



Photo courtesy of RCA Records.

Phil Woods, Downbeat Magazine's alto saxophone player of 1974 and 1975.

Noted sax man plays tonight

Phil Woods, selected by *Downbeat Magazine* as alto saxophone player of the year in 1974 and 1975 will perform with the UNL Jazz Band in the Annual Portraits in Jazz concert in Kimball Recital Hall tonight at 8.

Woods, who has played with such big name bands as Brad Jones, Mel Lewis, Buddy Rich and Stan Kenton will perform with the 20 piece jazz band under the direction of Randy Snyder.

The concert is sponsored by Phi Mu Alpha Sinfonia, the UNL men's music fraternity.

Advance tickets are \$3 for students, \$3.50 for adults. Tickets at the door will cost \$3.50 for students and \$4 for adults.

Woods is also giving a lecture on jazz improvisation at Kimball Thursday at 4 p.m.

Ensemble to play

The UNL Music dept's Wind Ensemble will present a free concert at 4 p.m. Sunday in Kimball Recital Hall.

Jack Snider, music professor and band director, will conduct the ensemble. The group consists of 45 performers from the UNL Music Dept. and will feature UNL trumpet professor Dennis Schneider.

The program will include a variety of selections.

arts and entertainment

Music

Jazz band merges old and new for varied styles

Review By Jerry DeLorenzò
The Mysterious Flying Orchestra/
Mysterious Flying Orchestra/RCA/APL1-2137

What do you get when you mix an old jazz producer, some new faces and jazz that ranges from the big bands of the thirties to some of the easy jazz of today? The answer is The Mysterious Flying Orchestra.

Led by producer Bob Thiele, it is easy to see why the band, in their debut album, has such a varied style from one song to another.

Thiele began with a band in the 1930s and soon decided he was better at producing music than playing it. He began by establishing the jazz labels Signature and appropriately named, Jazz. The label carried such artists as Coleman Hawkins and Pee Wee Russell. Though not really jazz immortals, they were sufficient for the time.

In the 1950s and 1960s Thiele began to

work with some of the top names in jazz. He conceived the jazz session between Duke Ellington and Louis Armstrong. He also brought Ellington and John Coltrane together for a session and took over Impulse records, the jazz label for ABC during the sixties, which signed such jazz musicians as Coltrane and McCoy Tyner.

Another jazz great

Thiele's past does not seem to be catching up with him in the Mysterious Flying Orchestra's debut album. In fact, he may have discovered another jazz great in Lonnie Liston Smith who plays keyboards and composed the songs "Shadows" and "Summer Days."

"Shadows" is definitely a progressive style that uses a heavy bass background mixed with strings and a saxophone solo leading a good part of the song. "Shadows" gives one a soft feeling that is backed up with the strength of the bass, which seems to be giving the rest of the music needed support. The combination

comes through nicely.

"Summer Days", a song that features an easy going melody with both a sax and flute solos, reveals a hint of progressive jazz in this cut. It is the kind of song one puts on after a hard day or just to relax.

Donald Smith, a very capable flautist, leads most of the song with a mellow flute that holds the song together in an easy way.

Thiele's prior commitment with the thirties does show up in songs such as "A Dream Deferred" and "There Once was a Man Named John."

Muzak Hall of Fame

"A Dream Deferred" is a mellow song that could almost apply for membership in the Muzak Hall of Fame because of its reliance on strings. However, electric piano and flute solos save the song from Muzakdom and place it on the narrow line between thirties swing and jazz.

"There Once Was A Man Named John,"

sung by Thiele's wife, Teresa Brewer, proves that love is not only blind but tone deaf. The era of the thirties swing bands encompasses the song, a tribute to the late John Coltrane and it is no more jazz than Elvis Presley.

"There Once Was a Man Named John" is really the only drawback to the album. The cuts are easy going and mellow, something you can entertain with or listen to in a relaxed moment.

Thiele's background in jazz and his ability to recognize talented artists is evident in The Mysterious Flying Orchestra. Thiele is inventive while incorporating what he has heard and learned from the greatest jazz musicians.

The album, on Thiele's new Doctor Jazz label for RCA records, is one where great strides can be made. If Thiele continues to include various styles great things could happen, but more importantly, some good new music could come out of the Mysterious Flying Orchestra.

Opera singer returns to Lincoln

By Charlie Krig

Maureen Forrester was singing in a Montreal choir when Bernard Diamant, a prominent Dutch baritone heard her singing.

"You have a lovely voice, my dear," Diamant told the 18-year-old girl, "but you don't know how to sing."

With that, Diamant launched the career of Forrester as one of the world's leading opera singers.

This season Forrester will perform with the Metropolitan Opera and the San Francisco Opera and other concerts throughout the world.

Although she's going to Europe three times this year, Forrester will stop in Lincoln for a master class today at 4 p.m. in Westbrook 119 and a concert on Friday at 8 p.m. in Kimball Recital Hall.

A limited number of tickets are available from the Kimball box office at \$3, students, and \$5 general admission.

Forrester started her musical training with piano lessons at age five, then waited 13 years until her voice matured before beginning vocal lessons.

Montreal debut

She sang on radio prior to making her formal recital debut in Montreal in 1953. Orchestral engagements and recital tours of Canada followed.

Forrester was a well-known contralto (the lowest female singing voice) in her native land by the time she made her U.S. debut with the New York City Opera Company in 1966.

Since then she has won several awards in Canada including the presentation of her life story during the Canadian Exposition. She has even become known as "Canada's Musical Ambassador."

During a telephone interview last Thursday, Forrester said it took hard work and dedication to become famous.

In fact, she said before she started vocal training she sometimes wasn't a very good singer. So she went to work to accomplish what she thinks every performer must do: "Spend most of your time perfecting your art."

One can learn interpretation by rehearsing but having just "a voice" isn't enough any more, she said.

Combined media

"People want opera to be more than just beautiful music. They want it to be a combined media.

"You can't just stand there with a spear and sing," she said in reference to the old Wagnerian style of opera. "You have to know how to move, to act and you even have to look the part."

But once you've made it to the top you can't be lethargic, she said.

Even though she practices yoga and some sports such as skiing to keep fit, she doesn't practice singing anymore.

She is back in Lincoln, for the third time "because I've found college students to be very receptive," Forrester explained. I was pleasantly surprised to find such a large university in the middle of 'nowhere,' a large population center in the middle of a sparsely populated area of land."

After 28 years of rehearsal, Forrester has a large selection of material. Her concert in Lincoln will include works by Bach, Samuel Barber, Benjamin Britten, Manuel De Falla, and J. W. Franck.

"It'd be a disaster to be stuck with only one or two programs. You'd perform as dull as you'd look," she said.

Besides her concerts, Forrester said she does an occasional talk show because it "takes away the stigma of the idea of dumb people with nothing but a voice. It shows them that you're just another person."

"I'm not really the type to be a prima donna. I have to live like one in a way, but I try to live as normally as I can," she said.



Photo by Christian Steiner.

Maureen Forrester, well-known contralto, is known as "Canada's Musical Ambassador."