfgang Fortner and Karl-Berger Blomdahl.

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*In 1950, BMI took stock of its activities in the concert field and moved into a program aimed at encouraging America's young composers.*

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In addition to the various European publishing houses with which BMI became directly involved via AMP, it also, through its history, affiliated such important European firms as G. Ricordi (Milan), Goeck Verlag (Munich) as well as major American publishers. These were E.B. Marks Music Corp., Continuo Music Press, Deshon (Belwin Mills), British Fairfield Publications (Novello), C.F. Peters Corp., Colfranc Music Publications, Ione Press (G. Schirmer, Inc.), Joshua Corp., Malcolm Music, Ltd., New Music Edition, Peer International Corp., Rongwen Music and Merion Music.

While strengthening its repertoire in the field of European music, BMI through AMP did not neglect its dedication to the American composer and added important figures as Norman Dello Joio, Roy Harris, Walter Piston, Gunther Schuller, William Schuman, Elliott Carter and Ben Weber to its roster.

BMI early began to fashion agreements with foreign performing rights licensing societies, a most significant step in the development and the strengthening of the concert music repertoire.

Prior to 1950 an international cartel excluded BMI from entering into agreements with foreign performing rights societies. As a result of an action brought by the Department of Justice, those restrictions were lifted and, in 1950, BMI became engaged in the foreign performing rights field, protecting the interests of its writers and publishers and those of foreign copyright holders here in the U.S.

Today, BMI has agreements with 34 foreign societies, a protective web that virtually circles the globe, and new agreements are constantly being negotiated.

With its entry into this field, BMI records show that royalty payments from abroad amounted to less than \$100,000 annually. Today, the figure is in the millions and payments to foreign societies have grown in like proportion.

Compositions of foreign origin are now submitted to the BMI repertoire at the rate of 5,000-6,000 per year in all areas. This represents something like 17 per cent of all titles cleared by BMI.

With the close of its first decade in 1950, BMI took stock of its activities in the concert field and moved into a program aimed at encouraging young composers, the future of music.

"For one hundred years," Carl Haverlin said, "people in this country have been urging that something be done for good music."

#### STUDENT COMPOSERS

BMI began the work by inviting a group of composers and educators to a Chicago meeting to devise a plan. The result of these deliberations was the BMI Awards to Student Composers, which made its initial presentations in 1951.

Since that first competition, the awards have stimulated the creativity of young composers, providing them with a tangible incentive at a critical time of their development. The program has won ever-increasing support from American and international figures in music and education.

To date, the program has singled out over 200 young people. Now under the auspices of BMI's Concert Music Department, the program was initially directed by Russell Sanjek, with technical supervision later on by Ulysses Kay. Composer William Schuman is project chairman.

The judging panel differs from year to year but always includes a distinguished sampling of composers, educators, music critics and editors. Elliott Carter, Henry Cowell and Peggy Glanville-Hicks were among the original judges. From among the ranks of the student composers have emerged five Pulitzer Prize-winners: George Crumb, Mario Davidovsky, Donald Martino and Charles Wuorinen. In all, BMI represents the performing rights of 17 Pulitzer Prize-recipients, including Leslie Bassett, Jerry Bock and Sheldon Harnick, Elliott Carter, Norman Dello Joio, Karel Husa, Charles Ives, Leon Kirchner, Walter Piston, Quincy Porter, William Schuman, Roger Sessions and Robert Ward.

A survey of the entries, which have increased annually, shows that the young composers have generally paralleled musical developments through the past quarter century. Fully aware of current trends, the program has recently been broadened to include tape entries.

## CONCERT MUSIC U.S.A.

In 1951, BMI's Special Projects department launched a unique publication, an annual entitled "Concert Music, U.S.A." It was a survey of concert music activity and a yearly reminder of the growing popularity of concert music across the nation. Eye-catching statistics in the first edition, for instance, included the fact that in 1952, Americans would spend more money on concert music than on baseball. Here was the fact that some 20,000,000 pupils in 163,000 schools were actively engaged in studying concert music; that there were 500,000 members in 5,400 functioning music clubs; that there were 80 opera companies located in 19 states; that the sales of musical instruments had tripled in the previous 10 years.

Most important, perhaps, was the indication that radio stations across the land were finding that there was a demand for concert music broadcasts. The product of the concert hall was undeniably a viable and commercial broadcast commodity.

Each year, "Concert Music, U.S.A." celebrated the growing strength and popularity of concert music offering pertinent facts and important statistics. Increasing sales of LP records were documented, the rise of music publications and concert music publishers stressed. The BMI brochure, which was widely distributed and quoted, was the first such compilation of this overview of the concert music field, the first material to underscore the tremendous potential of concert music.

In 1951, too, Special Projects, in collaboration with WNEW, New York, developed the "Benny Goodman Music Festival." This was a series of 26 weekly radio programs featuring the famed clarinetist. The hour-long programs offered his commentary on concert music selections, readily available to station libraries.

Made available to subscribing stations nationwide, the programs presented concert music in more relaxed, informal circumstances than usual. They helped to bridge the yawning gap between popular and jazz fans and concert music advocates.

### MATERIAL SUPPORT

It was on October 21, 1952, that BMI lent additional material support to concert music. Conductor Leopold Stokowski, meeting with representatives of various groups and societies interested in fostering American music, offered his services.

Among those gathered in the board room of the Ford Foundation that day was Carl Haverlin. He pledged support immediately and was the only individual to do so on that occasion.

Within a week, the first of two concerts sponsored by BMI and ACA took place at New York's Museum of Modern Art.

The first, October 26, featured works by Henry Cowell, Ulysses Kay, John Lessard, Wallingford Riegger and Alan Hovhaness. The second, the following evening, broke new ground in featuring electronic works by Vladimir Ussachevsky and Otto Luening. Music by Lou Harrison, Elliott Carter and Ben Weber also was heard.

Howard Taubman, writing in *The New York Times* grasped the import of the presentation:

"There have been other concerts devoted to contemporary music and Mr. Stokowski himself has an honorable record in espousing the cause of the living composer. What makes this new undertaking of more

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*Each year, 'Concert Music U.S.A.' celebrated the growing strength and popularity of concert music offering pertinent facts and statistics.*

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than passing interest is that it may be the start of a concerted effort by various organizations concerned with the support of the music of our own time to hammer out a united approach."

BMI offered backing for additional concerts at the Museum and, in the winter of 1952, co-sponsored the "Music in the Making" series at New York's Cooper Union.

A showcase of the diversity of music being written, the series, under conductor David Broekman, presented works by John Cage, Kenyon Hopkins, Pierre Boulez, Morton Feldman, Otto Luening, Henry Cowell, Alan Hovhaness, Roger Sessions and Wallingford Riegger.

The following year BMI reached across our northern border and in collaboration with BMI Canada Limited presented the first full concert of Canadian music heard in New York, or elsewhere outside that country.

That evening, October 16, 1953, the audience at the sold out Carnegie Hall concert included representatives of 60 United Nations delegations, 33 members of the consulate corps and a number of members of the Canadian Parliament who, along with several cabinet ministers, came from Ottawa. For this prestigious gathering, Leopold Stokowski conducted works by Colin McPhee, Pierre Mercure, Alexander Brott, Francois Morel, Godfrey Ridout and Healey Willan.

Carl Haverlin, chairman of the concert committee, saw the occasion as "but another step in expanding the boundaries of a great nation's music." Maestro Stokowski predicted with great precision that the concert would "lead to future hearings of music from those countries which we have perhaps not thought of as musically prolific."

## MORE ON ACA

Through the 40s and into the 50s ACA and BMI shared a common concern for the composer and, in 1951, this was given new impetus when Oliver Daniel, formerly a producer-director at CBS, took over the management of ACA.

Daniel, who would eventually come to BMI in 1954 to head its new Concert Music Department when this activity required increasing attention, sparked a new variety of ACA programs.

A bulletin documenting the activities of ACA members and other composers was issued on a regular basis. The Laurel Leaf Award "for distinguished service to contemporary American music" became an annual ACA offering. Jack Benny, Martha Graham, Carl Haverlin, Robert Whitney, the Juilliard String Quartet and Thor Johnson are among the recipients.

The development of the long-playing record opened new possibilities. Much hither-to unrecorded music of leading composers could become available. Daniel, working with BMI's Russell Sanjek and Robert Sour generated recording projects of contemporary concert music on major labels.

The value of recordings in promoting and proliferating a composer's works was evident and in 1955, ACA and the American Musical Associates formed Composers Recordings, Inc. CRI led the van by releasing the first recordings of important works by Charles Ives.

In 1955, too, ACA initiated its own program on New York's WNYC and, with cooperation from the Alice M. Ditson Fund, developed a CBS radio series, "20th Century Concert Hall." *Newsweek* noted that the presentation of a repertoire that was two-thirds contemporary music made the programs "a rare thing for radio network."

## CONCERT MUSIC DEPARTMENT

With the growing scope of BMI's concert music catalogue, the establishment of a Concert Music Department within the organization was a natural step. This took place in 1954 and the division was headed by Oliver Daniel, late of ACA.

Daniel had been instrumental in bringing Charles Ives into ACA and later brought his estate to BMI. In constant and personal contact with those in the music community Daniel, over the next two decades, was to shepherd dozens of outstanding contemporary composers into the BMI fold. The list includes Milton Babbitt, Leslie Bassett, William Bolcom, Earle Brown, George Crumb, Mario Davidovsky, Alvin Etler, Gene Gutche, Lou Harrison, Alan Hovhaness, Ulysses Kay, Harry Partch, William Schuman, Roger Sessions, Edgar Varèse and Charles Wuorinen.

The department prepares and continually updates brochures on individual composer affiliates. Each contains a biography, a discography and a listing of the composer's works indicating instrumentation, time duration and publisher.

To date, over 125 such brochures have been issued and they are available upon request. Available, too, is a catalogue in which all pertinent information concerning thousands of orchestral works is provided. This has proven invaluable to conductors and program

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*BMI's dedication to the concert composer cause continued; the ensuing presidencies of Judge Robert J. Burton, Robert Sour and Edward M. Cramer continuing the Carl Haverlin tradition.*

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planners, as have similar booklets on operas, ballets and musicals.

Through the 50s, the decade of the 60s and into the 70s, BMI's dedication to the cause of the concert composer continued; the ensuing presidencies of Judge Robert Burton, Robert Sour and Edward M. Cramer continuing the Haverlin dedication.

Licensing, of course, is the surest method of guaranteeing that the BMI-affiliate will be justly recompensed for the use of his music. In addition, licensing provides a valuable service to the music user, making BMI's vast repertoire available on a contractual basis.

In the field of concert music, BMI secures the programs of symphony orchestras, concert and recital halls, etc. to ascertain actual performances of works by BMI-affiliates and subsequent payment. This is just one of the areas of responsibility of James G. Roy, assistant to Oliver Daniel.

Since the establishment of the Concert Music Department, BMI has become an active force in the American Symphony Orchestra League, the Federation of Music Clubs, the National Commission of UNESCO, the International Music Council of the United States and the American Music Center—all toward furthering the cause of concert music and, most particularly, the contemporary composer.

Here in 1976, the work having been done with steadfast devotion over a quarter century and more, BMI president Edward M. Cramer can proudly state:

"Look at the record. We've been championing the cause of concert music and the American composer since 1940. We will continue to do so in every way possible."

# last season's most performed BMI concert composers



# Composers in Focus

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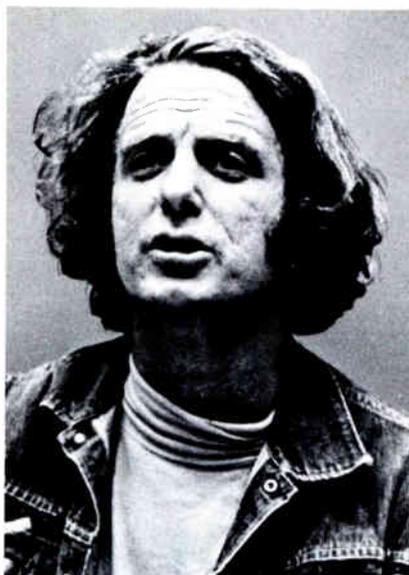
*In the '74-'75 Concert Season, Programs Show That the Creations of These BMI-affiliates Were the Most Widely Performed in the Nation's Concert Halls*

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**DAVID AMRAM:** The music is the man who creates it, and in David Amram's case, this equation is particularly applicable. The man is continuously open to experience, has an extraordinary generosity of spirit and transcends categories. He is uniquely himself. Amram's music is also affirmatively, spaciouly personal. As composer-critic William Flanagan has pointed out, Amram writes "in a generally contemporary idiom, untouched by the dictates of stylish fashion."

Amram also possesses energy and ideas in generous amounts. He is remarkably prolific, having composed many chamber works, a wind symphony, cantatas, operas and scores for both plays and films. In the theater, he has written music for more than 30 productions of the New York Shakespeare Festival. He has been musical director for the Phoenix Theater and for the Lincoln Center Repertory Theater during its first two years. His film credits include *Splendor in the Grass*, *The Manchurian Candidate*, *Pull My Daisy* and *The Arrangement*.

This exemplification of the life force through music was born in Philadelphia on November 17, 1930. At seven, Amram started on piano and went on to trumpet and French horn. He attended the Oberlin Conservatory of Music and George Washington University (where he was graduated with a B.A. in European history). After a stay in the Army (1952-54), during which he played with the 7th Army Symphony, Amram studied at the Manhattan School of Music. He also has had ex-



tensive experience as a jazz musician, having worked with, among others, Charles Mingus and Oscar Pettiford, and with his own group. Jazz, Amram has emphasized, changed his life. "It made me think of all composition as a sort of improvisation."

It is to be noted, as well, that through the years, Amram has developed a philosophy. "Music is one world," he repeatedly declares, with typical fervor. And he proceeds to live it by remaining involved in multiple areas. Being part of the jazz, folk, concert music, opera, theater and motion picture scene, he is able to create works that derive character, shape and substance from these sources that keep him changing, renewing himself.

Daniel Webster, *The Philadelphia*

*Inquirer* music critic, says: "Amram sees no conflict between his roles as folk singer, guitarist, jazz horn player, conductor and composer."

He merely does what feels right to him.

It is as important to Amram to be composer-in-residence with the New York Philharmonic—as he was during the 1966-67 season—as it is to write the score for the film *The Manchurian Candidate*, or make his comment through his autobiography, *Vibrations: The Adventures and Musical Times of David Amram* (Viking-Compass), or play a club with a jazz group.

Lately, Amram has become particularly fascinated with folk materials of various cultures, notably those of the American Indian. Musical elements out of the Indian culture play a dominant role in the orchestral piece he has written, in celebration of the Bicentennial, for the Philadelphia Orchestra.

Ira Mayer, writing in *Record World*, recently commented: "Making people aware of his musical abilities, and of his attempts to bridge the gaps among various audiences' tastes are now among Amram's top priorities."

In addition, *The Toronto Star's* Tom Harpur has pointed out: "Amram sees himself as a new kind of missionary.

"Equally at home on the podium, conducting youth concerts with the Toronto, Winnipeg or Brooklyn symphony orchestras, 'jamming' with the . . . top jazz artists, or performing at

the Mariposa Folk Music Festival, Amram believes that music runs closer to the heart of true religion than any other form of human communication.

"That's why, at the close of every concert he conducts these days, he involves the whole audience in creating music themselves."

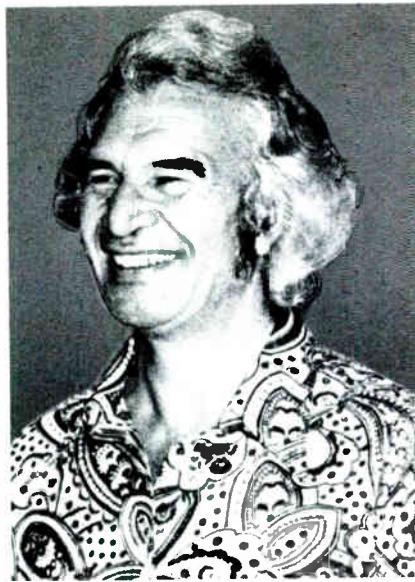
Amram explains: "We must get back to the idea of music as something everyone can participate in. It's a way of getting back to our spiritual roots. I want to show . . . that music can be shared . . . by all without losing high standards in any way."

Tomorrow, who knows what will interest him. Until something strikes his fancy, Amram keeps traveling around, endeavoring to learn more about himself and music. He writes in various forms to document his feelings and experiences. And always with enthusiasm.

**DAVE BRUBECK:** He is most widely acknowledged as a pianist, group leader and influence on the jazz community. Being on intimate terms with each aspect of his musical activity helps bring the man into focus. But certainly nothing is more revealing than his compositions, which cover a wide range. They speak well for him and document his position and many interests.

Brubeck was born in Concord, Calif., in 1920. He made his first try at playing the piano when he was four years old. His mother, Elizabeth Ivey Brubeck, a well-known piano teacher, immediately undertook his musical education. When he was five, Brubeck began to exhibit an independent spirit toward the music he was learning from his mother and two brothers, who later became music teachers.

At this young age, Dave began to show an interest in composition which was stimulated by training in theory given by his mother. But Brubeck rebelled early against piano instruction. Despite the common misapprehension that he is a classically-trained pianist, the truth is that he refused to play classics and developed his own technique by playing while living in an intensely musical atmosphere. From the time he was 10, his primary music



interest was in jazz and improvisation.

In addition to his nonclassical piano training, Brubeck was trained in cello, starting when he was nine. On entering his teens he began to divide his time between his music and work on the family ranch. During the next few years he played piano in various western swing bands by night and became an accomplished cowboy by day.

At 21, Brubeck was graduated from the College of the Pacific as a music major, and later went on to a seat in the composition class of the eminent French musician Darius Milhaud at Mills College. A call to military service interrupted his education almost immediately. In 1944, Brubeck was shipped to Europe as an infantryman. Later, he was assigned to an ETO band, where he wrote experimental compositions.

With the end of the war, Brubeck resumed his studies with Milhaud and, encouraged by fellow students, formed an experimental octet. Its purpose being, as Raymond Horricks writes, "to explore methods for furthering jazz orchestration with unusual instrumental groupings, tonal blends and new harmonic ideas."

In 1950, San Francisco's Fantasy label brought out recordings by the Octet of original themes and standards. But the continuation of the Octet, even on a semi-permanent basis, soon became an impossibility. Its members separated, some leaving to study abroad, others going into military service or to other groups. For

two years Brubeck worked on the West Coast with the bassist and drummer of the Octet and began to attract the attention of Eastern critics and jazz fans. The group was known as the Dave Brubeck Trio and recorded for the Fantasy label. At the end of 1951, the Brubeck Quartet came into existence. Altoist Paul Desmond, an Octet colleague, left the Alvino Rey Orchestra to join the newly organized group and from this partnership there emerged what Horricks described as a "new and purposeful jazz style."

The Brubeck Quartet enjoyed phenomenal success. It appeared in night clubs, on concert stages, at colleges and universities through this country and traveled extensively abroad. To accommodate the desire to spend more time with his family, and to allow sufficient time to write large-scale pieces, Brubeck disbanded the quartet in 1967.

But he needed audience contact, so not much more than a month later, he initiated a series of performances with Gerry Mulligan (baritone sax), Jack Six (bass) and Alan Dawson (drums). He began appearing with his sons—Chris (trombone and bass), Darius (keyboards) and Danny (drums)—in a unit called Two Generations of Brubeck in 1973. Early in 1976, the "original" quartet, including Paul Desmond (alto sax), Joe Morello (drums) and Gene Wright (bass), was reunited.

Brubeck's interest in composition continues and grows. His efforts are in many forms. He has written musicals, for the dance and television, for symphony orchestra, chorus and other forces. The scope of his compositions—from charming jazz miniatures, like "The Duke" and "In Your Own Sweet Way" to works in depth.

In the latter category are three oratorios, "Truth Is Fallen," "The Gates of Justice" and "The Light in the Wilderness," recorded by the Cincinnati Symphony, with voices and assisting instrumentalists.

Within the past year, Brubeck has composed two major works: a Bicentennial piece, "They All Sang Yankee Doodle," for the New Haven Symphony and a 42-minute Mexican-folk cantata, "La Fiesta de las Posadas," for the Honolulu Symphony.

**ELLIOTT CARTER:** He is recognized today as a composer of penetrating insight and provocative technique. Few composers write works which achieve more international acclaim than Elliott Carter. A Pulitzer Prize-winner in 1960 for his "String Quartet No. 2," he was a victor for the second time in 1973 with his "String Quartet No. 3."

What makes Carter's achievements so distinctive? His individual compounding of sound and sense has both freshness and impact; though dissonant and often austere, his work is strongly compelling, for along with the subtlety of his composing goes intensity of expression. While giving little sensuous pleasure, his music conveys imaginative power.

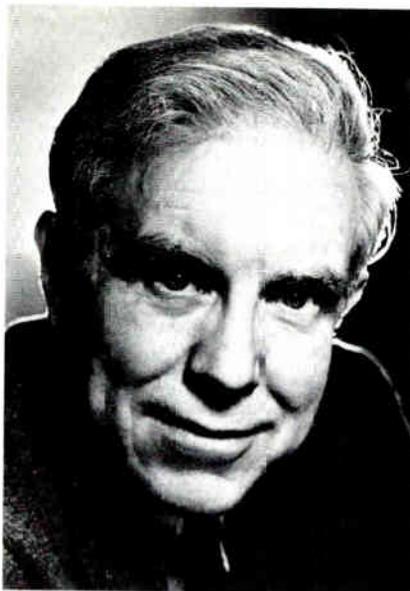
An observation Carter once made to his students while discussing the difficulties of his music is quite revealing: "I regard my scores as scenarios—auditory scenarios—for performers to act out with their instruments, dramatizing the players as individuals and as participants in the ensemble. To me the special teamwork of ensemble playing is very wonderful and moving, and this feeling is always an important consideration in my chamber music."

Carter has been convinced for a long time that his primary purpose is to interest professional musicians first, then let them arouse the interest of the public. He has also stated that "contemporary music is the most interesting music ever written."

Such an observation obviously places Carter well ahead of immediate receptivity. It always has been thus. The music public matures in appreciation of his contribution.

Carter was born in New York City on December 11, 1908. His musical inclinations became apparent during his high school days. Though encouraged by the late Charles Ives to study music, Carter did not make his decision until his senior year at Harvard. He began courses in harmony and counterpoint with Walter Piston and enrolled in a composition class conducted by the English composer Gustav Holst, then a visiting professor at the university.

From 1932 to 1935, Carter studied with Nadia Boulanger in Paris, then



returned to America, where he began to enjoy a series of unusual successes. A commission from Lincoln Kirstein resulted in his writing a ballet on the story of Pocahontas which premiered in 1939. It was during this period, too, that he wrote the incidental music for Orson Welles' production of *The Merchant of Venice*.

The completion of his "First Symphony" in 1942 and its first performance two years later by the Eastman-Rochester Symphony preceded the creation of another important composition, "Holiday Overture," for full orchestra. The work was performed for the first time in 1945. Among the works which further distinguished his name were: "Woodwind Quintet" (1948), "Sonata for Violoncello and Piano" (1948), "Eight Etudes and a Fantasy" for woodwind quartet (1950), "Pieces for Four Kettledrums" (1950), "String Quartet No. 1" (1951) and "Sonata for Flute, Oboe, Cello and Harpsichord" (1952). Also during this period, the Carter ballet *The Minotaur* (1947) was first performed.

In 1956 came the first performance of Carter's first important work for full orchestra, "Variations for Orchestra" (1955), to be followed by "Piano Concerto" (1967) and "Concerto for Orchestra" (1969).

But through the years, chamber music has been his prime concern. An intellectual, Carter by no means qualifies as doctrinaire like many of his contemporaries. Pursuing musical

problems adventurously, he may challenge comprehension, charm and appeal; but his music expresses power through complexity, mastery within difficulties, personality in boldness. Hardly sensuous in sound, it may nevertheless have dramatic impact. For him, "the special teamwork of ensemble playing is very wonderful and moving, and this feeling is always an important consideration" in his chamber music.

Living on an inherited income, Carter does not have to engage in teaching, arranging and performing activities. He has, however, accepted lecturing engagements and moved in and out of the academic world teaching composition at Columbia University, the Peabody Conservatory, Yale University, M.I.T. and, most recently, Cornell University and the Juilliard School.

Elected to the National Institute of Arts and Letters in 1956, he has received numerous awards, medals and degrees as well as many commissions. His music may be called overly intellectual, but the logic and order of his mind, the resolution of his artistic integrity and the intensity of his multiple visions always persist in winning him further recognition.

In fulfilling various commissions, he pursues a recurrent idea that each work is a voyage of discovery during which he will try to express different ways he has been feeling and thinking, matching them with whatever techniques evolve naturally.

**GEORGE CRUMB:** A creator of what has been described as "haunting" music, George Crumb defines himself and his view of today's world, via highly diverse sounds, made by both conventional and unconventional instruments, and more than a suggestion of the ritualistic and theatrical. The impression grows that he is writing some of today's most significant music. Concrete acknowledgement of this: the singling out for Pulitzer recognition in 1968 of his "Echoes of Time and the River," commissioned by the Chicago Symphony.

The work had to await a recording by the Louisville Orchestra in its first edition record series. An outstanding

performance during the Fromm Contemporary American Music series at Tanglewood in August, 1970, helped launch it on its way. Later, the piece got an ovation in Washington, D.C.

When the composer received the Pulitzer Prize, many people, including prominent music critics, asked, "Who is George Crumb?". Some knew of him, however, since he had already received many commissions, awards, grants and fellowships from various sources, among them the Fromm, Guggenheim, Koussevitzky and Rockefeller Foundations, the National Institute of Arts and Letters and BMI.

Within three years Crumb had established himself as one of the most talked of composers of the day. His "Ancient Voices of Children" received two prestigious international awards. The International Rostrum of Composers (UNESCO) voted it the most distinguished of the 89 works heard during its May, 1971, session in Paris. This was followed by the Koussevitzky International Recording Award for 1971. Critics have hailed the work ecstatically.

Frankly experimental, this work clearly defines Crumb's search for unconventional sound, molded subtly to create atmosphere and frequently to convey poignancy.

It marks the culmination of a cycle of vocal compositions based on the poetry of Federico Garcia Lorca. Primitive things—life, death, love, smell of the earth, sound of the wind and the sea—inspire him. But a dark hue dominates his music, suggesting rapport between composer and poet. The result: an amazing tonal evocation of Lorca's mystical overtones.

Born in Charleston, W. Va., in 1929, Crumb grew up in an active musical atmosphere. His father was a bandmaster and clarinetist, and he has a brother who plays the flute. For them he wrote his first music at the age of 10 or 12. He was one of the early winners (1956) of a BMI Award to Student Composers. A graduate of Mason College of Music in Charleston, with a master's degree from the University of Illinois and a Doctor of Musical Arts from the University of Michigan, where he studied with



Ross Lee Finney, he became composer-in-residence at the University of Pennsylvania in 1965, after six years at the University of Colorado.

He has been all but swamped with commissions, and his performances by major orchestras in both America and Europe are mounting spectacularly.

One of his works, "Makrokosmos I," composed for the piano in 1973, set a new record for performances of a new work. Thirty-six occurred during the 1973-74 season, played by pianist David Burge. Crumb has since written "Makrokosmos II" and "Makrokosmos III," works that have been received with enthusiasm.

In all his works, Crumb introduces his listeners to a fantasy world of sound generated from a strange assemblage of instruments and the use of extra-musical materials.

The typical Crumb "chamber orchestra" is often composed of electric instruments and disparate elements like water-tuned crystal glasses, sleigh bells, gourds and an array of percussion effects that remind a listener of Harry Partch's instrumental creations. The vocal sounds vary from mere wisps to ghost melodies, from whispers to yells, vocalises to screams, all of which blend into something mysteriously communicative.

Coloristically, his palette is seemingly infinite. Musical saws, African "thumb pianos," voices sung onto the piano strings, harps threaded with paper (as Wallingford Riegger did a generation earlier), piano usages in

the inventive ways of Cowell: all conspire to draw an audience to the music with real appreciation and not a fascination with gimmickry.

On being asked to write some of his personal attitudes on music, Crumb responded saying that his statements were not so much "credo" as a bit of philosophical speculation. "I have always considered music to be a very strange substance, a substance endowed with magical properties. Music is tangible, almost palpable, and yet unreal, illusive."

**NORMAN DELLO JOIO:** Melodious, exuberant, rhythmically open and vigorous, full of echoes of popular life, the music of Norman Dello Joio has been honored time and again. His 1957 Pulitzer Prize in music was awarded for "Meditations on Ecclesiastés." Known also as an educator and pianist, he has composed for the dance theater, the operatic stage, the TV screen and the concert hall.

The composer is descended from three generations of Italian organists. His father, Casimir, came to America in the early 1900s and became the organist at Our Lady of Mount Carmel Church in New York. The composer was born in New York City on January 24, 1913. His musical training was begun early under his father, and he quickly showed remarkable aptitude and facility. He became an organist and choir director of the Star of the Sea Church on City Island. That at the age of 14!

He then studied the organ with his godfather, Pietro Yon, organist of St. Patrick's Cathedral. As he developed he became more interested in the creative side of music. After three years of composition in the Juilliard Graduate School, Dello Joio proceeded to the Yale School of Music to study composition under Paul Hindemith. It was Hindemith who led him away from self-conscious complexity and obscurity. He urged the young composer to allow his natural lyric impulse to express itself freely. And in Dello Joio's best works we find that rarest of combinations—lyrical spontaneity tempered and blended with strong formal development and organic structure. The works display one



of Dello Joio's most admirable traits—his love of craftsmanship in music.

Dello Joio has said that his paramount concern when he composes is to make the 12 notes at his disposal behave as best he can. A disciplined writer, he argues against intuition alone:

"Technical equipment plays an integral part in the exercise of imagination and the two cannot be divorced if intuition is to bear fruit."

He has composed in practically all forms: symphonic, choral, chamber, modern dance, ballet and opera. His work for dramatic television shows has been extensive, including the impressive scores of *Air Power*, *Here is New York* and *The Saintmaker's Christmas Eve*, which was the 1961 Christmas show on the ABC network. He also wrote the scores for a television series on former President Harry S. Truman's *Time of Decision*. His score for the NBC-TV News Special on the Louvre, *Scenes from the Louvre*, won a 1965 Emmy.

In 1948, Dello Joio's "Variations, Chaconne, and Finale," which was introduced to New York City by Bruno Walter and the New York Philharmonic, received the New York Music Critics Circle Award as the outstanding new orchestral work of that season. He won the same award in 1960 for his opera, *The Triumph of St. Joan*.

In addition to the many awards given to Dello Joio, he was com-

missioned to write works by many organizations. The Mary Duke Biddle Foundation commissioned "Variants on a Mediaeval Tune" in April, 1963. In 1964, the Port Authority asked Dello Joio to write the soundtrack for a 360° film, *From Every Horizon*, for the World's Fair. For the dedication of the Aeolian Skinner organ at Southern Methodist University in the fall of 1965 Dello Joio wrote "Laudation." Another work for organ, brass and chorus was commissioned by the University of Cincinnati for the fall of 1967. He has written extensively for the dance and collaborated with Eugene Loring, Michael Kidd, Martha Graham, Jose Limon and Helen Tamiris.

Norman Dello Joio is active in many phases of music besides composition. The U.S. State Department sent him to Russia, Rumania and Bulgaria on a cultural exchange program in November, 1964. The following year the U.S. Office of Education invited him to be on the Research Advisory Council, and later he was the U.S. representative to the Festival of the Arts of this Century held in Hawaii. Dello Joio is also chairman of the policy committee for the Contemporary Music Project, administered by the Music Educators National Conference under a grant from the Ford Foundation. Among its functions is the placing of young composers in high school systems throughout the country to write for their orchestras, bands and choruses. It has also established six institutes in Comprehensive Musicianship for teachers. This involves 30 colleges and universities on a national scale.

Long a figure on the academic scene, Dello Joio has taught at Sarah Lawrence College, the Mannes College of Music and is currently Dean of Boston University, School of the Arts.

The distinguished music critic Edward Downes, writing of the composer in 1962, stated: "Among established composers of serious music in this country, Norman Dello Joio is outstanding for an outgoing directness of expression and a simplicity of manner, if not always of means, which have an intentionally broad appeal. A strong melodic vein, rhythmic vitality, a rela-

tively restrained harmonic vocabulary, an infectious brio and freshness of invention, are among the earmarks of his style. Inseparable from this style is Dello Joio's conviction, resembling almost an ethical attitude, that his music should communicate with a broad, contemporary public."

**DONALD ERB:** He is a firm believer in instinct. Though classically-trained, Erb is not a systemized composer. He allows his imagination to run free. "I work by ear and by hunch," he says. "When I'm writing a piece, I use what seems right. I'm interested in communicating with an audience—on many levels."

Composer-in-residence, holder of the Kulas Chair in composition, and director of the Electronic Music Studio at the Cleveland Institute of Music, Erb was born in Youngstown, Ohio, in 1927, but grew up in Cleveland, where most of his life has centered. He began his studies on the trumpet and, after service in the United States Navy, spent a year playing the horn and arranging for dance bands.

"After touring with groups around here during the days of the big bands, learning music by getting into the blues, I drifted into the other thing," he adds.

Erb studied at Kent State University. From 1950-52, he worked with Marcel Dick at the Cleveland Institute. In 1953 he went to Paris to study with Nadia Boulanger (following the



path of so many other American composers), returning to work further with Dick while teaching at the Cleveland Institute.

His serious composing started in 1949—"I began in the neoclassical style of Hindemith and Stravinsky, but then I came under the influence of the serial techniques of Marcel Dick. Studying with Boulanger was a negative learning experience; she was too academic for my taste. I didn't write anything with my own personality until 1958. After completing 'Dialogue for Violin and Piano' that year, my music took a different turn."

Since then he has received his doctorate from Indiana University (1964), where he worked with Bernhard Heiden; won a fellowship from the Ford Foundation for a year as composer-in-residence to the Bakersfield (Calif.) school system; received a grant from the Rockefeller Foundation and a Guggenheim Fellowship to the Case Institute to work in electronic music, and spent a year as composer-in-residence with the Dallas Symphony under a Rockefeller grant.

Erb describes the latter as a "nice situation." Conductor Donald Johanos gave him rehearsal time to experiment with the orchestra—a rare opportunity. A product of that year was "The Seventh Trumpet," an orchestral piece which has been played numerous times since then.

The composer has created a number of other orchestral pieces. In 1964, he completed "Symphony of Overtures," a four-movement symphony based and commenting on four plays of the absurd: *The Blacks*, *Endgame*, *Rhinoceros* and *The Maids*. To celebrate the 50th anniversary of the Cleveland Orchestra in 1967, he wrote "Christmasmusic," exploring sacred and secular aspects of Christmas through unusual sonorities. In 1974, he finished "New England's Prospect," a large-scale choral-orchestral work, commissioned for the 100th anniversary of the Cincinnati May Festival. In the early part of 1976, his "Music for a Festive Occasion" for electronic tape with orchestra was premiered by the Cleveland Orchestra under Lorin Maazel.

Erb has composed several pieces that incorporate the use of tape over

the past few years. Among them: a work for solo trombone and tape, for virtuoso Stewart Dempster, a piece for string bass and tape, for Bertram Turetsky. And still another mixture of electronic sounds and live instrumental music: "Klangfarbenfunk I" for tape orchestra and rock band, introduced by the Detroit Symphony.

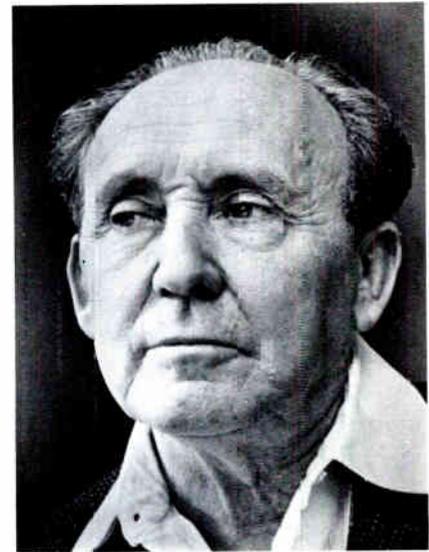
Erb has delved into nearly all the techniques of creating music, including some aleatory methods, "but in a controlled manner, never wide open like many do today in option pieces." He added: "I use techniques and improvisations to fit into the structure of a piece. The aleatory musical gestures can be simple and produce a freer, different musical result, so I use them when feasible.

"The materials at the disposal of a composer today are tremendous," Erb asserts. "There is so much you can do, so many options, so many riches to dip into." It is Erb's feeling, however, that he must go his own way, much as he has in the past: "I'm not interested in fads. I don't follow any set musical system. I write as I feel. My objective is not necessarily to have people like my music, but to make them listen."

**ROY HARRIS:** Coming from stock deeply rooted in America, Roy Harris has carved out his own musical language to express his vision of this country.

On the occasion of the premiere of his "Eleventh Symphony," *Newsweek* noted: "Harris' rhythms surge with the eagerness of a wagon train moving westward, unhurried and irresistible. The long lines of his melodies survive the attacks of marauding dissonance. He likes to divide and subdivide an orchestra into great splashes of primary colors—cool sunsets in the strings, the hot breath of desert air in the horns, the brown earth in the woodwinds. His symphonies resonate with the spaciousness of the outdoors, with the vast distances and unbroken horizons of the Great Plains."

He was born in Lincoln County, Okla., on February 12, 1898. His parents were pioneers of Scotch-Irish descent who had staked out their claim during the Cimarron frontier rush and built their log cabin of virgin timber. One of his grandfathers had been a



Kansas circuit rider, and the other a rider of the Pony Express from Chicago out to the western forts.

The Harris family moved to the San Gabriel Valley in Southern California when Roy was five, and there he received his first musical instruction from his mother. But it was not until he had entered the university that he developed an irresistible drive toward music making. Almost unaided, he hewed out a musical path with the persistence of a pioneer constructing a home. One of his earliest efforts was an expansive work for chorus and orchestra. So impressive were these crude beginnings that he was urged to quit his university studies and become a composer.

For a time, in order to support himself, he became a truck driver, and he seems singularly proud of his stint. His first teachers in California were Arthur Farwell and Modeste Altschuler and later, in Paris, Nadia Boulanger, with whom he worked for a period of four years. Roy Harris has always thought of music in large dimensions; even before his study with Boulanger, he had completed an orchestral "Andante with Variations" which was played first by Howard Hanson in Rochester and then by William van Hoogstraten at the Stadium Concerts in New York and at the Hollywood Bowl. By 1930, he had completed his "First Symphony" and three years later another which has been labeled "Symphony 1933." This was his first work performed and recorded by Koussevitzky and the Boston Sym-

phony. It set a precedent by being the first American symphony to be recorded and its success resulted in a commission the following year from RCA Victor. The composition was "When Johnny Comes Marching Home," which was recorded by the Minneapolis Symphony Orchestra, Eugene Ormandy conducting. This was followed a year later by his "Symphony for Voices," a commission from the League of Composers.

His "Third Symphony," written in 1938 under a commission from Serge Koussevitzky, is universally acknowledged to be one of his best works and it is one that receives frequent performances. The style is typical Harris, reflective of his personality and convictions. The melodic lines are long-limbed with the prophetic intensity of hymns. The scoring and harmonies suggest the open plains. And the structure is strong and original in an equally characteristic way.

The total Harris output has been prodigious, extending beyond 14 symphonies to include many works for orchestra and band, ballets, chamber works of every description, choruses, piano pieces and concertos—including one for accordion. Through the years he has had well over 100 commissions and a host of honors. He also has functioned as a teacher over the years—at the Westminster Choir School, Cornell University, Colorado College and U.C.L.A. In 1960, he founded the International Institute of Music of Puerto Rico, jointly sponsored by the Institute, the Musicians Union, and the Inter-American University of Puerto Rico.

It was in 1958 that Harris was chosen by the U.S. Department of State to be one of four American composers to be cultural ambassadors for a month in the Soviet Union. The others were Roger Sessions, Peter Mennin and Ulysses Kay.

Harris now lives in Malibu, Calif., (his wife is the gifted pianist Johana Harris) and continues to compose prolifically.

The University of Los Angeles is now establishing a Harris archive in a separate wing of its Kennedy Library, and the Library of Congress is expected to donate numerous original manuscripts of its own.

Now in his 78th year, Harris, whose work has ranged from avant-garde to old guard, has said:

"Once a composer has found how he wants to say what he has to say, he doesn't go around changing every five years in order to keep in vogue. A composer doesn't think his way into composing any more than an ace hurler decides to be a pitcher. It's compulsory. And you can't go around examining yourself subjectively. It's like pulling up potatoes in the field to see if they're growing."

**ALAN HOVHANESS:** On January 6, 1976, Richard Bales and the National Gallery Orchestra of Washington, D.C., offered the United States premiere of Alan Hovhaness' 25th Symphony. Writing of the occasion in *The Washington Post*, critic Joseph McLellan noted the audience tribute "not only to a very enjoyable piece of music but to a composer whose unique personality has greatly enriched our national musical life.

"It is easy to overlook Hovhaness when you survey the contemporary musical scene in search of 'influence' and 'significance'; he issues no manifestos, shatters no idols, takes part in no movements. By the standards usually applied, his work is probably not 'important' yet he shares with the giants of our time (Copland, Carter, Crumb and few others) one important quality: his work has a personality of its own; if you are familiar with the idioms of our time, you can



listen to an unidentified composition for a few minutes and say, 'Ah, yes, Hovhaness.'"

The composer, then, stands apart from the serial, aleatory and electronic and among his 20th-century peers, he is surely one of the most prolific and also one of the most individual. He has written music for almost every conceivable combination.

For him, music stems from the giant melody of the Himalayan Mountains, seventh-century Armenian religious music, the classical music of south India, the orchestral music of the Tang dynasty of China, Ah-ak of Korea, Gagaku of Japan and the opera-oratorios of Handel. At home in all styles, he believes strongly in their synthesis, espousing beauty as an act of faith. His style not only reflects these influences, but the "Hovhaness sound" sets his music apart from his fellow Americans.

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 five, 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 and music for Clifford

Odets' play *The Flowering Peach*, seen on Broadway in 1954.

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. After returning from the Orient, he spent a number of years residing in Switzerland—conducting and performing his works throughout Europe.

Now residing in the Seattle, Wash., area, he continues to compose and add to his tremendous number of honors 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.

**KAREL HUSA:** Born in Prague, August 7, 1921, the composer-conductor-educator was a student at the Conservatory of Music in the capital city of Czechoslovakia from 1939 through 1945. Because of the German occupation, the curriculum was rigidly structured. Despite this, Husa benefited from the experience, studying composition with Jaroslav Ridky and conducting with Pavel Dedecek.

The conclusion of the war made possible exposure to music of all styles. He was particularly "exhilarated" in 1946 upon hearing concerts conducted by Leonard Bernstein, who was touring the Continent. "The vitality and energy of Bernstein's work and modern composers impressed him deeply, as he peeked through the cracks in a 'tradition-bound' culture whose musical tolerance 'ended with Debussy,'" writer Leo Stutzin noted.

In 1946 Husa was granted a five-



year scholarship by the French Government and studied composition with Arthur Honegger and Nadia Boulanger, conducting at the Paris Conservatory with Eugene Bigot, at the Ecole Normale de Musique with Jean Fournet and also with Andre Cluytens, musical director of the Societe des Concerts du Conservatoire.

Husa was not without honor in his own country. The music critic of the Prague newspaper *Hudba* in May, 1947 referred to him as "the new hope of Czech music." In June, 1947, a reviewer in *Tempo* wrote of one of his works: "The 'Sinfonietta' alone is enough to give its author an eminent place within the very keen competition among the new generation of composers." At this time he was gaining prominence as a conductor as well, with concerts and radio broadcasts in Prague.

In 1947, Husa composed his "Fresques for Orchestra," and in 1948 his "String Quartet No. 1," which brought him international recognition.

By 1948, Husa had made up his mind not to return to his native land and remained in France. Quite by chance, an important opportunity came his way in 1954 that would bring him to the United States.

A friend suggested to the Cornell (Ithaca, N.Y.) faculty that Husa might be the right person to step in for a teacher-conductor who was planning to go on sabbatical leave. Husa accepted the offer. Three years later, the post became permanent. In 1959, he became an American citizen.

Life at Cornell has been both pro-

ductive and rewarding. Husa endeavors to produce at least two or three compositions a year and his music has been, according to one critic, "some of the most powerful and finest being written today."

In 1969, the composer, recognized for his music in small and large forms, received the highly-coveted Pulitzer Prize for his "String Quartet No. 3." The piece mirrors his strength and position.

Husa works from within an essentially classical orientation, compounding elements of the past and present, using his own distinctly individual recipe.

"I don't reject good things of either the past or the present," he told critic Robert Jacobson. "No, I am not a part of the real avant-garde, but there are things I can take from it. For instance, I am fascinated with the aleatory and used some in 'Music for Prague 1968.' 'String Quartet No. 3' I hope is original and also 'Music for Prague' and 'Concerto for Saxophone and Winds,' all of which best define my style."

A man deeply committed to music and making a place for himself within it, Husa follows a schedule that leaves little time for outside interests.

At Cornell, he is Kappa Alpha Professor of Music and director of the University Symphony and Chamber Orchestra. "I started like Berlioz," he says. "I thought I better learn how to conduct so I could direct my own works." And conduct he does, at Cornell, around the country, and abroad for about six weeks a year.

As a composer, he is quite prolific, writing in a variety of forms. During the Bicentennial year, several Husa works for large and small groups will be introduced.

He continues to be honored, most recently at Miami University where he received the Achievement Award for "outstanding and significant contributions."

In the past, he has been presented with a Guggenheim Fellowship, the Czech Academy and Lili Boulanger prizes. A recipient of the Koussevitzky and UNESCO commissions and many others, he has been a member of the juries of the Paris and Fountainebleau (France) Conservatories

and, in 1974, was elected associate member of the Royal Belgian Academy of Arts and Sciences.

Most of all Karel Husa continues to work. Of a typical day, he says, "when I go home (from the university) at 5 o'clock, I do some little work and have dinner and then my work as a composer starts."

**CHARLES IVES:** Above all, Charles Ives was a pioneer, a visionary musical thinker. Long before such colleagues as Schoenberg, Stravinsky, Bartók and Hindemith had attained their maturity, Ives had embarked on procedures and ideas that were to nourish young minds heading into the next century.

Few of Ives' contemporaries recognized him as an outstanding composer, but, discovered among the papers of Arnold Schoenberg, whose 100th anniversary was also celebrated in 1974, was a brief note stating: "There is a great man living in this country—a composer. He has solved the problem of how to preserve one's self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives."

During the 1930s a small but ardent group of performers and composers began to champion Ives, but performances were infrequent. John Kirkpatrick, that eminent devotee of Ives and one of American's first virtuoso pianists to propogandize Ives, played "Concord Sonata" with critical acclaim in New York in the 1940s and later recorded the score for Col-



umbia Masterworks on 78 rpm. In 1948 Richard Burgin conducted the Boston premiere of "Three Places in New England" with the Boston Symphony, 17 years after its first performance. Burgin did further pioneering work with Ives when he premiered the "Second Symphony" with the Boston Symphony in 1962, and Gunther Schuller, himself a distinguished authority and arranger of Ives' music, led the same orchestra in the Boston premiere of the "Fourth Symphony" in 1966. This was almost a year after its sensational world premiere in New York City, by the American Symphony Orchestra, conducted by maestro Leopold Stokowski.

Before the advent of Leonard Bernstein in 1958, the New York Philharmonic had not performed Ives, nor had many other orchestras through the country. But through the late 1950s and into the 1960s, things began to change. The National Symphony, the Philadelphia Orchestra, the New Haven Symphony and the San Francisco Symphony programmed Ives' works.

According to the BMI Orchestral Survey of works performed by American symphony orchestras, the 1963-64 season showed only 25 performances of compositions by Ives. By 1966-67, the figure had expanded to 82, and a season later to 192. By 1972-73, Ives' performances had climbed to 467, eclipsing all other American composers and such European notables as Bartók, Hindemith, Prokofiev and Shostakovitch too.

Charles Edward Ives was born on October 20, 1874, in Danbury, Conn. He gained an early knowledge of music almost by osmosis, for his father, George Ives, was a well-known band leader, music teacher and an avid experimenter in musical acoustics, and his mother was the town's favorite church soloist. So as a young boy, Charles Ives' ears were filled with tunes, marches, barn dances and quarter-tone experiments, as well as classical chamber music which was played at home.

Ives became a drummer in his father's band at the age of 12, and the following year, the band performed a piece of his called "A Holiday Quickstep." He received instruc-

tion in theory from his father and also learned to play the piano, cornet and organ. Hired by the First Baptist Church as the youngest organist in the state, Ives also developed quickly as an imaginative composer. His organ "Variations on 'America,'" written at the age of 17, are an early sample of Ivesian wit and the type of bold experimentation in polytonality and polyrhythms that predated nearly every composer of his time.

He entered Yale University, and when his father died suddenly, it was as an organist that the young composer was able to support himself and continue his studies. Working under Dudley Buck and Horatio Parker, Ives became thoroughly grounded in professional musicianship. But he continued to compose unconventional music, and upon his graduation he decided against a career in music and went into the insurance business to insure that any children of his would not have to "starve on dissonances." In 1908 he married Harmony Twitchell, and six years later the couple adopted a baby girl, Edith.

In business, Ives was a successful man. He established his own insurance agency in 1907 with Julian Myrick as a partner. In 1929, the year before Ives' retirement, the company added \$48,000,000 of new business.

In music, the success of Mr. Myrick's partner was less spectacular. The bulk of Ives' works was written in his spare time before 1915—a date that seems incredible now that the innovative sounds of his music are becoming known. Continuing to compose music that was far in advance of his time, Ives received neither major performances nor recognition as a composer until late in his life, when his health had long since compelled him to stop writing altogether. On May 19, 1954, Ives died at the age of 79.

**ULYSSES KAY:** From birth in Tucson, Ariz., Ulysses Kay, the 59-year-old composer, literally was surrounded by the sound of music. Everyone in the family sang or played an instrument. His uncle, Joe "King" Oliver, the great jazz trumpeter and mentor to Louis Armstrong, achieved enduring fame during his lifetime.



If Kay had become anything other than a musician, it would have been surprising.

Early on, he learned to play the piano, violin and saxophone. His family was insistent that he move over a wide range of musical experience. Therefore he had private lessons and recitals, involved himself in the high school marching band, teenage dance orchestras, tried pop song writing, and even sang in the college chorus.

In 1938, Kay graduated from the University of Arizona with a degree in public school music. Scholarship work at the Eastman School of Music with Bernard Rogers and Howard Hanson was followed by study under Paul Hindemith at Tanglewood and Yale and Otto Luening at Columbia. Wartime service in a Navy band then added experience as a player, arranger and composer.

It was as a composer that he desired to make his mark. His postwar work documented a burgeoning talent and the ambition that is prerequisite for development. He was recognized successively by Ditson and Julius Rosenwald Fellowships; by two Prix de Rome and a Fulbright which kept him in Italy from 1949 to 1952 and grants from the American Academy of Arts and Letters and the National Institute of Arts and Letters.

With New York as his base of operations, Kay, through the years, has developed an impressive, diverse catalogue of music, which "refuses to carry a label—technical, racial, stylis-

tic," Nicolas Slonimsky says.

Significant Kay credits, spanning the last three decades, include "Suite for Strings" (1947), "Concerto for Orchestra" (1948), the memorable background music for the film, *The Quiet One* (1948) and an outstanding work for television, *An Essay on Death*, a tribute to President John F. Kennedy, presented on November 19, 1964. Also, such orchestral works as "Serenade for Orchestra" (1954), "Umbrian Scene" (1963), "Fantasy Variations" (1964) and "Markings" (1966), a tribute to the late Dag Hammarskjold.

There are three Kay string quartets, numerous choral works, including the cantatas "Song for Jeremiah" (1947), "Phoebus, Arise" (1959), "Choral Triptych" (1962) and "Inscriptions from Whitman" (1963). In addition to this, he has composed organ music, piano music, four short scores for band, assorted chamber music and two one-act operas: *The Boor* and *The Juggler of Our Lady*. His most current projects are "Southern Harmony" for symphony orchestra, a Bicentennial commission of the Southeastern Regional Metropolitan Orchestra Managers Association and another Bicentennial offering, an opera titled *Jubilee*, commissioned by Opera/South of Jackson, Miss.

Like many major composers, Kay has been the recipient of numerous honorary degrees—doctorates from Lincoln College (1963), Bucknell University (1966), Illinois Wesleyan University (1969) and the University of Arizona (1969). He has received an impressive number of prizes and commissions from organizations and individuals and has traveled widely. In 1958, for example, he was a member of the first group of American composers to participate in a cultural exchange mission with the Soviet Union.

After working for 15 years as musical consultant for BMI—a post he still holds—Kay was appointed professor of music at Herbert H. Lehman College of the City University of New York in 1968. (He taught for short periods at Boston University and the University of California at Los Angeles.) In 1972, he became Distinguished Professor of Music at Lehman College.

**DANIEL PINKHAM:** In addition to being a widely respected and admired composer, Pinkham is an educator, conductor, harpischordist, organist and pianist.

As a composer, Pinkham writes accessible music which is essentially lyrical, concise in form, and refined in sonorities. Characterizing his work, *The Boston Herald* stated: "In an age of gloom and pessimism he has dared to come out with a sunny disposition and thoughtful creative imagination."

Speaking of his own compositions, Pinkham writes: "One of the most important influences on my music has been my contact with performers, and I am most happy when writing for a specific performance. This, I suppose, explains why I have no unperformed music. I have always been interested in making music technically accessible, and delight in trying to achieve sonorities by combining instruments in a way that is at once idiomatic for the individual performer and yet new in ensemble sound. Some have called my music neo-classical. Certainly my association with Baroque music as a performer has left its influence as far as form is concerned. My early association with singers and choruses has left me with an enthusiasm for lyricism and a singing line."

In recent years, Pinkham has become involved with electronic music. "No one was more surprised than I to discover that I was able to embrace this medium. I found that I could use the material in a personal way, still bringing into play the bright colors and timbres that have fascinated me and that I first heard in acoustical in-



struments such as the harpsichord, guitar and tuned percussion and, in particular, the glockenspiel.

"I must confess," the composer added, "that 'pure' tape pieces don't interest me very much, for at the moment the lack of complexity of timbre of most of the readily available electronic tones is boring and predictable. What has excited me, however, is the combination of live sounds of conventional instruments and voices and tape."

Pinkham's works, incorporating tape, include small pieces for clarinet and tape, organ and tape, mezzo-soprano and tape, and larger offerings for chorus and orchestra with tape, such as "Daniel in the Lion's Den" and "Four Elegies."

Born in Lynn, Mass., to a prominent family engaged in the manufacture of patent medicines—his great-grandmother was Lydia Pinkham—he became seriously interested in music while attending Phillips Academy at Andover, and subsequently earned both his B.A. and M.A. degrees in music at Harvard University. Walter Piston was his first composition teacher; he later studied with Aaron Copland, Arthur Honegger, Samuel Barber and Nadia Boulanger.

Pinkham has also had extensive training as a performing musician. He studied organ with E. Power Biggs; harpsichord with Claude Jean Chiasson, Putnam Aldrich and Wanda Landowska; and choral and orchestral conducting with Stanley Chapple and G. Wallace Woodworth.

His conducting has been singled out. The late Cecil Smith, writing in *Musical America*, said: ". . . he possesses a rare combination of firm common sense and deep sensibility to expressive inflections. As a result, the performance is delightfully paced and stays alive every moment, yet none of the most delicate nuances are overlooked in the interpretation."

Like many of his colleagues, Pinkham has held many important positions in the field of education. In 1946, he was appointed to the faculty of the Boston Conservatory of Music. He became special lecturer on music history at Simmons College in Boston in 1953 and a year later was made teaching associate in harpsichord at that

institution. Also on his list of credits are a summer of lecture-recitals at the Summer School at Darlington Hall, Devon, England, and a year as visiting lecturer in music at Harvard. At present he is on the faculty of the New England Conservatory.

As a harpsichordist, Pinkham has played regularly with the Boston Symphony Orchestra since 1950, both in concert and for recordings. Two years before beginning that association, he and violinist Gene Brink formed the Brink-Pinkham violin and harpsichord duo. The two have toured extensively in the United States and eastern Canada and have made two European tours under the sponsorship of the State Department.

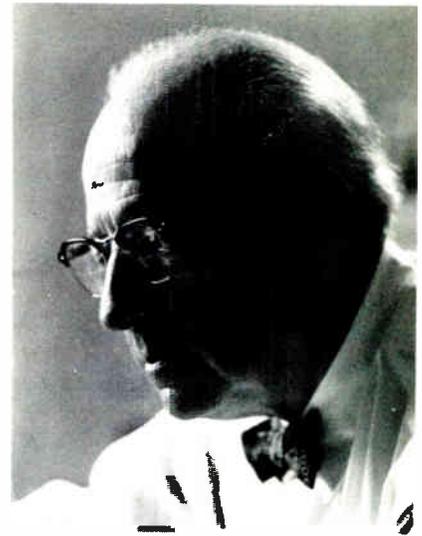
Pinkham, in addition, is organist and musical director of Boston's historic King's Chapel and a Fellow of the American Academy of Arts and Sciences.

In recognition of his talent as a composer, he has received a Fulbright Fellowship and a Ford Foundation Fellowship. He continues to receive commissions to write both large and small works. One of his recent major commissions was for the National Presbyterian Church in Washington, D.C. A chancel-drama in the tradition of the medieval mystery play, "The Passion of Judas" is scored for narrator, five solo voices, chorus and five instruments. The text is a combination of passages from the Bible, a poem by Norma Farber, a poem by James Wright and, in addition, a play by R.C. Norris.

Pinkham plans to write various types of compositions, including a one-act opera. "I haven't yet settled on a book," he says, "but I'm looking for something that will be humorous. Tom Lehrer has agreed to write some texts."

That he is a composer, and constantly moving forward, was one of those things that had to happen: "I've always been a composer," Pinkham says. "When I was five or six I was always writing little tunes and trying to peddle them."

Only later did it become more work than play: "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."



**WALTER PISTON:** This deeply respected composer and teacher, at 82, remains active as a creator and retains his interest in the forward flow of music. He still writes one major piece a year and accepts commissions, working at his home in Belmont, Mass., most of the year, and moving to South Woodstock, Vt., for the summer months.

Born in Rockland, Me., Piston lived there until his family moved to Boston when he was 10. He studied violin and taught himself piano as a youngster, and later put his musical talents to work in dance halls and restaurants in order to pay his way through art school. Before enrolling in the School of Music at Harvard University in 1919 for his first formal training in composition, Piston served as a saxophonist in a Navy band during World War I.

During his undergraduate days, Piston worked as an assistant to Archibald P. Davidson. He was graduated in 1924 with highest honors, including a summa cum laude in music, and received the John Knowles Paine Traveling Fellowship. The latter enabled him to study in Paris with the famed teacher Nadia Boulanger, under whose guidance he developed great facility as a composer.

"At the 'Boulangerie,'" Klaus Roy George wrote in *Stereo Review*, "Piston honed his craft, discovered Stravinsky and Renaissance madrigals, took the soundest and most sympathetic advice, and learned the entire aesthetic of 'neo-classicism' from one of its master exponents. He learned

at least one other thing, and learned it superlatively well: how to teach—to teach, not in the sense of lecturing, instructing, examining, but in guiding, developing, freeing the gifted student.”

From 1926 until his retirement in 1960, the composer was a member of the faculty at Harvard. He distinguished himself in the teaching profession. Four books on technical subjects of which he is author are acknowledged classics in their field: *Harmonic Analysis*, *Harmony*, *Counterpoint* and *Orchestration*. Says Oliver Daniel: “Considering the demands imposed by his university affiliation, the creative output of Piston is arresting: eight symphonies, orchestral suites, and a voluminous catalogue of chamber, chord and keyboard music.”

“Few contemporaries have composed so extensively and yet with such uniform excellence,” Nicolas Slonimsky has observed. “Walter Piston has reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but has taken his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity.”

“As a composer, Piston says that he was ‘always a little out of step’ with his colleagues,” Ellen Pfeifer writes in *High Fidelity/Musical America*. “He resisted the trendiness of the Americana and populist movements in the 30s and never adopted completely the various systems or futurist ideas.”

He has continued to go his own way, through the years, doing what he feels is suitable for him, working within traditional forms—symphonies, suites, variations, sonatas. A careful worker who is very concerned with craft and technique, Piston has shown “how freedom lies in the setting of limits, the solving of problems, the overcoming of self-posed obstacles—not in the currently accepted manner of ‘anything goes,’” Klaus Roy George contends.

Winner of two Pulitzer Prizes in music (in 1943 for his “Symphony No. 3” and in 1961 for his “Symphony No. 7”), Piston has been the recipient of many prestigious commissions over the years, not the least of which was one from BMI. He was one of the distinguished American composers called

upon to help celebrate the organization’s 20th anniversary in 1960, with a new work.

His honors include a Guggenheim Fellowship, the Coolidge Medal (1935), the New York Music Critics Circle Award in 1944 and 1959, and four honorary doctorates of music. In 1938, he was elected to the National Institute of Arts and Letters and in 1940 to the American Academy of Arts and Sciences. In 1955, he was appointed to the American Academy of Arts and Letters.

Not unlike Haydn, Walter Piston moved into a particularly productive period after age 60. He has written a profusion of pieces in various forms, impressive in number and quality.

**WALLINGFORD RIEGGER:** “In any history of American music, Riegger’s name must have an honored place,” Richard Franko Goldman said upon the composer’s death in 1961, at 75. For most of his life, however, Riegger was sadly neglected. Recognition came slowly and its cumulative effect began to be felt almost simultaneously with the arrival of his 70th birthday.

Over 20 years earlier, John B. Becker, in the *Northwest Herald*, said that Riegger exhibited “contrapuntal mastery that very few contemporary composers can equal.” Five years later, Alfred Frankenstein in the *San Francisco Chronicle* described Riegger as “one of the liveliest musical minds and one of the keenest musical intelligences this country has yet produced.” And five years after that, in 1945, Otto Luening referred to him as “one of the best craftsmen in the country.”

This kind of comment began to match in quantity what it always had in quality, only in the latter part of his life. Arthur Cohn noted: “After a long career of the most honest attention to his work, without sham and conventional making a ‘big noise,’ or working the social front so as to be in the spotlight, Riegger’s achievement was finally recognized.”

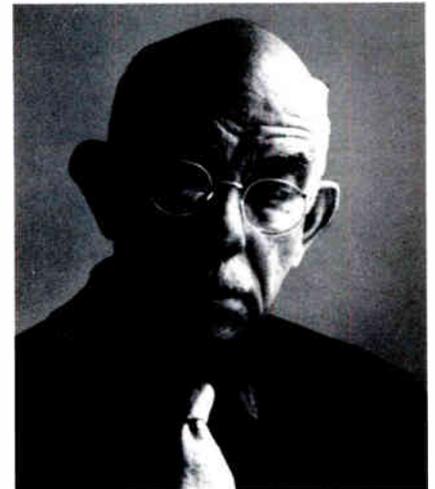
This first took the form of the New York Music Critics Circle Award for the most significant new work of the 1947-48 season. This was Riegger’s “Third Symphony.”

Goldman adds: “And so Riegger enjoyed brief fame when he received his award of the New York Critics Circle, and basked in congratulatory messages on the occasions of his 70th and 75th birthdays, when, having survived, he more or less officially became a ‘grand old man’ or even a ‘dean.’”

The composer was born on April 29, 1885 in Albany, Ga. His mother was a pianist and his father a violinist and choir director. When the family moved to New York in 1900, he studied composition with Percy Goetschius and cello with Alwin Schroeder at the Institute of Musical Art. After his graduation from the Institute in 1907, he did three years of post-graduate work in Berlin. While in Germany, Riegger conducted operas at Würzburg and Königsberg in addition to a full season with the Blüthner Orchestra in Berlin.

Returning to America in 1917, he became head of the theory and cello departments at Drake University and subsequently taught at Ithaca Conservatory, the Institute of Musical Art, Teachers College of Columbia University, the New School for Social Research, the Metropolitan Music School in New York and Northwestern University. He continued to perform as a cellist in orchestras and did some conducting. In the 1920s, Riegger became involved as an administrator with the early societies for contemporary music. He also worked as an editor and arranger of music, and in the 1930s he became active as a composer for modern dance.

The Paderewski Prize was awarded



to Riegger in 1922 for his "Piano Trio." In 1924 he became the first native American to receive the Elizabeth Sprague Coolidge Prize, for his setting of Keats' "La Belle Dame sans Merci." A year later the Doctor of Music degree was conferred on him by the Cincinnati Conservatory. His last award—a 1961 Brandeis Creative Arts Award—was announced just before his death.

The half-decade between his 70th and 75th birthdays was one of the most important and productive of Riegger's creative career. During that time he completed his monumental "Fourth Symphony" and began a fifth one. Under a second Louisville commission, he wrote "Variations for Violin and Orchestra." He also composed "Festival Overture," "Quintuple Jazz" and a host of works for smaller combinations. In tribute to his 75th birthday, he was engaged by the Kansas City Philharmonic to conduct his works during 1959-60.

There is perhaps no better way to give a picture of Wallingford Riegger, the composer and the man, than to quote the distinguished music critic Herbert Elwell, writing in the *Cleveland Plain Dealer* on April 1, 1956, shortly after the composer's "Music for Orchestra" had been played by the Cleveland Orchestra:

"Riegger is . . . an advanced and highly independent musical thinker, who speaks his piece with terse, uncompromising language that says exactly what it means and stops at the right place, when it has no more to say.

"There is no false emotionalism in Riegger, no academic padding, no pompous and untested certitudes that drive blindly toward vague conclusions. While he was in Cleveland I got to know him better than I had known him before, and I learned more of his simplicity, his wit, his catholicity of taste and his passion for social justice. These things come out in his music to give it color, pungency and a disturbing but fascinating sense of the dangerous revolutionary realities of our time.

"Riegger has what so many contemporary composers lack—humility. He is in no way puffed up with his own importance. He possesses quiet

assurance, well-formed convictions that allow him to be happy and playful, even though the world about him may be crumbling. . . . I am coming more and more to the conclusion that it is Riegger who has been the real leader and pathfinder in contemporary American music, and I was pleased that Cleveland at long last could make the acquaintance of this charming, unpretentious septuagenarian who is not only a master of his craft but in some ways a prophet and a seer. As one prominent Cleveland composer put it when listening to his work, 'Here is the real thing.'"

**GUNTHER SCHULLER:** Even a partial list of Gunther Schuller's activities and achievements would appear to encompass the lives of at least three ordinary men.

The tall, 50-year-old peripatetic composer-conductor-teacher-critic-administrator, with enormous powers of concentration, has a long catalogue of works for all kinds of instrumentation—from string quartets to symphony orchestras.

He has been the recipient of numerous commissions and awards, the latter including the National Institute of Arts and Letters Award, the Brandeis Creative Arts Award, the Darius Milhaud Award for films and several Guggenheim Fellowships.

His teaching skills have led to the chairmanship of the composition department of the Berkshire Music Festival at Tanglewood, a post as associate professor of music at Yale University and the presidency of the New England Conservatory, which he assumed in 1967.

The son of a violinist with the New York Philharmonic Symphony Orchestra, he heard music all through his childhood but did not become actively interested in it until the age of 12, when he joined the St. Thomas Choir School as a boy soprano. His first instrument was the flute, but at 14 he switched to the French horn. He developed so rapidly on the latter that two years later he left high school and the Manhattan School of Music (where he had been studying horn, theory and counterpoint) to play horn professionally with the Ballet Theater Orchestra. In 1943 at the age



of 17, he became the first horn player of the Cincinnati Symphony. It was with that orchestra that he made his debut both as a soloist and composer, performing his own Horn Concerto with Eugene Goossens conducting. At 19, he joined the Metropolitan Opera Orchestra, where he remained for the next 15 years—nine of them playing solo horn.

Entirely self-taught as a composer, Schuller resigned from his position in the Met Orchestra in 1959 in order to devote his time more completely to creative work. He wrote a variety of compositions, including his first jazz opera, *The Visitation*, which was tumultuously received at its world premiere in Hamburg in October, 1966, and introduced in New York the following June.

As a conductor, he organized the outstanding series of concerts entitled "Twentieth Century Innovations" in Carnegie Recital Hall, New York City, and in 1963 he became supervisor of the Fromm Fellowship Players for the Festival of Contemporary Music at Tanglewood. His radio series, *Contemporary Music in Evolution*, comprising 150 weekly broadcasts, was created originally for WBAI in New York and later was heard over 77 stations of the National Association of Educational Broadcasters.

His analytical articles on jazz set standards for depth and perception when published in the now long-defunct *Jazz Review*. Several years later, in 1968, his first jazz book *Early Jazz*, became available.

Schuller's association with jazz has been a particularly fruitful one. Via

his participation as a French horn player on the historic Miles Davis Nonet recordings of the late 1940s-early 1950s, he became known in the field. Since then, his interest has taken numerous forms. He has functioned as a composer, organizer, critic, teacher, trail-blazer and major factor in the careers of John Lewis, Ornette Coleman and the late Eric Dolphy.

The Schuller image as a Renaissance Man, which developed in the 1950s and 1960s, is changing in the 1970s to that of a musical Yankee Doodle Dandy. He has now added an activist advocacy of indigenous American music, an interest that was once primarily expressed in his involvement in jazz. In the past few years, however, his explorations of American music have spread to the whole spectrum of relatively unknown music from the mid-19th to the mid-20th century.

He is most widely known in this respect for his best-selling album on Angel on which he conducted the New England Conservatory Ragtime Ensemble in arrangements of Scott Joplin's rags from the famous New Orleans Red Back Book of Rags.

It was these arrangements, as edited by Schuller, that were played in the score of the film, *The Sting*, which won an Oscar for scoring in 1974 for Marvin Hamlisch. And it is also Schuller's edition of "The Entertainer," as played on the soundtrack of the film, that won Hamlisch a Grammy for the Best Pop Instrumental Performance of 1974.

In his continuing exploration of American music, he has recreated the Joplin opera, *Treemonisha*; recorded an album of marches by Sousa, Charles Ives and Joplin; and formed the New England Conservatory Jazz Repertory Ensemble to perform Schuller-transcribed works by Duke Ellington and key pieces played by such Swing Era bands as Earl Hines, Benny Moten, McKinney's Cotton Pickers, and going farther back, Paul Whiteman, Sam Wooding and Jim Europe.

Meanwhile, Schuller's own career as a composer has continued actively. Early in 1975 he had two world premieres—"Triplum 2," played by the Baltimore Symphony and "Four

Sound Scopes," performed by the Hudson Valley Philharmonic in Poughkeepsie, N.Y. Ahead of him are 13 commissions. In addition, he is still trying to finish a second book on jazz.

**WILLIAM SCHUMAN:** He has pursued a number of musical careers—composer, editor, publisher, speaker, author and administrator. Schuman possesses in abundance the intellectual agility and personality quotient that stamp a man "presidential caliber." But these attributes are merely additions to his creative ability as a composer.

He was named William Howard after William Howard Taft, who was President when Schuman was born on August 4, 1910. Like his parents, he was born in New York City where he attended school. His earliest music lessons were on the violin. Later he played both violin and banjo in a small jazz band which he organized, as well as double bass in his high school orchestra. At the age of 16, he composed his first opus—a tango for violin and piano. His main interest at this time was popular music, and he began writing songs.

Schuman had originally planned a career in business, and he entered New York University's School of Commerce. But after hearing his first orchestral concert of symphonic music, he decided that he wanted to pursue a serious musical career. He left college, studied harmony privately with Max Persin and, subsequently, counterpoint with Charles Haubiel. He continued his education at Teachers College of Columbia University, from which he was graduated in 1935. That summer he traveled to Salzburg to study conducting and, while in Europe, he completed his first symphony. On his return to the United States, he took up duties as a faculty member at Sarah Lawrence College.

The year 1936 was a significant one in Schuman's life. On March 27 he married Frances Prince, and a few months later he began two years of composing under the guidance of Roy Harris who was a potent influence. By 1938, Schuman's "Symphony No. 2" brought his work to the attention of Aaron Copland, who wrote in the



May 1938 issue of *Modern Music*: "Schuman is, as far as I am concerned, the musical find of the year. There is nothing puny or miniature about this young man's talent."

His "Third Symphony," completed and premiered in 1941, won the New York Music Critics Circle Award. One of his most important years was 1945. He became active in the theater, composing *Undertow*, a ballet first performed at the Metropolitan Opera House that year, and "Side Show," a work for Billy Rose's revue, *Seven Lively Arts*. Most important, he was appointed president of the Juilliard School of Music, a position he held until assuming his duties as president of Lincoln Center for the Performing Arts in 1962. Schuman had that post until 1969, when he decided to devote himself more completely to composing.

Through the years, for all his administrative and teaching responsibilities, Schuman has composed prodigiously in various forms: "Much of his music," writes Louis Chapin, "breathes an air of executive confidence. The list so far includes more than 30 works for orchestra, some chamber and band music, a significant number of choral pieces, a baseball opera (*The Mighty Casey*) and dance scores."

He adds: "The generally business-like terms of his style are driven by an eager and tightly harnessed energy." This and a sense of resilience, according to Chapin, "was foreshadowed by a teenage absorption in writing and playing jazz."

Schuman also has never quite

gotten over the excitement (or perhaps the bafflement, either) of initially hearing the string section of a symphony orchestra as a young man, and his string writing in particular still leaps and bites as a result of it.

Furthermore, while his musical language revels in the sonority of the orchestra, it is shaped often into the character of a chorale. There is the slow section of the epochal "Third Symphony" of 1942, for instance, a similar movement in "Credendum," commissioned by UNESCO in 1955, and among other examples, the "New England Triptych," apotheosizing William Billings' sturdy church tunes. Sometimes, of course, the voice is a single one, as in the Shakespeare-inspired "A Song of Orpheus."

A large number of honorary prizes, citations, and important commissions testify to Schuman's reputation as a composer. Among his awards are two Guggenheim Fellowships and the first Pulitzer Prize for music, awarded in 1943 for his "Secular Cantata No. 2, A Free Song." He has also received the Columbia University Bicentennial Anniversary Medal, the first Brandeis University Creative Arts Award in music, an award from the National Institute of Arts and Letters and the Gold Medal of Honor for music from the National Arts Club.

He also has been the guiding light of BMI Awards to Student Composers, since its inception, in 1951. An inspiration to his younger colleagues, Schuman insists "there must be a consistent and enlightened nurturing of new talent."

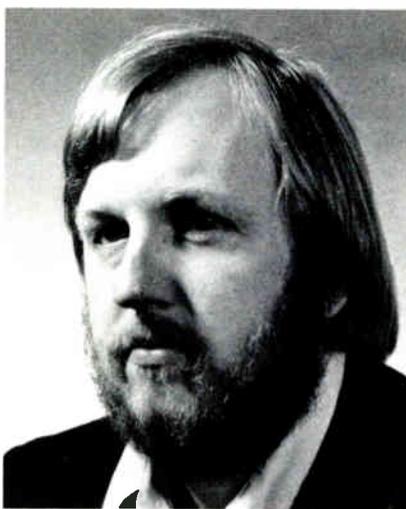
One of those who initially called the music community's attention to the work of William Schuman, Aaron Copland provides an apt and concluding description of the man's music, his legacy.

"Whenever I think of it, I think of it as being the work of a man who has an enormous zest for life . . . and that zest informs all his music. His music represents big emotions! In Schuman's pieces you have the feeling that only an American could have written them. . . . You hear it in his orchestration, which is full of snap and brilliance. You hear it in the kind of American optimism which is at the basis of his music."

**JOSEPH SCHWANTNER:** Born in Chicago in 1943, he has developed from a BMI student composer award-winner (1965, '66, '67) to a ranking contemporary composer whose music has earned awards from the National Endowment for the Arts and the New York State Council on the Arts.

The first recipient of the Charles Ives Scholarship in Music, presented by the National Institute and the American Academy of Arts and Letters in 1970, he is an increasingly performed composer.

Schwantner initially became involved in music while in grade school in Hazelcrest, Ill. "I was asked by a teacher to join the school orchestra,"



the composer recalls. "And before long I was playing tuba in that orchestra. A good friend of mine made the next step possible. He was a guitarist and got me interested. I studied with him, first learning folk guitar, later moving into other repertory.

"How did I get into composing? When I was 12 or 13, I began to write pieces for the guitar, so that I'd have things to play. Like many musicians who are essentially self-taught, I eventually sought out the more formal disciplines. Fortunately I went to an unusually musical high school, Thornton High, in Harvey, Ill. and immersed myself in theory and music history.

"At about this time," Schwantner explained, "I got into pop and jazz music, both as a player and composer. Playing with a number of bands, large and small, increased my interest in jazz writing. This culmi-

nated when I won the National Band Camp Award, with a composition titled 'Down Beat.'"

Schwantner changed direction after becoming a student at the Chicago Conservatory College, where he studied composition with Bernard Dieter, his first teacher and a major influence on him. He earned his bachelor in music (1964) at the Conservatory, his master of music at Northwestern (1966), and his doctorate, also at Northwestern (1968). His other principal teachers were Anthony Donato "and certainly Alan Stout."

Like many composers, Schwantner is a teacher, as well. Over the last decade, he has taught at the Northwestern University School of Music, the Chicago Conservatory College, Pacific Lutheran University (Tacoma, Wash.), Ball State University (Muncie, Ind.) and the University of Texas at Austin. Since 1970, he has been at the Eastman School of Music in Rochester, N.Y. His present post: associate professor of composition.

About his music, Schwantner says: "I try to write things that are interesting to the players. My involvement is with them and, through them, with the listeners. I try to communicate but don't consciously think of an audience.

"Most of my work has been done for chamber ensembles, like the Contemporary Chamber Ensemble. I avail myself of various styles and techniques. But my feelings and position keep changing. I feel, in order to grow as a musician, you have to keep moving, altering the way you do things, how you think. Just living, from day to day, has its effect, subtle as it may be on how a composer creates and what gets into his music."

According to Schwantner, his key piece is "In Aeternum." For cello and four players, it was written in 1973 for the Boston Musica Viva and introduced that year.

". . . A fascinating study in sonorities and textures, combining orthodox wind and string tones with such exotic effects as finger-rubbed wine goblets, water-dipped gongs and metallic percussion instruments scraped by violin and cello bows," critic William Littler said.

When played by the Contemporary

Chamber Ensemble at UCLA, Martin Bernheimer, of *The Los Angeles Times*, wrote that the piece "proved particularly engaging in its cyclical symmetry, and in its exotic doubling of protagonists.

". . . Schwantner establishes fine, organic relationships between the established and the more imaginative languages at his disposal.

"He is, in short, the rarist sort of avant-gardist: one with a sense of economy as well as a restrained sense of purpose."

Schwantner, in his most recent pieces, continues in his concern for the performer. "I endeavor to deal with the player in an expanded perspective," he asserts. "I did this in 'Canticle of the Evening Bells' for flute and 12 players. I continue to encourage the instrumentalists to move beyond their acknowledged capacities into new areas. I have them double and triple instruments on my compositions, mostly percussion, hopefully to make them more expressive."

Reviewer Theodore Price, in an evaluation of one of the composer's works, moved directly to the point. "Put simply," he said, "Schwantner has made a new expressive music by mustering instrumental effects in the service of expression, not experimentation for its own sake."

**CARLOS SURINACH:** A resident of New York City since 1951, he continues, in some ways, to mirror the country of his birth through his music. So much so, he was singled out in 1972 and received one of Spain's highest honors: Knight Commander of the Order of Isabella I of Castile.

Although Surinach followed the traditional migration of Spanish composers to Paris, he quickly broke the pattern by continuing on to study in Germany. The German influence on Surinach was technical rather than aesthetic, and this period of study enabled him to develop a discipline and thoroughness which has strongly marked his music. In combination with this, he probes into what is essentially Spanish and not the evocation of the Spanish muse as heard from across its borders. His writing seems to be of the pure quill, the au-

thentic, not the pseudo product. It is direct, coloristic and overt, rather than amorphously romantic.

Surinach's initial studies of piano, theory, harmony, counterpoint, composition and orchestration, were undertaken in his native city of Barcelona, where he was born on March 4, 1915. Later when he went to Germany he continued piano studies in the "Oberklasse" of the Robert Schumann Conservatory in Duesseldorf and studied conducting at the Hochschule in Cologne with Eugen Papst. Still later, he was admitted to the Preussische Akademie in Berlin with a citation of "special distinction." An



Alexander von Humboldt Fellowship made studies with Max Trapp possible there. After minor jobs, he was engaged as conductor of the Philharmonic Orchestra of Barcelona in 1945, and served as one of the conductors of the Liceo Opera House. During this period he also appeared throughout Spain in guest engagements with various orchestras.

In 1947, Surinach moved to Paris and appeared as guest conductor with the Lamoureux, National and Radio Symphony Orchestras. From his home in Paris he traveled to other parts of France, and to Belgium, Italy, Portugal and Spain for frequent conducting appearances, very often of his own music.

Since taking residence in the United States, Surinach has continued to expand his appearances as a conductor of major European orchestras. In this country, he has earned particular rec-

ognition for his performances of contemporary music.

One of his first important commissions, after arriving in America, came in 1952 from the Bethsabée de Rothschild Foundation, and resulted in the score for the ballet *Ritmo Jondo*, presented in 1953 by Jose Limon and his company, and since a staple in the Limon repertoire. This was Surinach's third musical production for the stage. His first two were the ballet *Montecarlo* in 1945 and the opera *El mozo que caso con mujer brava* in 1948.

Two important American commissions came to him from the Louisville Orchestra: "Sinfonietta Flamenca" in 1953 and "Feria Magica" in 1955. His compositions since have been featured at the Composers Forum at New York City's Columbia University, and in concert halls throughout the country. He has been commissioned by Martha Graham for the ballet, and by CBS Television and United Productions of America to write background scores for television films. Many audiences have come to know his transcription for orchestra of seven sections of the Albeniz piano suite "Iberia," completing the set started by another illustrious Spanish musician, Arbos, who has transcribed the other five.

Surinach has been asked to compose by several other American symphony orchestras, with such works resulting as "Drama Jondo," "Symphonic Variations," "Melorhythmic Dramas," among others. He received the Arnold Bax Society's Medal of Great Britain for non-commonwealth composers in 1966 and during the academic year 1966-67, Surinach was Visiting Professor of Music Composition at Carnegie Mellon University in Pittsburgh.

In addition to his growing fame as a composer of symphonic works, Surinach has won international distinction in the field of dance. His musical scores are featured in the repertoires of Martha Graham, Jose Limon, Pearl Lang, the Ballet Rambert of England and Antonio and his Ballets de Madrid. The Robert Joffrey Ballet Company performed *Feast of Ashes* 18 times during its tour through Russia in 1963 under the sponsorship of

the U.S. State Department and the Rebekah Harkness Foundation. And in the same year the Martha Graham Company presented *Acrobats of God* and *Embattled Garden* at the Edinburgh Festival. Using music of Surinach, John Butler choreographed *La Sibila* for the 1959 Spoleto Festival, and *David and Bath-Sheba* for CBS-TV. Another CBS commission was Surinach's "Cantata of St. John," which was first performed in June, 1963 and has had several additional telecasts.

One of the composer's most widely-lauded recent works is his "Concerto for Piano and Orchestra," written for and premiered by Spain's leading pianist, Alicia de Larrocha, with the Minnesota Orchestra late in 1974.

Also quite memorable for Surinach was a recital and reception, given in his honor by The National Arts Club of New York City in 1975. It featured his music and a major address by the Honorable Alberto Lopez-Herce, General Consul of Spain.

**ROBERT WARD:** Pulitzer Prize-winning composer Robert Ward was born September 13, 1917 in Cleveland, Ohio. Following his early musical training in Cleveland's public schools, he graduated from the Eastman School of Music where he majored in composition under Bernard Rogers and Howard Hanson. He went to the Juilliard Graduate School, studying composition with Frederick Jacobi and conducting with Albert Stoessel and Edgar Schenkman. During this time he also was a student of Aaron Copland at the Berkshire Music Center.

During World War II Ward was the bandleader of the 7th Infantry Division. Before and after the war he served on the faculties of Queens College, Columbia University and the Juilliard School of Music where he was also the assistant to the president, 1954-56. He was the music director of the Third Street Music School Settlement from 1952 to 1955 and conducted the Doctor's Orchestral Society of New York from 1949 to 1955.

In 1956 he became executive vice president and managing editor of



Galaxy Music Corp. and Highgate Press, a position he held until 1967 when he was named president of the North Carolina School of the Arts in Winston-Salem. He is now on the faculty of the school as composer-in-residence and teacher of composition.

He has served on the boards of the American Composers Alliance, Composers Recordings, Inc., the Music Committee of the Henry Street Music School Settlement and the Alice M. Ditson Advisory Committee of Columbia University. He is on the board of the Martha Baird Rockefeller Fund for Music and is a panelist for the National Endowment for the Arts. He holds an honorary Doctorate of Fine Arts from Duke University and an honorary Doctorate of Music from the Peabody Institute of Arts and Letters.

Robert Ward has been a guest conductor with many orchestras and opera companies in the United States. In 1962 Ward received both the Pulitzer Prize in Music and the New York Music Critics Circle Citation for *The Crucible*. He has held three Guggenheim Fellowships and a grant from the American Academy of Arts and Letters.

The Ward repertoire is wide and deep with works of all varieties, many of them written on commission. Featured are orchestral works, including four symphonies, band and chamber music, choral and other voice works and operas.

Ward believes that "at a time when listeners have been besieged, bothered and bewildered by verbal explana-

tions, apologia and sales pitches for every kind of music, there is a strong temptation to remain silent altogether and trust that the simple hearing of one's music will amply justify and explain its existence. For those with an interest in aesthetics, however, the general point of view behind all of my work may be illuminating. In the first place I see my creative work not only as an urgent and rewarding part of my life but also as a desirable and social function. It involves the freedom to produce whatever my fantasy dictates. I recognize, however, that the listener has a parallel and equal freedom to accept or reject my work. I ask only that he give that work an open-minded hearing.

"Never in the history of music have we had so much verbalizing and theorizing about music as in the past 50 years. Much of this has been based on the assumption that musical progress is achieved by the use of increasingly complex musical materials with the concurrent development of new 'systems' to justify the complexities. These systematized complexities (very often having little to do with the aural faculties) are then considered the evidence of originality. The 12-tone system and the well-publicized image of Schoenberg are a good example.

"In fact I would argue against these assumptions as the result of faulty analysis and the misreading of historical evidence.

"Certainly I would agree that the music of the 20th century involves a degree of revolutionary change equalled only by that found in the 13th and 14th centuries, and in my view the man more responsible than any other for this revolution was Claude Debussy. Single-handedly he showed the way to new conceptions of tonality, melody, rhythm, harmony, texture and counterpoint. One might expect such a thorough radical to have had great theories to rationalize his nonconformity. In fact he could not be prodded to any kind of ponderous aesthetic statement and spoke only of the creation of beauty and entertainment as his goal. In order to achieve his goal he used musical materials from every part of every musical culture he had experienced or could imagine, but nothing he ab-

sorbed came out without the mark of his own sensibility and genius.

"It is to this outlook I subscribe totally. New materials have been created in this century, and many are full of expressive potential. All need to be considered and by all I mean everything from the serial and electronic complexities to rock, primitive music and the new Broadway musical.

"Finally, all depends on the sensibility, the individuality and the genius of the composer. Those are rare qualities, the presence of which is most clearly evident in music which speaks as simply as possible, and the absence of which no amount of edifice and complexity will hide."

**CHARLES WUORINEN:** His musical vocabulary is deeply avant-garde, steeped in the latest, most complex techniques, yet brimming with individuality and invention.

Wuorinen won the Pulitzer Prize for music in 1970 for "Time's Encomium," written as a commission especially for recording without a live performance in mind. Shortly after issuance of the record, which was created over the space of a year (Jan. 1968-Jan. 1969), on the RCA Synthesizer at Columbia-Princeton Electronic Music Center in New York, the composer had this to say:

"For good or for ill, every performance involves qualitative additions to what the composer has specified; and all composers, aware or unaware, assume these inflections as a resource for making their works sound coherent. But in a purely electronic work like 'Time's Encomium' these resources are absent. What could take their place?"

"Our entire musical heritage, as well as every non-electronic technique of the moment, is conditioned by the act of performance. None of us knew, until we began working with electronic music, how our every compositional act and gesture is dependent on this conditioning. We now find that the rhetoric of performed music cannot create meaningful structures and articulations in the electronic medium. That medium must present musical structures which are, rather than those which become (by performance). What kind of musical rhetoric will re-



place 'performed-rhetoric' in electronic music is impossible to say, but that something must replace the old gestures seems inescapable."

Writing of the Pulitzer Prize piece after its appearance, critic Theodore Strongin of *The New York Times* noted that "it gives off a solid sense of order. It is anchored by a series of intervals and/or chords that keep reappearing in shifting guises, but recognizable still. Each time they come back they gain firmness and weight. One doesn't know exactly when they will reappear, but one is certain they will, and by the end, they are positively triumphant. In between are all sorts of changes, always clear and sonorous, remarkably easy to hear and in satisfying relationship to the whole. 'Time's Encomium' is a bracing example of a thoroughly thought-through musical work."

Born in New York City on June 9, 1938, Wuorinen started composing at the age of five, when he first jotted down a few notes on a blank sheet of music paper. To date, he has written for orchestra, voice, chamber combinations, percussion, carillon, keyboard and magnetic tape.

He earned both his undergraduate and graduate degrees at Columbia University, where he studied with Otto Luening, Jack Beeson, and Vladimir Ussachevsky, and taught for a number of years. Active in establishing The Group for Contemporary Music at Columbia, he is now its co-director. He is also currently president of the Serious Music Society, Inc., a member of the board of governors of the American Composers Alliance, a di-

rector of Composers Recordings, Inc., a trustee of the Bennington Composers Conference and treasurer of the American Society of University Composers.

In 1964, Wuorinen was one of 10 young composers commissioned by the Fromm Foundation and the Berkshire Music Center to write new works and have other compositions performed at the Festival of American Music at Tanglewood. He has also received other major commissions from the Ford Foundation, the Koussevitzky Foundation, the Orchestra of America, Vermont State Symphony, Daniel Pinkham, Max Pollikoff, Washington and Lee University, Columbia University and the University of Chicago. Among his long list of other honors are a 1954 Philharmonic Young Composers Award, a 1958 MacDowell Colony Fellowship, an Alice M. Ditson Fellowship, a prize from the World's Fair of Music and Sound in 1962, four BMI Student Composers Awards, three Bears prizes and two Lili Boulanger Memorial Awards.

A pianist of no mean accomplishment, Wuorinen is also active in the capacities of conductor and concert manager. And for him, the act of composing is immediately concerned with the problems and possibilities of ultimate performance. "I have been emboldened by personal experience to conclude that even the most difficult new music is far from approaching the limits of human performance capacities; given sufficiently efficient instruments, anything that can be heard . . . can, I am convinced, be played."

Long a champion of contemporary music and its composers, Wuorinen recently helped to found The New Orchestra, which is dedicated to playing music written in the last 45 years.

"Contemporary chamber music is very well served now," Wuorinen has said, "but orchestral music isn't. In many orchestras, there is a generation gap. Younger players want to play more contemporary music; the older ones don't want to. What we're trying to fill is simply the largest single remaining need on the 20th-century scene. If the public is denied a chance to hear new orchestral music, orchestral music will die."

# 76

## BICENTENNIAL REPORT

BMI A bulletin on the music of BMI writers celebrating America's birthday

### Bicentennial News

#### CANADA FESTIVAL

The Canadian Government offered a two-week festival of theater, ballet and music, October 13-26, at Washington's John F. Kennedy Center for the Performing Arts, in observance of the 200th anniversary of American independence.

This Bicentennial salute was the largest single enterprise of its kind ever undertaken by Canada.

The festival opened with performances by the Royal Winnipeg Ballet at the Center's Opera House. The "most challenging" work programmed by the company, according to *Washington Star* reviewer Deborah Papier, was *The Ecstasy of Rita Joe*.

The ballet, which centers on an Indian girl corrupted and ultimately destroyed by the big city, has music by **Ann Mortifee** and book by **George Ryga**.

Certainly one of the highlights of the festival was the presentation, October 23 of the opera, *Louis Riel*. A Canadian Opera Company production, this music drama in three acts has music by **Harry Somers** and a libretto by Mavor Moore, written in collaboration with Jacques Languirand.

First commissioned by the Floyd S. Chalmers Foundation for the Canadian Opera's 1967 Toronto season, it also was performed at Expo '67 in Montreal and revived in Toronto during the 1968 season.

Paul Hume, writing in *The Washington Post*, said of this production: "... its use of projections, sound, amplified through four speakers around the theater, and its dramatic

staging all combined to create both accuracy and tension in telling of one of Canada's historic conflicts."

The story concerns Louis Riel, who, in the latter part of the 19th century, twice led in revolt the Metis, a prairie people of mixed Indian and French blood.

In this opera, "he emerges as a heroic figure, destined to lose," Hume adds.

*The Washington Star's* critic, Wendell Margrave, was deeply impressed with the score, and the libretto, which alternately is in English and French.

Of the score, he said: "One of the most imaginative . . . to have been written in this century."

The composer, speaking of the score as a multi-level effort, notes that four types of stylistic approaches are used: original folk material, abstract atonal writing, straight diatonic writing, and the constant juxtaposition of all these things. In addition, at certain crucial points in the opera, electronic sounds are brought into play.

Bernard Turgeon appeared in the title role, with Roxolana Roslak as his

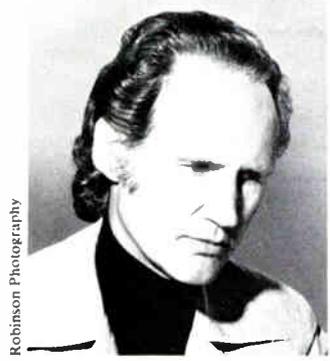
wife. There are 35 solo roles. The resources required for this opera, one reviewer commented, are enormous.

The following evening, in the Concert Hall at Kennedy Center, the festival continued with a concert by La Societe De Musique Contemporaine Du Quebec. The ensemble programmed "Circuit I" by **Serge Garant**, **Edgard Varèse's** "Deserts" and "Champs II-Souffles" by **Gilles Tremblay**. Garant conducted and Tremblay was heard at the piano in his own music.

The Toronto Mendelssohn Choir, featuring the Festival Singers of Canada, and the Canadian Brass gave a program in the Concert Hall, October 25. The program opened with **Healey Willan's** "O Quanta Qualia" and also included **Harry Somers' "Gloria," R. Murray Schafer's "Epitaph for Moonlight"** and Willan's "Apostrophe to the Heavenly Hosts."

The concluding musical presentation, at the same site, showcased the National Arts Centre Orchestra of Ottawa under Mario Bernardi. It played, among other works, "East" by Murray Schafer.

Composer Harry Somers (inset) and scene from his opera 'Louis Riel'



Robinson Photography



World Radio Histori



Kennedy Center's 'America On Stage'

### 'AMERICA ON STAGE'

BMI plays a prominent role in *America On Stage*, a year-long exhibition, which opened in January at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Many items from the Carl Haverlin/BMI Archives, relating to all the many worlds of music, were selected for display at this prestigious exhibition. *America On Stage* is comprised of elements from valuable collections of theater, dance, opera, music, circus, minstrel, puppet and movie memorabilia, owned by institutions and individuals throughout the country.

From the Haverlin/BMI Archives, there are photos of such concert composers as **William Schuman, Roy Harris, Roger Sessions, Charles Ives, Walter Piston, George Crumb** and **Otto Luening**; framed displays containing 31 pieces of sheet music, including a number of Civil War vintage and earlier; the composer's autographed copy of the first edition of the score for the

**Giacomo Puccini** opera, *Girl of the Golden West* (G. Ricordi, Milan, distributed in the U.S. by Belwin Mills Music Publishing Corp.); a display poster, program and composer's manuscript of the Otto Luening opera, *Evangeline*; a poster from the BMI-licensed Broadway musical hit, *The Wiz*; a **Dave Brubeck** album jacket: *Brubeck Time* and a pop music section dominated by a large photo of **Chuck Berry** and **John Lennon** and sheet music documenting BMI's important role in shaping popular music over the past two decades.

Because of the number of items on display (1,000), their diversity and rarity, the exhibition would seem a must for those with an interest in and concern for the arts in this country. A Bicentennial project, *America On Stage* is funded by a grant from IBM.

### CAPS GRANTS

The Creative Arts Public Service (CAPS) Program recently released names of 111 artists, the first half of those who will eventually receive fellowship grants from \$3,500 to \$5,000 for the Bicentennial (1975-76) year. The awards were made to people in six fields: music composition, graphic arts, painting, photography, sculpture and television.

Among the composers funded, from a field of 313 entrants, were **Eleanor Cory, William Hellermann, Leroy Jenkins, Peter Lieberston, William Penn, Charles H. Sullivan, Elizabeth Swados, Preston Trombly** and **Charles Wuorinen**.

Approximately one-fifth the amount of each grant is directly earned by the

artist for his or her participation in community service activities, such as performances, art exhibitions, lectures, workshops, residencies, donations of works and other forms of service for the benefit of the public, most of them explicitly involving community organizations in New York.

### NEW HOVHANESS WORK

The Bicentennial season of the San Jose (Calif.) Symphony opened with the world premiere of **Alan Hovhaness'** "Symphony No. 26 in F Minor, Opus 280," conducted by the composer. The work, commissioned by the San Jose Symphony, was heard in the city's new Center for the Performing Arts.

"As the score makes clear," *High Fidelity's* Marta Morgan said, "Hovhaness is a composer who has devoted his life to the development of a highly personal style—purity of expression, devout mysticism, and a decided Oriental pervasiveness . . . the Symphony is extremely subtle in its variety of melodic and rhythmic elements but is generally easy to assimilate, since the composer's idiom creates an atmosphere of utter serenity."

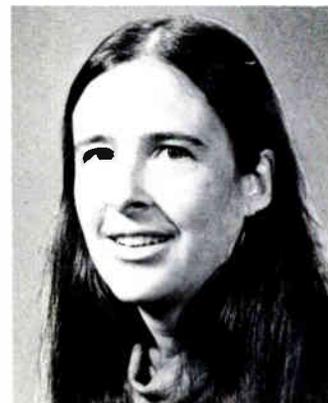
### BICENTENNIAL PARADE

Kennedy Center in Washington, D.C., continues to present "The Bicentennial Parade of American Music." These concerts feature music written by composers from each of the 50 states and the District of Columbia.

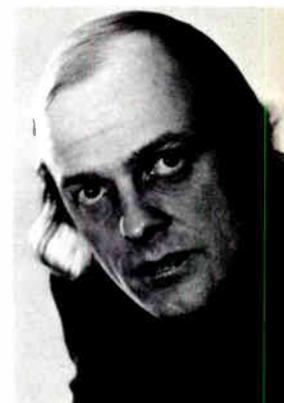
The December 9, 1975 recital in the Kennedy Center Concert Hall, focused on Rhode Island, the 13th



Preston Trombly



Eleanor Cory



William Hellermann

state to ratify the Constitution, and included the performance of Arthur Custer's "Colloquy for String Quartet" (1961) by the Rhode Island Faculty String Quartet.

In the Kennedy Center Concert Hall and Grand Foyer, the program devoted to the District of Columbia, February 23, had among its highlights a work by Esther W. Ballou, "Sonata for Two Pianos No. 2," offered by Alice and Arthur Nagle; Robert Evett, 'Nunc Dimittis' from "Compline," (1965) and Russell Woollen's 'Nativitie' from "La Corona," (1967), performed by the Abbey Chamber Singers under Michael Donaldson.

**NEW HARRIS WORK**

Roy Harris' Bicentennial Symphony, 1976" (Symphony No. 14) was introduced by the

National Symphony at Kennedy Center Concert Hall, Washington, D.C., on February 11. A work in five sections for large orchestra, chorus and speaker, it was conducted by Murry Sidlin and featured the All-Texas University Chorus.

**HUSA PREMIERE**

Karel Husa's Bicentennial work, written on a grant from the National Endowment for the Arts, will be introduced by the Indianapolis Ballet and Orchestra. The first performances of this, as yet



Brian Berry

Frank Lewin

untitled creation, are scheduled for presentation during the spring.

**LEWIN PROJECTS**

Frank Lewin has been commissioned to write the music and produce the sound for two outdoor historical dramas. Both dramas are slated to open this summer and run through the warm weather season in theaters specially constructed for these productions.

*Hernando De Soto, Conquistador* will be performed in Hot Springs National Park, Ark.; *The McIntosh Trail*,

in Peachtree City, Ga. Both plays were written by Kermit Hunter, a leading author of historical dramas.

**'I PAID MY DUES'**

*I Paid My Dues*, a musical show conceived by Eric Blau and starring Elly Stone, had its premiere performances on the evening of January 31 and the following afternoon at the Electchester Theater, Flushing, N.Y.

Produced under the auspices of Labor/Arts, Inc., the cultural wing of the New York City Central Labor Council, AFL-CIO and its Community Services Committee, the show is the Arts Committee's major project in celebration of the Bicentennial.

*I Paid My Dues* traces the development of the American labor movement from Colonial times to the present, largely with songs, some new by Blau and David Frank and many older items, including familiar folk work, slave and union songs. The background narrative for the show is derived from the poetry of leading American poets.

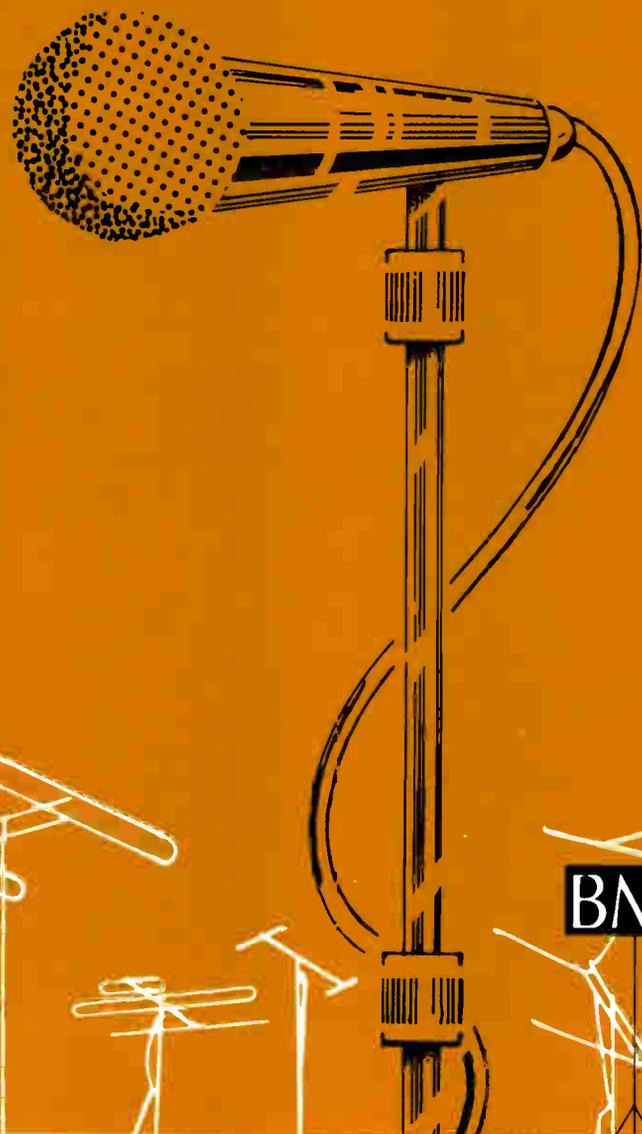
"The story of labor in our country is the story of the common man and of common humanity, and that theme is stirringly reflected in *I Paid My Dues*," said James Joy Jr., chairman, Community Services Committee of the New York City Central Labor Council.

*'I Paid My Dues': 'Traces the development of the American labor movement from Colonial times to the present.'*



Bartley Studios, Inc.

# 10000 PERFORMANCES



BMI

\*

# Songs for All Seasons

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*Some 163 Song Hits Have Joined the Charmed Circle,  
Logging 1,000,000 or More Radio and TV Performances*

---

BMI has licensed over one million songs since its inception in 1940. As of the latest survey, December 31, 1974, 163 of them have attained blockbuster status—1,000,000 or more performances. BMI performance figures are determined from logged reports of some 500,000 hours that are annually submitted by radio and television networks in the United States and Canada, plus local AM outlets in both countries and FM outlets in the U.S. The songs represent the broadest possible spectrum of popular music. They are the creations of not only Americans, but of writers from around the world, members of foreign licensing societies. Each of these Million Performance Songs is published by a BMI-affiliate. The writer and publisher of each song receives a special award and gets additional performance credit on all future use. The achievement of 1,000,000 performances means that a song—of an average length of three minutes—has been on the air for 50,000 hours. Here, then, BMI's charmed circle of hits representing well over 10,000,000 hours of play—songs for all seasons and all time, songs that rank among American and world favorites.



# ADIOS

## AMOR

## ALLEY CAT

### ADIOS

Enric Madriguera, M. Woods,  
C. R. Del Campo  
Peer International Corp.

### ALLEY CAT

Frank Bjorn (SUISA)  
Metorion Music Corp.

### ALL I HAVE TO DO IS DREAM

Boudleaux Bryant  
House of Bryant Publications

### ALONE AGAIN (NATURALLY)

Gilbert O'Sullivan (PRS)  
Management Agency and Music  
Publishing, Inc.

### AMAPOLA

Joseph M. LaCalle, Albert Gamse  
E. B. Marks Music Corp.

### AMOR

Gabriel Ruiz (SACM), Sunny Skylar,  
Ricardo Lopez Mendez (SACM)  
Peer International Corp.

### AND I LOVE HER

John Lennon (PRS),  
Paul McCartney (PRS)  
Unart Music Corp., Maclen Music, Inc.

### ANNA

R. Vatro (SIAE), F. Giordano (SIAE),  
William Engvick  
Hollis Music, Inc.

### ANY TIME

Herbert Happy Lawson  
Unichappell Music, Inc.

### BESAME MUCHO

Chelo Velazquez (SACM), Sunny Skylar  
Peer International Corp.

### BLUE VELVET

Bernie Wayne, Lee Morris  
Vogue Music, Inc.

### BORN FREE

John Barry (PRS), Don Black (PRS)  
Screen Gems-Columbia Music, Inc.

### BOTH SIDES NOW

Joni Mitchell  
Siquomb Publishing Corp.

### BRAZIL

Ary Barroso (SBAT), Sidney K. Russell  
Peer International Corp.

### BREEZE AND I, THE

Ernesto Lecuona (SGAE), Al Stillman  
E. B. Marks Music Corp.

### BRIDGE OVER TROUBLED WATER

Paul Simon  
Paul Simon Music

### BY THE TIME I GET TO PHOENIX

Jim Webb  
The EMP Company

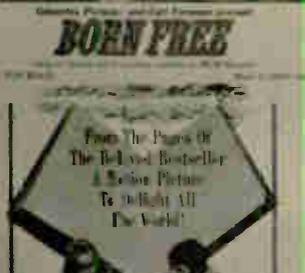
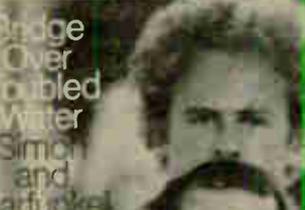
### CABARET

John Kander, Fred Ebb  
The New York Times Music Corp.

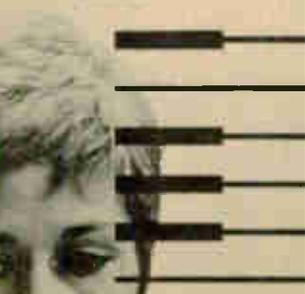
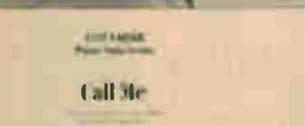
### CALL ME

Tony Hatch (PRS)  
Duchess Music Corp., ATV Music Corp.

## ALONE AGAIN (NATURALLY)



## BLUE VELVET



## THE BEATLES AND I LOVE HER



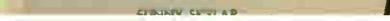
## ANY TIME



## The Breeze And I



## BESAME MUCHO



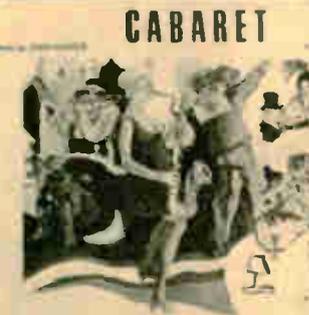
## ALL I HAVE TO DO IS DREAM



## AMAPOLA



## BRAZIL



## CABARET



**CANADIAN SUNSET**

Eddie Heywood, Norman Gimbel  
Vogue Music, Inc.

**CAN'T TAKE MY EYES OFF OF YOU**

Bob Crewe, Bob Gaudio  
Saturday Music, Inc.,  
Seasons Four Music Corp.

**CHERISH**

Terry Kirkman  
Beechwood Music Corp.

**CLASSICAL GAS**

Mason Williams  
Irving Music, Inc.

**COLD, COLD HEART**

Hank Williams  
Fred Rose Music, Inc.

**COME CLOSER TO ME**

Osvaldo Farres (SACEM), Al Steward  
Peer International Corp.

**COOL WATER**

Bob Nolan  
Unichappell Music, Inc.,  
Elvis Presley Music, Inc.

**DANKE SCHOEN**

Bert Kaempfert (GEMA), Milt Gabler,  
Kurt Schwabach (GEMA)  
Screen Gems-Columbia Music, Inc.

**(SITTIN' ON) THE DOCK OF THE BAY**

Otis Redding, Steve Cropper  
East/Memphis Music Corp.,  
Time Music Co., Inc.

**DON'T SLEEP IN THE SUBWAY**

Tony Hatch (PRS), Jackie Trent (PRS)  
Duchess Music Corp., ATV Music Corp.

**EARLY IN THE MORNING**

Mike Leander (PRS), Eddie Seago (PRS)  
Duchess Music Corp.

**EL CONDOR PASA**

Paul Simon, Jorge Milchberg (SACEM),  
Daniel Robles  
Paul Simon Music

**ELEANOR RIGBY**

John Lennon (PRS),  
Paul McCartney (PRS)  
Maclen Music, Inc.

**EL PASO**

Marty Robbins  
Elvis Presley Music, Inc.,  
Unichappell Music, Inc.

**EVERYBODY'S TALKIN'**

Fred Neil  
Third Story Music, Inc.

**EVERYTHING IS BEAUTIFUL**

Ray Stevens  
Ahab Music Co., Inc.

**FEVER**

John Davenport, Eddie Cooley  
Fort Knox Music Co.

**FIFTY NINTH STREET BRIDGE**

**SONG, THE**  
(Feelin' Groovy)  
Paul Simon  
Paul Simon Music



# FRENESI

Spanish Lyrics and Music by ALBERTO DOMINGUEZ

Recorded by JOE BONOMO on Capitol Records

# GAMES PEOPLE PLAY

Words and Music by JOE SOUTH



# For the Good Times

Music Recorded by KRISTOFFERSON



# FOR ALL WE KNOW

From The ABC Records Corp. Martin Luther King

WORDS AND OTHER STRANGERS



# GENTLE ON MY MIND



# GEORGIA ON MY MIND



# GOIN' OUT OF MY HEAD

Words and Music by TEDDY RANDAZZO • BOBBY WEINSTEIN

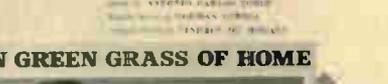
# GO AWAY, LITTLE GIRL

Recorded by GERRY GOFFIN and CAROLE KING



# THE GIRL FROM IPANEMA

Antônio Carlos Jobim, Norman Gimbel



# GREEN GREEN GRASS OF HOME



# HAPPY TOGETHER

Words and Music by GARY SCHWARTZ

# HALF AS MUCH

by HANK WILLIAMS



# THE GLOW WORM

Modern Version by JOHNNY MERCER



# GREEN EYES

Atlantic City Version

# HE'LL HAVE TO GO

by JOE ALLISON and AUDREY ALLISON

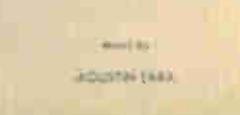


# GUANTANAMERA

# THE BEATLES A HARD DAY'S NIGHT



# GRANADA



**FOR ALL WE KNOW**  
Fred Karlin, Robb Royer, James Griffin  
ABC/Dunhill Music, Inc.,  
Al Gallico Music Corp.

**FOR THE GOOD TIMES**  
Kris Kristofferson  
Buckhorn Music Publishing, Inc.

**FRENESI**  
Alberto Dominguez (SACM), Ray Charles,  
Sidney K. Russell  
Peer International Corp.

**GAMES PEOPLE PLAY**  
Joe South  
Lowery Music Co., Inc.

**GENTLE ON MY MIND**  
John Hartford  
Glaser Publications, Inc.

**GEORGIA ON MY MIND**  
Hoagy Carmichael, Stuart Gorrell  
Peer International Corp.

**GIRL FROM IPANEMA, THE**  
Antonio Carlos Jobim, Norman Gimbel  
Duchess Music Corp.

**GLOW WORM**  
Paul Lincke (GEMA), Lilla Robinson,  
Johnny Mercer  
E. B. Marks Music Corp.

**GO AWAY LITTLE GIRL**  
Gerry Goffin, Carole King  
Screen Gems-Columbia Music, Inc.

**GOIN' OUT OF MY HEAD**  
Teddy Randazzo, Bobby Weinstein  
Vogue Music, Inc.

**GRANADA**  
Agustin Lara (SACM)  
Peer International Corp.

**GREEN EYES**  
Nilo Menendez (SACM), Adolfo Utrera  
(SACM), E. Rivera, E. Woods  
Peer International Corp.

**GREEN GREEN GRASS OF HOME**  
Curly Putman  
Tree Publishing Co., Inc.

**GUANTANAMERA**  
Pete Seeger, Hector Angulo  
Fall River Music, Inc.

**GYPSYS, TRAMPS AND THIEVES**  
Robert Stone  
Peso Music

**HALF AS MUCH**  
Hank Williams  
Fred Rose Music, Inc.

**HAPPY TOGETHER**  
Alan Lee Gordon, Garry Bonner  
The Hudson Bay Music Co.

**HARD DAY'S NIGHT, A**  
John Lennon (PRS),  
Paul McCartney (PRS)  
Unart Music Corp., Maclen Music, Inc.

**HE'LL HAVE TO GO**  
Joe Allison, Audrey Allison  
Central Songs, Inc.

**HELP ME MAKE IT THROUGH THE NIGHT**

Kris Kristofferson  
Combine Music Corp.

**HEY JUDE**

John Lennon (PRS),  
Paul McCartney (PRS)  
Maclen Music, Inc.

**I CAN'T STOP LOVING YOU**

Don Gibson  
Acuff-Rose Publications, Inc.

**I JUST CAN'T HELP BELIEVIN'**

Barry Mann, Cynthia Weil  
Screen Gems-Columbia Music, Inc.

**I LOVE HOW YOU LOVE ME**

Barry Mann, Larry Kolber  
Screen Gems-Columbia Music, Inc.

**I WILL WAIT FOR YOU**

Michel Legrand (SACEM), Jacques Demy  
(SACEM), Norman Gimbel  
Vogue Music, Inc.

**IF I HAD A HAMMER**

Lee Hays, Pete Seeger  
Ludlow Music, Inc.

**IF I WERE A CARPENTER**

Tim Hardin  
The Hudson Bay Music Co.

**I'LL BE AROUND**

Alec Wilder  
Ludlow Music, Inc.

**IT IS NO SECRET**

Stuart Hamblen  
Duchess Music Corp.

**IT'S NOT UNUSUAL**

Gordon Mills (PRS), Les Reed  
Duchess Music Corp.

**JAMBALAYA**

Hank Williams  
Fred Rose Music, Inc.

**JAVA**

Freddy Friday, Allen Toussaint,  
Alvin Tyler, Marilyn Schack  
Tideland Music Publishing Corp.

**KILLING ME SOFTLY WITH HIS SONG**

Charles Fox, Norman Gimbel  
Fox-Gimbel Productions, Inc.

**KING OF THE ROAD**

Roger Miller  
Tree Publishing Co., Inc.

**KNOCK THREE TIMES**

Irwin Levine, L. Russell Brown  
Pocketful of Tunes, Inc.

**LAST DATE**

Floyd Cramer Jr.  
Acuff-Rose Publications, Inc.

**LET IT BE**

John Lennon (PRS),  
Paul McCartney (PRS)  
Maclen Music, Inc.

**LET ME BE THERE**

John Rostill (PRS)  
Al Gallico Music Corp.



**THE LETTER**

**LIVE FOR LIFE**

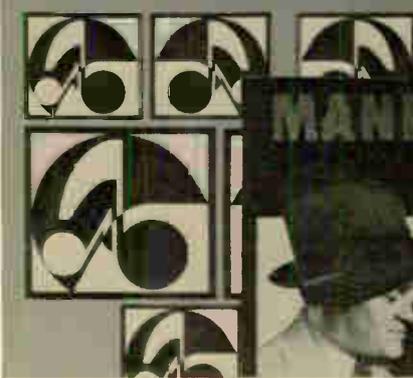
**LOVE ME WITH ALL YOUR HEART**



**A LOVER'S CONCERTO**

**LOVE'S THEME**

**LULLABY OF BIRDLAND**



**MALAGUENA**



**MARIA ELENA**

**MEDITATION**

**ME AND BOBBY McGEE**

**MELODIE D'AMOUR**



**MEMORIES ARE MADE OF THIS**

**MORE (MONDO CAME)**

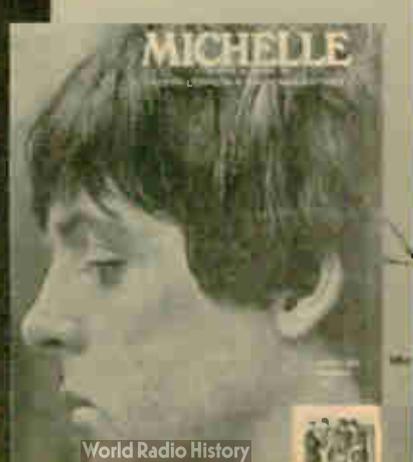
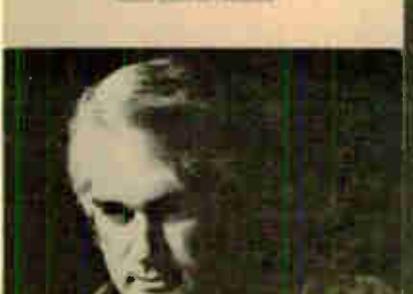
**MRS. ROBINSON**



**The Most Beautiful Girl**

**Mr. Bojangles**

**MICHELLE**



**LETTER, THE**  
Wayne Thompson  
Earl Barton Music, Inc.

**LIVE FOR LIFE**  
Francis Lai (SACEM), Norman Gimbel  
Unart Music Corp.

**LOVE ME WITH ALL YOUR HEART**  
(Cuando Calienta El Sol)  
Carlos Rigual (SACM), Mario Rigual  
(SACM), Carlos A. Martinoli (SADAIC)  
Peer International Corp.

**LOVER'S CONCERTO, A**  
Denny Randell, Sandy Linzer  
Saturday Music, Inc.

**LOVE'S THEME**  
Barry White  
January Music Corp., Sa-Vette Music

**LULLABY OF BIRDLAND**  
George Shearing  
Patricia Music Publishing Corp.

**MALAGUENA**  
Ernesto Lecuona (SGAE)  
E. B. Marks Music Corp.

**MANHATTAN**  
Richard Rodgers, Lorenz Hart  
E. B. Marks Music Corp.

**MARIA ELENA**  
Lorenzo Barcelata (SACM),  
Sidney K. Russell  
Peer International Corp.

**ME AND BOBBY McGEE**  
Kris Kristofferson, Fred L. Foster  
Combine Music Corp.

**MEDITATION**  
Antonio Carlos Jobim, Newton  
Mendonca (SBACEM), Norman Gimbel  
Duchess Music Corp.

**MELODIE D'AMOUR**  
Henri Salvador, Leo Johns  
Rayven Music Co., Inc.

**MEMORIES ARE MADE OF THIS**  
Terry Gilkyson, Richard Dehr,  
Frank Miller  
Blackwood Music, Inc.

**MICHELLE**  
John Lennon (PRS),  
Paul McCartney (PRS)  
MacLen Music, Inc.

**MORE**  
Riz Ortolani (SIAE), Nino Oliviero (SIAE),  
Norman Newell (PRS),  
M. Ciorciolini (SIAE)  
E. B. Marks Music Corp.

**MOST BEAUTIFUL GIRL, THE**  
Norro Wilson, Billy Sherrill, Rory Bourke  
Al Gallico Music Corp.,  
Algee Music Corp.

**MR. BOJANGLES**  
Jerry Jeff Walker  
Cotillion Music, Inc.

**MRS. ROBINSON**  
Paul Simon  
Paul Simon Music

**MY CHERIE AMOUR**

Henry Cosby, Sylvia Moy, Stevie Wonder  
Stone Agate Music Div.

**MY LOVE**

Tony Hatch (PRS)  
Duchess Music Corp., ATV Music Corp.

**MY SPECIAL ANGEL**

Jimmy Duncan  
Viva Music, Inc.

**MY SWEET LORD**

George Harrison (PRS)  
Harrisons Music, Inc.,  
ABKCO Music, Inc.

**MY WAY**

Paul Anka, Jacques Revaux (SACEM),  
Claude Francois (SACEM)  
Spanka Music Corp.

**NEVER MY LOVE**

Donald J. Addrissi, Richard P. Addrisi  
Warner-Tamerlane Publishing Corp.

**NEVER ON SUNDAY**

Manos Hadjidakis (SACEM), Billy Towne  
Unart Music Corp., Llee Corp.

**NIGHT TRAIN**

Jimmy Forrest, Oscar Washington,  
Lewis C. Simpkins  
Frederick Music Co.

**OB LA DI OB LA DA**

John Lennon (PRS),  
Paul McCartney (PRS)  
Maclen Music, Inc.

**OH, LONESOME ME**

Don Gibson  
Acuff-Rose Publications, Inc.

**ONLY YOU**

Buck Ram, Ande Rand  
Hollis Music, Inc.

**OPUS ONE**

Sy Oliver  
Embassy Music Corp.

**PEANUT VENDOR, THE**

Moises Simons (SACEM), Marion  
Sunshine, L. Wolfe Gilbert  
E. B. Marks Music Corp.

**PERFIDIA**

Alberto Dominguez (SACM),  
Milton Leeds  
Peer International Corp.

**PORTRAIT OF MY LOVE**

Cyril Ornadel (PRS),  
Norman Newell (PRS)  
Piccadilly Music Co.

**PROUD MARY**

John C. Fogerty  
Jondora Music

**PUT YOUR HAND IN THE HAND**

Gene MacLellan (BMI Canada)  
Beechwood Music Corp.

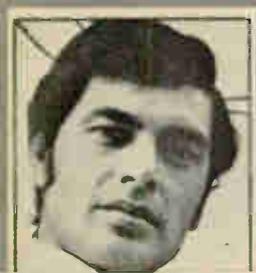
**RAMBLIN' ROSE**

Joe Sherman, Noel Sherman  
Sweco Music Corp.



# RELEASE ME

Music and Lyrics by EDDIE MILLER, DUB WILLIAMS and ROBERT YOUNG

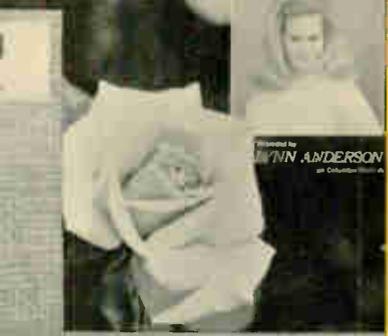


## SCARBOROUGH FAIR / CANTICLE

Intelligence and Originality Ready by PAUL SIMON and ARTHUR GARFUNKEL

## RHYTHM OF THE RAIN

By JOHN GUMMOE



**RELEASE ME**  
Eddie Miller, W. S. Stevenson  
Four Star Music Co., Inc.

**(I Never Promised You A)  
ROSE GARDEN**  
Joe South  
Lowery Music Co., Inc.

**RHYTHM OF THE RAIN**  
John Gummo  
Warner-Tamerlane Publishing Corp.

**RUBY DON'T TAKE YOUR LOVE TO  
TOWN**  
Mel Tillis  
Cedarwood Publishing Co., Inc.

**SCARBOROUGH FAIR/CANTICLE**  
Paul Simon, Arthur Garfunkel  
Paul Simon Music

**SEASONS IN THE SUN**  
Jacques Brel (SABAM), Rod McKuen  
E. B. Marks Music Corp.

**SINGING THE BLUES**  
Melvin Endsley  
Acuff-Rose Publications, Inc.

**SNOWBIRD**  
Gene MacLellan (BMI Canada)  
Beechwood Music Corp.

**SOMETHING**  
George Harrison (PRS)  
Harrisons Music, Inc.,  
ABKCO Music, Inc.

**SOMETHIN' STUPID**  
C. Carson Parks  
Greenwood Music Co.

**SONG FROM MOULIN ROUGE, THE**  
Georges Auric (SACEM),  
William Engvick  
Screen Gems-Columbia Music, Inc.

**SOUNDS OF SILENCE**  
Paul Simon  
Paul Simon Music

**SPANISH EYES**  
Bert Kaempfert (GEMA), Charles  
Singleton, Eddie Synder  
Screen Gems-Columbia Music, Inc.

**SPANISH HARLEM**  
Jerry Leiber, Phil Spector  
Trio Music Co., Inc.,  
Unichappell Music, Inc.

**SPINNING WHEEL**  
David Clayton-Thomas  
Blackwood Music, Inc.

**STAND BY YOUR MAN**  
Tammy Wynette, Billy Sherrill  
Al Gallico Music Corp.

**STRANGER ON THE SHORE**  
Acker Bilk (PRS), Robert Mellin  
Robert Mellin, Inc.

## As recorded by TERRY BACKS on BELL Seasons in the Sun (La Meribaud)



## RUBY, DON'T TAKE YOUR LOVE TO TOWN



## SINGING THE BLUES

By MELVIN ENDSLEY

RECORDED BY THE WITNESS-ONE COLUMBIA RECORDS



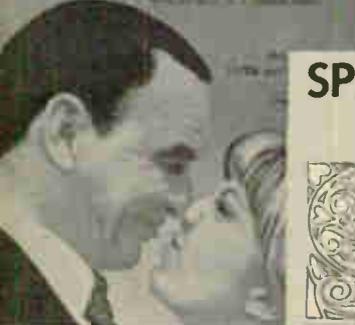
## BEATLES



## SNOWBIRD



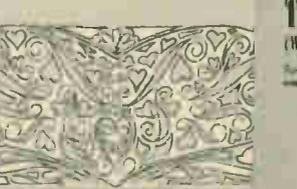
## SOMETHIN' STUPID



## BBEY ROA

## SPANISH HARLEM

By JERRY LEIBER - PHIL SPECTOR



## THE SONG FROM MOULIN ROUGE (WHERE IS YOUR HEART)



## STRANGER ON THE SHORE



## SPANISH EYES



## SPINNING WHEEL

By DAVID CLAYTON-THOMAS



## Stand By Your Man

By TAMMY WYNETTE, BILLY SHERRILL



## THE SOUND OF SILENCE

Words and Music by PAUL SIMON



**STRANGERS IN THE NIGHT**  
Bert Kaempfert (GEMA), Charles  
Singleton, Eddie Snyder  
Champion Music Corp., Screen Gems-  
Columbia Music, Inc.

**SUGAR SUGAR**  
Jeff Barry, Andy Kim  
Don Kirshner Music, Inc.

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Sergio Paulo Valle  
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Portable Music Co., Inc.,  
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**SUNRISE, SUNSET**  
Jerry Bock, Sheldon Harnick  
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Pee Wee King, Redd Stewart  
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WHITE SILVER SANDS

WATCH WHAT HAPPENS

Wedding Bell Blues

WHAT KIND OF FOOL AM I?

WINDY

TONY NEWLEY  
THE WORLD  
WNT TO GET OFF  
MINA QUAYLE

WHAT A DIFF'RENCE A DAY MADE

WONDERLAND BY NIGHT

YOU BELONG TO ME

YOU ARE MY SUNSHINE

YOUR CHEATIN' HEART

YOUNG LOVE

Young At Heart

you're sixteen

WHO CAN I TURN TO

YESTERDAY

YOU'VE LOST THAT LOVIN' FEELIN'

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