

DATE: March 3, 1977

USIS
Program Schedule
Barney Kessel,
Jazz Guitarist/Composer
March 16-19, 1977

1. Post Objective Supported: Objective III

"Portray the vitality of American civilization by emphasizing the strength, stability and resilience of the American political and social processes and our achievements in education, the arts and humanities."

2. Program Schedule:

Wednesday, March 16

0900 hrs Leave Singapore via SQ 239.

0940 hrs Arrive Medan from Singapore.
Acc.: Danau Toba.
Control Officer: Mr. Jack Sears,
BPAO Medan.

Workshop Concert at TVRI

Thursday, March 17

0800 hrs Depart Medan via GA 181.

1005 hrs Arrive Kemayoran Airport, Jakarta.
Stop at USIS to reconfirm tickets and travel details.
Control Officer: Albert J. Griffin, Jr.,
Assistant Program Officer.

1330 hrs Leave Jakarta, Halim, via GA 642.

1435 hrs Arrive Yogyakarta.
Acc.: Puri Artha Hotel.
Control Officer: Ms. Joan Gibbons,
BPAO Surabaya; Mr. Ed Van Ness, Akademi Musik Indonesia.

1900 hrs Concert/Workshop
Akademi Musik Yogyakarta, Jalan
Suryodiningrat 6, Tel. 2213.

2130 hrs Tentative:
Reception at Puri Artha Hotel

Friday, March 18

1000 hrs Leave Yogyakarta via GA 457.

1100 hrs Arrive Jakarta - Halim Airport.
Control Officer: APO A.J. Griffin, Jr.
Lunch at APO's residence.

1400 - 1600 hrs Workshop/Concert at Yayasan Musik Indonesia,
Jalan Kiai Tapa 216A, Grogol, Tel. 590555.

2000 - 2130 hrs Concert at Ambassador's Residence.

Saturday, March 19

0700 hrs Leave for Halim Airport.

0815 hrs Leave Jakarta via GA 874.

1450 hrs Arrive Hong Kong.

3. Supportive Informational Materials:

A) Exhibit - Jazz and Freedom Go Hand in Hand -
c. 40 portrait illustrations of jazz immortals,
6 enlargements of photographs of jazz ensembles,
"The Smithsonian Collection of Classic Jazz"
recordings to be installed at YASMI in Jakarta,
and at Ambassador's Residence.

B) Pamphlets -
Jazz and Freedom Go Hand in Hand : 150
Jazz : 400

C) Jazz Recordings -
King Oliver, Louis Armstrong, Bessie Smith,
Ella Fitzgerald, etc.

4. Press Support:

- A) Translated biography
- B) Press Release, English and Indonesian
- C) Photos
- D) TVRI camera coverage at workshop in Jakarta (tentative).

5. ARS Program Coordinator:

Ms. Suzy M. Abdan, Program Assistant, USIS

Distribution:

Enclosure 1 : Bio Sketch & Press Release (English & Indonesian)

AJG:rb

PRESS RELEASE

GITARIST BARNEY KESSEL IN MEDAN, YOGYA, JAKARTA
TO CONDUCT CONCERT - WORKSHOPS

World-famous American jazz guitarist Barney Kessel will arrive in Medan on March 16 to begin a series of concert/workshops in Medan, Yogyakarta and Jakarta.

In Medan Mr. Kessel will hold a concert/workshop at TVRI on Wednesday, March 16. In Yogyakarta he will present a similar program at the Akademi Musik Yogyakarta on March 17 and on March 18 he will appear at the Yayasan Musik in Jakarta. Professionals and students of the guitar will be invited to work with Mr. Kessel in the three cities.

Mr. Kessel, who purchased his first guitar at the age of twelve with money he had earned selling newspapers, began his career as a musician playing simple country music at a radio station in a small town in the southwestern state of Oklahoma. But then Kessel discovered jazz, liked it, and started on a musical career that has made him one of the most respected guitarists in the world.

Mr. Kessel now has over twenty record albums in his own name, has performed as a star in capital cities throughout Europe and become one of the most copied guitarists in the world. He has won the top musical awards for his ability to play creative jazz guitar and has played, at one time or another, with many of America's most famous musicians.

While he is known by audiences around the world as a superb performer, Kessel is known as well by fellow guitarists as a great teacher and a master of innovation and technique. His lectures, seminars workshops and clinics have been attended by hundreds of professional guitarists and students in America and in other countries around the world.

In 1953 Barney made a long-playing record under his own name - the first of over twenty. Of all his records, particularly outstanding are the Poll Winner albums with Shelly Manne on drums and Ray Brown on bass. These records made the guitar, bass and drums trio acceptable as a complete and individual sound. On the cover of one of these albums, Barney comments on his playing: 'In small groups today, the amplified guitar is hardly ever used as a rhythm instrument. It's used either to supplement the function of the piano, or to work sometimes instead of the piano, serving as the harmonic basis. Or it's used as an improvised voice in solos. With some guitarists there is a tendency to identify themselves, as far as improvising goes, mainly with what has been created on their own instrument. But I think once you are improvising, being the prominent solo voice, then it's a matter of having a particular idea, or something to say which is within you, and then whatever instrument you play becomes your vehicle for expression. All such things as basic techniques, what picking you use, what fingering you use, these all means to an end...'

Barney's technique is unique. He rests his right hand on the bass strings as he plays the treble, and only when he plays on the 6th string does he have a free hand. For chord-style playing he does use a free hand, but he feels it is difficult for the plectrum guitarist to be articulate in single-note playing unless he has the right hand resting on something. His picking technique consists mainly of downstrokes which give him his distinctive swinging, percussive sound. An unorthodox left hand also adds flavour to the Kessel sound. He uses his left thumb with great dexterity, enabling him to play chords which would otherwise be impossible.

Barney has a fine collection of twenty-five guitars, including a rare D'Angelico acoustic and a Macaferri presented to him by Django Reinhardt's family after the gypsy guitarist's death. The guitar he likes best and uses on all his jazz work is a 1946 Gibson ES350 that has been totally rebuilt over the years.

Tal Farlow, another leading jazz guitarist describes Barney's playing as follows: 'He has a definiteness in his playing. When he hits a note, it's really hit. The blues are a basic part of what Barney does. We've played together with just the two of us, and with a rhythm section, and in sessions with horns, and the blues especially always seems to be his vehicle. And he's certainly funky. He was funky long before it became a conscious thing to strive for. I also admire his continuity. His ideas hang together very well. Phrases are related, but are changed interestingly to follow the harmonic changes. There's logic there along with the earthiness.'