

Avant-Garde Music Causes Indifference, Says Surinach

By Hubert Meeker
Journal Herald Staff Writer

The trouble with avant-garde music is that it leaves an indifferent audience, says the successful Spanish-American composer Carlos Surinach.

Here to conduct the Dayton Philharmonic performance on Wednesday of his "Meliorhythmic Dramas," Surinach had this to say about the concert hall experimentalists:

"The people who sit through a concert of aleatory (chance)

music at Philharmonic hall are like people who go to mass but don't believe in God. There is no response. It leaves them empty. There is no applause. They just get up and walk out when it's over."

Surinach bases his orchestral music on the flamenco of his native Spain. "It is passionate, animal. I believe in animality, in intuition. This is something real. I want people to take part in my music. I want them to live the work with me."

His compositions are colorfully orchestrated and simple and direct in their expression, easy to play and easy to listen to.

"The avant-garde is more interested in its own ego than in giving its audience music," said Surinach. "I think music should be comfortable for the orchestra to play, and comfortable for the audience."

Did Beethoven make his audience comfortable in his day?

"That was different. Beethoven did new things that made people angry. But the concert halls were full and people were very excited. The problem today is indifference, and I think this is because the modern composer is too much preoccupied with being modern and too little interested in reaching his audience. Sartre and Genet reach a sizeable audience, and so do Picasso, Dalí and Miro. But modern composers are preaching in a desert."

Surinach soaked up gypsy music in his youth, but followed a classical music education, became conductor of the Barcelona Philharmonic and guest-conducted throughout Europe. Although his music was played in his native Spain, it was not until he came to the U.S. 17 years ago that his career as a composer began to take shape.

Since then his orchestral works have been taken into the repertoire of major symphonies, and he has been a particular favorite of dance companies, including Martha Graham, Paul Taylor and the Harkness Ballet company. The rhythmic energy of Spanish music continues to enliven his formal compositions.

"They say in Spain that when an Italian is born, he is born a tenor, and when a German is born he is born a member of an orchestra, but when a Spaniard is born, he comes out of the womb dancing."



Staff Photo by Walt Kloman

Rehearsal For Surinach

... His music "passionate, animal"

Sex Comedy Rather Mechanical

By Jack Gaver
UPI Staff Writer

NEW YORK — "The Ninety-Day Mistress," presented at the Biltmore theater, is one of those rather mechanically constructed little sex comedies that needs a lot of genuinely funny lines and business to put it across.

This work by freshman playwright J. J. Coyle doesn't have these ingredients in sufficient quantity. It does pick up a bit in the latter half of the second act, but it is too late by that time.

It doesn't help matters either that an unusual amount of plot motivation for such a fragile story seems to be dumped into the proceedings in the second half.

Dyan Cannon (Mrs. Cary Grant), who had one Broadway role several seasons ago, and Martin Milner, whom television fans will remember from "Route 66," carry the young love interest in pleasant enough fashion, but their roles make only routine demands of them.

Ruth Ford and Walter Abel, in lesser parts, show to better advantage. Doris Belack, Nicholas Coster and Tony Lo Bianco contribute some random bits of comedy.

Miss Cannon plays a 25-year-

old author of children's books whose upbringing by her mother has resulted in her shying at anything smacking of permanent romance, with the result that she takes on a male from time to time on a 90-day fun basis.

The latest one, played by Milner, is in the process of making a different impression on her when it is discovered that he is working for a detective agency to compile a report on the mother at the behest of her former husband, the father of the girl. It develops that he walked out on his frigid wife not knowing that she was pregnant. She hadn't told him because she planned an abortion. Then she changed her mind.



Today's Events

Exhibit

DAYTON ART institute—Folger Antique English Silver collection, gouaches by Kimber Smith and selections from circulating gallery, 9 a.m. to 5 p.m. today, 1 p.m. to 6 p.m. tomorrow.

Theater

WRIGHT-PATERSON Little theater, "I Am a Camera," 8:30 p.m.
DAYTON COMMUNITY theater, "Show Boat," State theater, 32 East Fourth street, 8:30 p.m.
ANTIOCH AREA theater, "Eurydice," Yellow Springs, 8:30 p.m. today and tomorrow.

Tomorrow's Events

Outdoors

GREEN MANSION walk, Germantown (park entrance on Conservancy road, north of the dam), 2:30 p.m.
DAYTON AUDUBON society nature walk, "St. Marys," meet at Montgomery County Public library, 8 a.m., all day trip.

Concert

NATIONAL MUSICAL sorority concert, Renaissance auditorium, Dayton Art institute, 4 p.m.

Lecture

"ESCAPE FROM TIBET," Thubten Jigme Norbu, brother of Dalai Lama, Dayton Museum of Natural History, 3:30 p.m.

Film

UD CLASSIC Film society, "Throne of Blood," Boll theater, University of Dayton, 7:30 p.m.

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"Up With People," a two-hour musical featuring 200 high school and college students from 22 countries, will be presented at 8 p.m. on Nov. 18 and 19 at the University of Dayton field-house.

The program is sponsored by the United Missions Air Training and Transports' (UMATT) Flying Peace corps and Sing-Out Dayton in connection with UMATT's international project of aiding developing African countries.

The show has traveled throughout the world performing to an estimated two million persons in addition to appearing on television specials.

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John Cassavetes-Beverly Adams
DEVIL'S ANGELS (col.)
7:05 & 11:50
Ray Charles-Don Adams
BLUES FOR LOVERS 10:15

DIXIE
FIRST RUN!
Martha Hyer-Vincent Price
HOUSE OF 1,000 DOLLS
(col.) 8:30 and 1:10
John Cassavetes-Beverly Adams
DEVIL'S ANGELS (col.)
7:05 & 11:50
Gregory Peck-Sophia Loren
ARABESQUE (col.) 10:15

SHERWOOD TWIN SOUTH SCREEN
Dick Van Dyke-Debbie Reynolds
DIVORCE AMERICAN STYLE
(col.) 9:15
Burt Lancaster-Lee Marvin
THE PROFESSIONALS (col.)
7:05

STARBUCK
FIRST RUN!
Martha Hyer-Vincent Price
HOUSE OF 1,000 DOLLS
(col.) 8:30 and 1:10
Mimsy Farmer-Tim Horney
RIOT ON SUNSET STRIP
(col.) 7:30 and 11:30
Annette Funicello-Fabian
THUNDER ALLEY (col.) 10:20

Gave Good Reason
Bill Harback, who produces ABC-TV's "Hollywood Palace," was asked what he finds best about doing a weekly television show. "That's simple," he said. "The fact that I don't have to do a daily TV show."

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"GOOD TIMES" (col.) 11:01
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