

Music Festivals USA—Summer 1969

LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
EAST AND SOUTH				
New York				
New York City	May 30-September 1	Naumburg Symphony	Free concerts by Naumburg Symphony Orchestra and soloists in Central Park Mall; also, a concert version of <i>Werther</i> (Massenet)	Evenings at 8:30 May 30, July 4, July 31, September 1
	June 10-June 28	Metropolitan Opera	Free performances of <i>Traviata</i> , <i>Aida</i> , <i>Rigoletto</i> in Central Park, Prospect Park, Bronx Botanical Gardens, Crocheron Park, Clove Lakes Park	Evenings at 8:30
	June 21-August 23	Forest Hills Music Festival	Concerts by Lawrence and Gormé, The Monkees, The Fifth Dimension, Blood, Sweat and Tears, Peter, Paul and Mary, others	Saturday evenings at 8:30
	June 25-August 17	Guggenheim Memorial Concerts	Free concerts by the Goldman Band in Central Park, Prospect Park, and Damrosch Park	Evenings at 8:30 (7 p.m. in Damrosch Park)
	June 26-August 28	Museum of Modern Art "Jazz in the Garden"	Jazz and popular concerts by various groups	Thursday evenings at 8:30
	June 29-August 24	Harlem Cultural Festival	Various concerts and recitals in Mount Morris Park	Sundays at 3 p.m.
	July 7-August 7	Municipal Orchestra Concert Series	Free concerts in various city parks	Weekday evenings (except Fridays) at 8:30
Katonah	July 29-July 13	New York Philharmonic Caramoor Festival	Free concerts in five city parks OPERA: <i>The Prodigal Son</i> (American premiere), <i>Curlw River</i> (Britten); <i>Semele</i> (Handel, concert version); CONCERTS; CHAMBER MUSIC: New York Pro Musica; Soloists include Graffman, Peters, others	Evenings at 8:30 Fridays, Saturdays at 8:30 p.m.; Sundays at 5:30 p.m. (Thursday, July 3 performance instead of Friday, July 4)
	June 26-August 24	Annual Summer Festival	OPERA: <i>The Magic Flute</i> , <i>Carmen</i> , <i>La Bohème</i> , <i>The Old Man and the Thief</i> , <i>I Pagliacci</i> , <i>The Pirates of Penzance</i> , <i>The Student Prince</i> CONCERTS; CHAMBER MUSIC; DRAMA	Evenings at 8:30; Opera: Fridays, Mondays Concerts: Tuesdays, Wednesdays, Saturdays
Woodstock	June 29-August 31	Maverick Summer Concerts	CHAMBER MUSIC: Hudson Valley, Garvanas Trio, Renaissance Quartet, others	Sundays at 3:00 p.m. and several Wednesdays and Saturdays at 8:00 p.m.
Saratoga Springs	July 3-August 24	Saratoga Performing Arts Center Festival	Summer home of Philadelphia Orchestra and New York City Ballet. CONCERTS; RECITALS; BALLET. Soloists include Van Cliburn, Bachauer, Du Pré, Istomin, Arroyo, Forrester, others	Evenings at 8:30, Sundays at 3:30 p.m.
Glens Falls	July 17-July 25	Lake George Opera Festival	Performances in English of <i>Don Pasquale</i> , <i>Albert Herring</i> , <i>Ariadne auf Naxos</i> , <i>Gianni Schicchi</i> , <i>Heure Espagnole</i>	
New Jersey				
Telegraph Hill Park	June 12-September 7	Garden State Arts Center Summer Festival	CONCERTS: Philadelphia Orchestra, New York Philharmonic, New Jersey Symphony; BALLET; Soloists include Van Cliburn, Janis, Kirsten, others	Weekdays at 8:30 p.m.; Fridays and Saturdays at 9:00 p.m.
Connecticut				
New Haven	June 24-July 22	Starlight Festival Chamber Music	Outdoor concerts at Yale Law School	Tuesday evenings at 8:30
Falls Village	June 28-August 31	Music Mountain	Chamber music featuring the Berkshire Quartet, guest artists	Saturdays at 3 p.m.
Norfolk	July 4-August 23	Yale Concerts at Norfolk	Orchestral, chamber music, and choral concerts	Fridays at 8:30 p.m. (Sunday, August 17 at 3:30 p.m., Saturday, August 23 at 2:30 p.m.)
New Canaan	July 13-August 24	Silvermine Guild Chamber Music Festival	Four chamber music concerts with soloists Hambro, Baker, Manacher, Effenbach	Sundays at 8:00 p.m.
Massachusetts				
Lenox	July 4-August 24	Berkshire Festival at Tanglewood	OPERA: <i>Abduction from the Seraglio</i> (Mozart); <i>Otello</i> (Verdi); CONCERTS: Boston Symphony. Soloists include Eschenbach, Watts, Ashkenazy, Cliburn, Du Pré, Zukerman, others	Fridays at 9:00 p.m. (except 7:00 p.m. on July 4), Saturdays at 8:00 p.m., Sundays at 2:30 p.m.

Music Festivals USA—Summer 1969

LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Rhode Island				
Newport	July 3- July 6 July 16- July 20	Newport Jazz Festival Newport Folk Festival	Brubeck, Mulligan, Burrell, Herman, many others Performances by many outstanding folk singers	Evenings at 8:00 Evenings at 8:00
Vermont				
Marlboro	July 5- August 17	Marlboro Music Festival	Informal concerts and master classes at Marlboro School of Music, with Pablo Casals conducting the Festival Orchestra; Rudolf Serkin, director	Saturday evenings at 8:30; Sundays at 3:00 p.m.
New Hampshire				
Hanover	June 29- August 23	Hopkins Center Congregation of the Arts	CONCERTS; RECITALS; CHAMBER MUSIC; MASTER CLASSES	Thursdays and Sundays at 8:30 p.m.
Center Harbor	July 10- August 14	New Hampshire Music Festival	CONCERTS; CHAMBER MUSIC	Tuesdays, Thursdays at 8:30 p.m.; Sundays at 8:00 p.m.
Pennsylvania				
Philadelphia	June 16- July 24	Robin Hood Dell Concerts	CONCERTS; CHAMBER MUSIC; RECITALS. Soloists include Ashkenazy, Cliburn, Spivakovsky, Sills, Chookasian, Verrett, many others	Mondays, Tuesdays at 8:30 p.m.
Ambler	June 27- August 9	Temple University Music Festival	OPERA: <i>Don Pasquale</i> , <i>The Consul</i> ; CONCERTS: Zagreb Philharmonic; CHAMBER MUSIC; RECITALS; BALLET. Soloists include Anderson, Steber, Tucker, Arrau, Ricci, many others	Daily at 8:30 p.m.
Maryland				
Columbia	June 22- September 15	Merriweather Post Pavilion of Music	CONCERTS: Washington National Symphony; Soloists include Cliburn, Pennario, Schwarzkopf, others; BALLET: New York City Ballet	Various evenings at 8 p.m.; Sundays at 7 p.m.
North Carolina				
Greensboro	June 20- August 1	Eastern Music Festival	CONCERTS; CHAMBER MUSIC; RECITALS	Mondays, Tuesdays, Wednesdays, Thursdays at 8:00 p.m.
Brevard	July 4- August 17	Brevard Music Festival	OPERA: <i>Elixir of Love</i> , <i>Rigoletto</i> , <i>The Magic Flute</i> , <i>Tosca</i> , <i>The Mikado</i> , <i>The King and I</i> ; CONCERTS; CHAMBER MUSIC; RECITALS	Fridays, Saturdays at 8:15 p.m. Sundays at 3:30 p.m.
Virginia				
Woodstock	August 6- August 16	Shenandoah Valley Music Festival	CONCERTS; RECITALS; CHAMBER MUSIC	Wednesdays at 7:30 p.m.; Saturdays at 8:30 p.m.
Florida				
Sarasota	June 2- June 21	New College Summer Music Festival	CONCERTS; CHAMBER MUSIC; MASTER CLASSES	Fridays and Saturdays at 8:30 p.m.
Daytona Beach	July 24- August 17	Florida International Music Festival	CONCERTS: London Symphony Orchestra; RECITALS. Soloists include Ashkenazy, Richter-Haaser, de Peyer, Ushioda, Curtin, others	Thursdays and Saturdays at 8:30 p.m., Sundays at 2:30 p.m.
MIDWEST				
Illinois				
Edwardsville	June 20- July 27	Mississippi River Festival	Concerts by the St. Louis Symphony Orchestra and soloists, including Rose, Perlman, Cliburn, de Larrocha; also performances by outstanding folk, rock, and pop performers on weekday evenings	Fridays and Saturdays at 8:30 p.m.; Sundays at 7:30 p.m.
Chicago	June 26- August 9	Ravinia Festival	OPERA: Concert performances of <i>Butterfly</i> , <i>Aida</i> , <i>Bluebeard's Castle</i> ; CONCERTS: Chicago Symphony Orchestra; RECITALS: Schwarzkopf, Sutherland, others	Tuesdays through Saturdays at 8:30 p.m., Sundays at 4:00 p.m.
Michigan				
Rochester	July 3- August 31	Meadow Brook Music Festival	CONCERTS: New York Philharmonic, Detroit Symphony; RECITALS; BALLET: American Ballet Theater. Soloists include Gilels, Watts, Ashkenazy, Anda, Perlman, Rabin, Janis, Schwarzkopf, others	Thursdays, Fridays, Saturdays at 8:30 p.m., Sundays at 7:30 p.m.

continued

continued

Music Festivals USA—Summer 1969

LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Missouri St. Louis	June-September	Municipal Opera	Light opera performances	Evenings at 8:15
	August 15- August 30	August Opera Festival	<i>Don Giovanni, An Italian Girl in Algiers, The Tales of Hoffmann</i>	Fridays and Saturdays at 8:15 p.m.
Ohio Cleveland	June 14- August 31	Blossom Music Center	CONCERTS: Cleveland Orchestra; RECITALS; BALLET: New York City Ballet. Soloists include Anda, Ashkenazy, Bachauer, Buswell IV, Casadesus, Cliburn, de Larrocha, Gilels, Perlman, Rose, Peters, Raskin, many others	Daily at 8:30 p.m., Sundays at 7:00 p.m.
Cincinnati	July 2- July 27	Summer Opera Festival	<i>La Bohème, Il Pirata, Rigoletto, La Forza del Destino, Elixir of Love, Faust, Carmen</i>	Wednesdays, Fridays, Saturdays, Sundays
Wisconsin Milwaukee	June 23- August 2	Summer Arts Festival	Concerts at University of Wisconsin; CHAMBER MUSIC: Fine Arts Quartet, Woodwind Arts Quintet, soloists	Evenings at 8:15
Fish Creek	August 9- August 23	Peninsula Music Festival	CONCERTS; RECITALS. Soloists include Johannesen, Nelsova, others	Saturdays and various weekdays at 8 p.m., Sundays at 3 p.m.
SOUTHWEST Arizona Flagstaff	July 24- August 10	Flagstaff Summer Festival	CONCERTS; RECITALS; BALLET; FILMS	Various evenings at 8:30
New Mexico Santa Fe	July 5- August 23	Santa Fe Opera	American premieres of <i>Help! Help! The Globolinks!</i> (Menotti) and <i>The Devils of Loudon</i> (Penderecki); also <i>Così fan tutte, The Magic Flute, Tosca</i>	Wednesdays, Fridays, Saturdays at 9:00 p.m. (also Thursdays after August 13)
FAR WEST California San Francisco	June 3- June 27	Spring Opera	<i>La Rondine, The Consul, The Marriage of Figaro, Roméo et Juliette</i>	Tuesdays and Fridays
Stanford	June 24- August 17	Stanford Summer Festival of the Arts	CONCERTS; CHAMBER MUSIC; RECITALS; BALLET; DRAMA; FILMS. Guarneri String Quartet, New York Pro Musica, Joffrey Ballet, others	Daily at 8:00 p.m., Saturdays and Sundays at 2:30 p.m.
Saratoga	June 28- July 27	Montalvo Music Festival	OPERA: <i>La Finta Giardiniera</i> (Mozart), <i>The Gondoliers</i> (Sullivan); CONCERTS	Saturdays at 8:30 p.m., Sundays at 4:00 p.m.
Los Angeles	July 8- September 6	Hollywood Bowl	CONCERTS: Los Angeles Philharmonic; RECITALS; BALLET: Royal Ballet. Soloists include Arrau, Barenboim, Previn, Rose, Rabin, Szing, Watts, Horne, Sutherland, Schwarzkopf, many others	Tuesdays, Thursdays, Saturdays (also Friday, July 18—Royal Ballet)
Carmel	July 18- July 27	Carmel Bach Festival	CONCERTS; RECITALS	Daily at 11:00 a.m. and 8:30 p.m.; Sundays at 2:00 p.m.
Aptos	August 15- August 24	Cabrillo Music Festival	CONCERTS: World premiere of new work by Chavez; CHAMBER MUSIC. Pro Arte Quartet, Amici della Musica Orchestra, soloists	Fridays at 8:30 p.m., Saturdays at 2:30 and 8:30 p.m., Sundays at 7:00 p.m.
Monterey	September 19- September 21	Monterey Jazz Festival	Jazz concerts	Evenings at 8:00; also Saturday and Sunday at 2:30 p.m.
Colorado Central City	June 21- July 26	Opera Festival	Performances in English of <i>Tosca</i> and <i>Die Fledermaus</i>	Daily except Mondays
Aspen	June 25- August 24	Aspen Music Festival	OPERA: <i>Mefistofele</i> (Boito), <i>Abduction from the Seraglio</i> (Mozart), <i>La Vida breve</i> (de Falla), <i>Rita</i> (Donizetti); CONCERTS; CHAMBER MUSIC: Juilliard Quartet; MASTER CLASSES	Sundays at 4:00 p.m.
Canada Stratford	July 5- August 24	Stratford Festival	OPERA: <i>Abduction from the Seraglio</i> (Concert version); CONCERTS; RECITALS; CHAMBER MUSIC. Guarneri Quartet, Beaux Arts Quartet. Soloists include Rose, Istomin, Bream, Shankar, Serkin, Schwarzkopf, others	Saturdays at 11 a.m., Sundays at 2 p.m., Wednesdays, Thursdays, Fridays at 2 p.m. and 8:30 p.m.
Puerto Rico San Juan	May 29- June 11	Festival Casals	CONCERTS; RECITALS. Soloists include Casals, Barenboim, du Pré, Menuhin, Schneider, et al.	Various evenings at 8:30 p.m.

HEDY JELLINEK

Recordings Reports:

Jazz LPs

Data

Clifton Chenier: *Black Snake Blues*. Chenier, vocal and accordion; Felix James Benoit, guitar; Joe Morris, bass; Robert St. Judy, drums; Cleveland Chenier, rubboard. Arhoolie stereo, 1038, \$4.98.

Duke Ellington: *In My Solitude*. Ellington, piano; with fourteen-piece band. Harmony stereo, HS-11323, \$1.98.

Richard "Groove" Holmes: *Workin' on a Groovy Thing*. Holmes, organ; with fourteen-piece band arranged and conducted by Gerald Wilson. World Pacific stereo, ST-20153, \$5.98.

Ray Bryant: *Up Above the Rock*. Bryant, piano; Snooky Young, Dobby Hiques, Danny Moore, trumpets; Ron Carter, bass; Grady Tate, drums. Cadet stereo, S-818, \$4.98. **Junior Mance:** *Live At the Top*. Mance, piano; Wilbur Little, bass; Rudy Collins, drums; David "Fathead" Newman, flute and tenor saxophone. Atlantic stereo, S-1521, \$5.98.

Tony Parenti: *Ragtime*. Parenti, clarinet; Wild Bill Davison, cornet; Jimmy Archey, trombone; Ralph Sutton, piano; Danny Barker, banjo; Cy St. Clair, tuba; Baby Dodds or George Wettling, drums. Jazzology mono, J-15, \$4.98.

Oscar Peterson: *Soul-O!* Peterson, piano. Prestige stereo, 7595, \$4.98.

Red Onion Jazz Band: *There'll Be a Hot Time in the Old Town Tonight!* John Bucher, cornet; Richard Dreiwitz, trombone; Denis Brady, clarinet; Henry Ross, piano; Eric Hassell, banjo; Arnold Hyman, bass; Bob Thompson, drums; Natalie Lamb, vocal. Biograph stereo, BLP-12012, \$4.98.

Bob Wilber: *The Music of Hoagy Carmichael*. Wilber, arranger, soprano saxophone, clarinet, and bass clarinet; Yank Lawson, Bernie Privin, trumpets; Lou McGarity, Buddy Morrow, trombones; Bernie Leighton, piano; George Duvivier, bass; Gus Johnson, drums; Maxine Sullivan, vocal. Monmouth-Evergreen stereo, MES-6917, \$4.79.

Report

Anyone who has experienced the dolorous sound of the accordion in French *boîtes* is likely to be skeptical of Chenier's power to please, but this new sample of Zydeco is as enjoyable as his two earlier albums (Arhoolie 1024 and 1031). The fusion of blues and Cajun music by French-speaking Negroes in Louisiana is a subject for the folklorists, but in Chenier's case the result is boisterous dance

Neither rhyme nor reason is discernible in the programing of this haphazard collection that ranges from 1930 to 1958, although any nine numbers by Ellington's band are worth \$1.98. But why should the most despised of customers be expected to jump from Okeh's 1930 "Mood Indigo" to Columbia's 1956 "I Got It Bad" (at Newport), and then back to Brunswick's 1932 "Blue Harlem"? The sharp differ-

The combination of organ and big, brassy band is not new, but it has seldom come off so well as here. Holmes, it is safe to say, is a more confident player than when he first recorded with Wilson in 1961, and he is equally effective as an integral part of the band as its featured soloist.

Bryant and Mance were two of the most promising jazz pianists to come to the fore in the Fifties. Inappropriate material and commercial devices relevant to the desperate search for record hits have not always served their reputations well. Bryant is saddled with some appalling pop songs in the Cadet set, and the excellent trumpets are often used in banal

Originally recorded by Rudi Blesh for Circle in 1947, this set presents a program of typical ragtime numbers played on one side by a trio and on the other by a septet. The latter is less successful, but helpful in indicating what a ragtime band may have sounded like before World War I. Parenti's clean, knowledgeable phrasing of intricate melodic lines is immediately impressive in the trio, and he is admirably backed by Sutton,

Annotator Ralph Berton rightly compares the nine performances in this set with those of Art Tatum. It is surprising that they should be the first Peterson has made without accompaniment, for his exceptional technique and full style place him beyond the need of the conventional bass and drums, which are, indeed, scarcely missed here. In the case of

Described by its leader as a "part-time weekend band," the group consists of a professor of psychology, two stockbrokers, an aeronautical engineer, a court reporter, a psychology researcher, and a schoolteacher. They play in the New Orleans idiom with respect, enthusiasm, and a fair degree of accuracy. Miss Lamb's model is Bessie Smith, and she does better on the slow, declamatory blues than at the "peppy" tempos demanded by numbers such as "San Fran-

In his interesting liner notes, Bud Freeman makes a strong case for Hoagy Carmichael as one of the handful of genuine jazz composers. Certainly, much of his music lends itself admirably to jazz interpretation, and that is probably the truest criterion. The arrangements by Wilber are superb in their color and dynamic contrasts; they surprise without

music ("Johnny Can't Dance," "Wrap It Up") and dramatic, Gallicized blues ("I Lost My Baby," "Monifique"). He sings in French and English convincingly enough, but his accordion playing has an altogether unusual authority. In its phraseology and tonal qualities it seems to combine authentic values from jazz organists and the best blues harmonica players.

ences in recording quality are disconcerting in themselves, and quite unnecessary given the company's huge resources in Ellingtonia. Much better, and worth searching for, is *Ellington Fantasies* (Harmony HS-11236), which consists of ten of the thirteen tracks that made the marvelous *Midnight in Paris* album, all in true stereo.

Wilson's arrangements also show an increased awareness of the organist's requirements. They are well routine, introducing other soloists when variety is desirable and, above all, using the brass in glowing riffs to enhance the organ line.

fashion; but his true ability is heard on numbers such as "After Hours," "Dag Nab It" (where the trumpet soloist sounds like Clark Terry), "Five, Six and Seven," and "Where the Wind Blows." Mance, recorded live in a much freer context at a New York club, plays only two numbers on each side of his album.

who plays with precision but not the pedantic stiffness that reduces the appeal of ragtime for most jazz listeners. That ragtime still retains a following and devoted exponents is shown by another Jazzology album (*They All Play Ragtime*, JCE-52), on which seven "professors," including Max Morath, do their stuff. It is interesting to note how the blues, the other vital jazz strain, gets into the act on "Brun Campbell Express."

"Someone to Watch Over Me" and "Body and Soul," of which Peterson's treatment is similarly variegated, direct comparisons can be made with versions by Tatum. What Peterson never quite achieves is his predecessor's light, aerial swing, but on "Perdido" he notably demonstrates the strength and virtue of his own rhythmic approach.

cisco Bay." Bucher's sober cornet (on "See See Rider") and Brady's Bechet-like clarinet are the most noteworthy features of the second side, on which the rhythm section tends to be ponderous. New York's Town Hall was reportedly near capacity when this album was recorded there in January, a fact that might profitably be digested by those festival and concert promoters who discount the power of nostalgia.

ever being out of character. He is also the most rewarding soloist, particularly on soprano saxophone, an instrument he plays skillfully with the phrasing and tone of Johnny Hodges. Maxine Sullivan sings with quiet charm on five titles.

—STANLEY DANCE.