

THE JUILLIARD SCHOOL
ARCHIVAL SCRAPBOOK

Scrapbook # 49

Juilliard School of Music - Miscellaneous
October, 1952 - December, 1953

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This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

OCT 1 - 1952

Juilliard Extension Courses

The Juilliard School of Music Extension Division this year is offering a special curriculum in the Literature and Materials of Music, a comprehensive program of study designed to give the student a deeper knowledge of the literature of music and understanding of the materials of the craft. In addition, the Extension Division will offer various studies related to the keyboard, classes in improvisation, orchestral score reading, accompanying and advanced coaching in various fields. There will also be classes in opera and stage techniques, ensemble and chamber music. The School's recently organized Department of Dance is offering classes for young dancers through the Extension Division. Classes begin on Oct. 2 and are conducted by the regular faculty of the School, other noted teachers and lecturers. They are open to music teachers, students and laymen.

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 9 - 1952

JUILLIARD IN 48TH YEAR

Convocation at Concert Hall—
650 Students Enrolled

The forty-eighth academic year of the Juilliard School of Music was opened yesterday with convocation ceremonies in the Juilliard Concert Hall. William Schuman, president of the school; Mark Schubart, dean, and Frederic Cohen, director of the opera theatre, addressed the gathering. Of the total of 650 students this year 275 received scholarships, in addition to nineteen scholarships awarded to students in the dance department. Representatives of twenty-eight foreign countries are enrolled. Of this group, a total of thirty-five, representing eighteen countries, have received scholarships.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 9 - 1952

Juilliard Opens Session; 275 Scholarships Given

The Juilliard School of Music, which formally opened its 1952-53 academic year yesterday afternoon with convocation ceremonies in its concert hall, 130 Claremont Ave., announced that 275 scholarships have been awarded for this season, including seventy-six to new students. Nineteen scholarships have also been awarded to students enrolled in the school's dance department, which was opened a year ago. The enrollment includes sixty-seven foreign students from twenty-eight countries.

William Schuman, president of the school, and Frederic Cohen, director of the Juilliard Opera Theater, were the speakers at the convocation ceremonies. Mr. Schuman spoke of the aims and accomplishments of the Unesco Conference of Artists, which he attended last month as vice-chairman of the American delegation. Mr. Cohen spoke of the development and future promise of opera in America. Mark Schubart, dean of the school, delivered the opening remarks and introduced the speakers.

This is the Juilliard School's forty-eighth year, counting from the founding of the Institute of Musical Art, which was later merged with the Juilliard Graduate School to form the present institution.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

OCT 15 1952

Juilliard School Opens Year

The Juilliard School of Music opened its 48th academic year with convocation ceremonies, attended by faculty, staff, and student body, on Oct. 8. Mark Schubart, dean, introduced the two speakers, William Schuman, president of the school, and Frederic Cohen, director of the Juilliard Opera Theatre.

President Schuman, who recently returned from Venice, where he represented the musical art as vice chairman of the American delegation to the UNESCO Conference of Artists, discussed the accomplishments of that meeting. Mr. Cohen spoke on the future of the lyric theatre, giving his opinion that the artists will inevitably rebel against misuse of the mass-media of recording and communication, and that this will restore a badly needed sense of proportion to the arts.

The school announced that for the academic year 1952-1953, 275 scholarships have been awarded. This includes 199 students continuing at the School and 76 to students entering this fall. In addition, 19 scholarships have been awarded to young dancers.

This Clipping From
NEW HAVEN, CONN.
REGISTER

OCT 26 1952

Juilliard Head Sees Future For Native Opera

Speaking at the convocation ceremonies which opened the 48th academic year of the Juilliard School of Music early this month, Frederic Cohen had some encouraging comments on the future of native opera. Mr. Cohen is the director of the Juilliard Opera Theatre.

Speaking for and on behalf of the American lyric theater, Mr. Cohen outlined the development and future promise of opera in America. "I believe that we live in the promised land of opera," Mr. Cohen stated, "because the United States owns the cultural virgin soil. More over," he continued, "I believe in the largely undiscovered American genius for the lyric theater which one day must rebel against the reigning traditionalism, and come into its own."

"I believe in the inevitable rebellion of the artist against the present misuse of the so-called mass-media; namely, radio, television, the recording and film industry, and the new methods of printing. If such a rebellion will restore a badly needed sense of proportion to the arts and their means of public distribution, one of the first beneficiaries will be the lyric theater. The weightiest argument for this is that it has become indispensable to the articulate expression of our civilization."

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

NOV 1 - 1952

The Juilliard School of Music has awarded 275 music scholarships for the 1952-53 academic year. These include 199 given to students already enrolled in the school and 76 to students who began their work there this fall. In addition, 19 scholarships have been given in the dance department, which was opened in 1951. 35 of the awards are held by students from 18 foreign countries. At the convocation ceremonies, with which Juilliard opened its 48th year on October 8, William Schuman, its president, discussed the aims and accomplishments of the UNESCO Conference of Artists held in Venice recently. Mr. Schuman was vice-chairman of the American delegation to the conference.

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This Clipping From
NEW YORK, N. Y.
TIMES

NOV 8 - 1952

JEAN MOREL LEADS MENNIN WORK HERE

Juilliard in First Performance
of Concertato for Orchestra
—Score Well Received

JUILLIARD ORCHESTRA, Jean Morel, conductor, Lucy Ishkanian, pianist. At the Juilliard School.
Prelude to Act I, "Lohengrin" Wagner
Symphony No. 4 in D minor Schumann
"Nights in the Gardens of Spain" Falla
Concertato for Orchestra Mennin

The Juilliard Orchestra, under the direction of Jean Morel, played the first performance here last night of Peter Mennin's Concertato for Orchestra at the Juilliard School. The new work was commissioned by the Erie Philharmonic Orchestra and had its first performance by that orchestra, with Fritz Mahler conducting, on Oct. 21.

In a laudable effort to make his meaning unmistakably clear, Mr. Mennin says that the work is based on the story of Moby Dick and is the outgrowth of his consideration of that subject for an opera.

It is to be hoped that Mr. Mennin will get busy on his opera of Moby Dick, a story which has fascinated many musicians but which still has to be adequately set to music. Meanwhile, if the new Concertato is considered as an independent piece rather than as a preliminary sketch for a larger work, the impression it made last night was very favorable.

Mr. Mennin has created a solid, tightly wrought score of power and intensity. The composer's handling of his musical materials is fluent. His orchestra glows with bright, unexpected colors. The score is economical; it has its say concisely and has done. Last night's audience received it with enthusiasm.

Mr. Morel's orchestra should be mentioned. It is composed of students, a third of whom are new this year and had never played before in an orchestra. Though they, of course, lacked the super-fine finish of a professional orchestra, their playing was accurate and musicianly. Mr. Morel gets quick results, it appears.

A delight of the evening was the playing of Lucy Ishkanian, pianist, in De Falla's "Nights in the Gardens of Spain." Also heard were the Prelude to Act I of "Lohengrin" and the Schumann Fourth Symphony. J.B.

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This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

NOV 2, 1952

Juilliard Symphony to Play Mennin Work

Peter Mennin is one of America's rising young composers and the Erie (Pennsylvania) Philharmonic is one of the more ambitious young orchestras (as trained by Fritz Mahler), but one had not associated them as part of a common impulse prior to an announcement this week. Erie was honored doubly in the performance a few days ago (October 22) of Mennin's "Concertato for Orchestra," for not only was that score, inspired by Melville's "Moby Dick," heard for the first time anywhere, but it turns out, Mennin is a native of Erie who gave his home town the "world premiere" as the result of a commission.

Mennin's newest work is scheduled for performance by the Juilliard symphony, Jean Paul Morel conducting, on November 7, and by the Dallas symphony, Walter Hand conducting, at its opening concert on November 17. Doubtless there will be others before Mennin, who won the first Gershwin Memorial award several years ago, celebrates his 30th birthday on May 17, 1953.

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This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

DEC 1 - 1952

Juilliard Orchestra Performs New Mennin Work

The Juilliard Orchestra, conducted by Jean Morel, made its first appearance of the season on Nov. 7 in the Juilliard School concert hall. The program listed the first New York performance of Peter Mennin's Concertato for Orchestra, commissioned by the Erie Philharmonic and given its premiere by that orchestra, under the direction of Fritz Mahler, on Oct. 21. The student orchestra also played the Overture to Wagner's Lohengrin, Schumann's Symphony No. 4, and Falla's Nights in the Gardens of Spain. Lucy Ishkanian was soloist.

—N. P.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1952

Juilliard Orchestra in First Concert

It was hard to believe that the concert on Nov. 7, in the Concert Hall of the Juilliard School of Music was the first appearance this season of the Juilliard Orchestra so fine a showing did it make. Jean Morel, the conductor, shows a definite genius in achieving quick results with this group of gifted young instrumentalists. The program consisted of Wagner's Prelude to Lohengrin, Robert Schumann's D Minor Symphony, Manuel de Falla's "Nights in the Gardens of Spain" and Peter Mennin's Concertato for Orchestra. The soloist in the Falla number was Lucy Ishkanian, a young pianist who entered the school in 1940 at the age of six as a scholarship student. She won the appearance in competitive auditions and proved to be a brilliantly gifted pianist with well-equipped technique and ample musicianship. Mr. Mennin's Concertato had its first New York performance on this occasion. It was commissioned by the Erie Philharmonic Orchestra and was first performed under Fritz Mahler's direction in October. It is based on the story of Moby Dick and grew out of the composer's idea of using Melville's story for an opera. It is clever, well integrated and well orchestrated.

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MUSICAL LEADER
CHICAGO, ILL.

FEB - 1953

Juilliard Concert Reveals New Talent

With Jean Morel as conductor, the Juilliard Orchestra gave a concert on Jan. 23. It opened with Beethoven's Eroica Symphony which afforded a wonderful opportunity for the students to work out in detail such a masterpiece. A delightful contrast was Stravinsky's Divertimento from "Le Baiser de la Fée" on Tchaikowsky's melodies. The soloist in the Tchaikowsky Piano Concerto in B Flat Minor was Van Cliburn, a pupil of Mme. Rosina Lhevinne. He made his debut at the age of twelve with symphony and was trained by his mother. He has extraordinary possibilities both technically and interpretatively and a lovely tone.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 9 - 1952

CONCERT AND RECITAL

By Jay S. Harrison

Juilliard Orchestra

The Juilliard Orchestra, under the direction of Jean Morel, made its first appearance of the season Friday night in the Juilliard School concert hall at 120 Claremont Ave. The program listed the initial New York performance of Peter Menin's "Concertato for Orchestra," and Wagner's Overture to "Lohengrin," Schumann's Symphony No. 4, in D minor and Manuel de Falla's "Nights in the Gardens of Spain." Lucy Ishkanian was the pianist in the de Falla work.

Mr. Menin's "Concertato," inspired by (though not based upon) Melville's "Moby Dick," is a bustling, energetic and cat-footed piece. It is not, however, any more than this, for the composer of late has fallen into the dangerous habit of making a stunning orchestral sound without, at the same time, underpinning it with an equivalent musical meaning. He writes notes, many of them and superbly, but their layout and general character do not strike sparks nor live long in the memory.

Friday night, for example, Mr. Menin offered his audience a distortion, virtuoso display piece centered, after the opening, on a torrential and intricate orchestral design. Woodwinds flew, brasses snorted and strings soared; but when they had done, they had left no mark. In sum, the "Concertato for Orchestra" is glib music, slick as pane glass. And one can easily see through it.

The Juilliard Orchestra is, perhaps, our finest student organization. It is a mettlesome aggregate, a bit too enthusiastic for its own good, but Mr. Morel abides no nonsense and is thus forever shushing its members into some semblance of order and repose. With Mr. Morel at the helm, moreover, it is quite unlikely that any orchestra could really go awry, so victorious is his beat, so sure his command.

As the obligato soloist in "Nights in the Gardens of Spain," Miss Ishkanian managed to serve her composer well. And since she is but recently eighteen, she may be commended for her finger skill and forgiven for her lack of color poetry.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1953

The Juilliard Chorus

On Feb. 20, The Juilliard Chorus, conducted by Robert Huftader, presented the premiere performance of Robert Starer's "Kohelet." The program opened with Mozart's "Missa Brevis in F," K. 192 and concluded with "The Defense of Corinth" by Elliott Carter and Poulenc's "Sept Chansons."

Mr. Starer, a citizen of Israel, at present a member of the Juilliard faculty, wrote "Kohelet" last spring. This work takes its Hebrew text from the book of Ecclesiastes and was originally written for soprano, baritone, chorus and orchestra. The young composer is not a follower of any particular school although, at times, the work showed the influence of the 12-tone scale. In the Juilliard performance, a piano reduction of the orchestral score accompanied the soloists, Claire Juddson and Fred Patrick, and the full chorus.

Under Huftader's direction, the chorus sings with excellent intonation and enunciation, and a full appreciation of each composer's intent. Praise is also merited by the soloists Sarah Fleming, soprano, Elizabeth Bublitz, alto, Elmer Copley, tenor, Warren Wyrick, baritone, and Barbara Campbell and Mary Freeman, violinists, in the "Missa Brevis"; and for Jean and Kenneth Wentworth, pianists, in "The Defense of Corinth." The very able accompanist for The Juilliard Chorus is John Chailoner. Messrs. Starer and Carter were on hand to share with Mr. Huftader the enthusiastic response from the audience.—N.K.S.

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This Clipping From
DALLAS, TEX.
NEWS

APR 30 1953

Pianists in Concert

Mary Nan Hudgins and James Mathis, Dallas pianists, will play Schumann's Variations for Two Pianos and Ensemble with a Juilliard string group at Juilliard School of Music Friday.

Both are piano students of Mme Rosina Lhevinne and former winners of the G. B. Dealey Memorial Award.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1953

Juilliard School of Music Chamber Music Evening

On Mar. 13, the Juilliard School of Music gave an evening of chamber music. The first piece was the Trio Sonata in D Major by Jean Marie Leclerc, with harpsichord accompaniment. In the Beethoven Quartet No. 10 in E-flat Op. 74, the "Harp" quartet, the sonority of tone and superb ensemble work were amazing. Particularly outstanding were the cellist, George Siere and Joseph Lanza, viola. The utter devotion to the music was amply shown.

Six lovely songs of Frederic Hart, written in 1951, were beautifully sung by Sara Jane Fleming, soprano, accompanied by the composer.

The First Sonata for Violin and Piano by Bela Bartok, the last piece on the program, was without a doubt, the piece de resistance of the evening. In the first movement, one was taken with the strength and the lyric quality. The last movement brings out the peasant music of Hungary, which Bartok has incorporated in so much of his music. The Sonata is very long and difficult, but the two first-rate musicians, Mr. Shevelov, violinist and Mr. Skeriklar, pianist, proved themselves up to the task and played with much poetic feeling and startling clarity and precision.—D.L.

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MUSICAL LEADER
CHICAGO, ILL.

MAR - 1953

Juilliard School of Music

An unusual concert of chamber music was presented on Jan. 16 by the Juilliard School of Music. All the works were performed by pupils of this institution and credit must be given their teachers for excellent preparation. We heard well balanced readings of Spohr's Quintet for Piano and Winds, Brahms' Quartet No. 1 for Piano and Strings, the beautiful Sonata for Flute, Viola and Harp by Debussy and the first American performance of the Etude en Deux Parties, by Marcel Mihalovici. This work was composed in 1951 and is scored for Piano, Winds, Celesta and Percussion. Samuel Krachmalnik conducted this rhythmically very difficult work with great ability.

Another Chamber music concert was presented Feb. 6 with well prepared performances of the Motet de Sainte-Suzanne by Francois Couperin, the Trio Op. 97 by Beethoven, Robert Schumann's song cycle Frauenliebe und Leben, and the Concerto for Piano, Four Hands by Vincent Persichetti. Composed in 1952 and played for the first time in New York, the work is well integrated with leanings toward atonality in its lyrical sections and a strong drive in the fast sections. The performers were the composer and his wife.—A.S.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 7 - 1953

Jazz at Juilliard

A highly entertaining program of new music using jazz ingredients in academic guise was presented at the Juilliard School yesterday noon to a vociferous student audience.

Henry Brant's composition and orchestration class has produced some fascinating hybrids of the classic-vernacular genre, perhaps the most emphatic being Alex North's "Model T Blues" (1953) and "Areas" (1953) by Attilio Macero.

"Model T" is a prime example of "purified" jazz, the essential vitality of the popular writing methods being synthesized with the subtlety of symphonic training. From jazz are retained the instrumental ensemble of the standard jazz band, the melody-rhythm type of structure, while the harmonic clichés are successfully eschewed.

Macero, too, uses jazz ensemble, jazz rhythmic and melodic material (though here very abstracted), and he avoids with even greater success the jazz clichés that lie mostly in the harmonic formulas.

His "Areas" is a knockout; the composer himself conducted facing the audience, for sections of his ensemble were placed in the balcony, in an alcove downstairs and back stage, these being brought in by a series of assistant conductors facing in various directions. Some of its brassy sonorities can challenge Ruggles and Riegner, while the general formal and idiomatic freedom make Stravinski's "Ragtime" seem very sedate indeed. P. G. H.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1953

Gifted New String Quartet Plays

On Apr. 24, the Alumni Association of the Juilliard School of Music presented the LaSalle String Quartet, one of the youngest organizations to enter the serious professional field. Walter Levin, violin, Henry Meyer, violin, and Peter Kamnitzer, viola, are graduates of the Juilliard School, while Richard Kapuscinski joined the group a year ago. They have worked seriously and carefully as was demonstrated in their performance of Haydn's F Major Quartet, Opus 77, No. 2, and Ravel's Quartet. These were played with beautiful tone, excellent ensemble.

musical feeling and sensitive differentiation of styles. As a first New York performance they offered five pieces for String Quartet by Robert Mann, first violinist of the Juilliard String Quartet. He showed definite composing talent, keen humor, ability to make caricatures in music was well illustrated, especially in the last Theme and Variations: "Primer for Critics." After a "Meat and Potato" theme came five Variations in Mature Style, Gallic Style, New World Contemporary, Old World Contemporary and Immature Style. A good time was had by all, the audience, the performers and especially the composer, who heard his work played for the first time.

The LaSalle String Quartet has been engaged by the Cincinnati College of Music to become a Quartet-in-Residence.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1953

Composition Students Give Concert at Juilliard

On April 10 the Juilliard School of Music presented a concert of compositions by students of the school. The names of the composers were Alan Daniels, Robert Keys Clark, James Redding, Elizabeth Bell Drake, Louis Calabro and Jacob Druckman. The last two are evidently the most talented, Mr. Calabro proving some personality in his Trio for Violin, Cello and Piano, and Mr. Druckman showing the most composing skill in his Divertimento for Harp, Violin, Viola, Cello, Clarinet and Horn. Leon Heyman conducted this last work with ability.—A.S.

The Juilliard String Quartet gave a highly artistic concert at the Juilliard School of Music on Mar. 20. The program consisted of Mozart's String Quartet K. 575, Irving Fine's String Quartet No. 1, and Mozart's String Quintet K. 516. Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd had the assistance of Abraham Shevelov, a scholarship student at the Juilliard.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

Juilliard Orchestra Plays Piston Symphony

Every time the Juilliard Orchestra is heard in concert, one is aware of the remarkable results Jean Morel, its conductor, achieves with the students who play with precision, tonal balance and musicianship of a professional group. The seasons final concert on May 15 was truly outstanding. The evening opened with Symphony No. 21, Op. 51, by the late Russian composer Nicolas Miskovsky and was a musical treat. Next came the Mozart Concerto for Piano and Orchestra in C major, K. 503, one of the later

and less familiar works, of high calibre and musical interest. It was beautiful Mozart, beautifully played by Sylvia Foodin who won her appearance in competitive audition. She is a student of Beveridge Webster. Her intelligence and colorful playing augur well for her future development. The most exciting number on the program was Walter Piston's Symphony No. 4 (1951), which was played with such excellent musical results that the composer, who was present, remarked back-stage, that he had really been taken off his feet by the way the young people performed it.

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This Clipping From
NEW YORKER
NEW YORK, N. Y.

MAY 23 1953

WALTER PISTON's Symphony No. 4, composed a couple of years ago on commission from the University of Minnesota, was performed last Friday night in the Juilliard Concert Hall by the Juilliard Orchestra, playing under the direction of Jean Morel. This was the first time I had heard the work and I thought it fascinating. It abounds in seductive melodies, and it is rhythmically alive; indeed, its constant vitality is the most striking thing about it. The four movements are entitled "Piacquale," "Ballando," "Contemplativo," and "Energico," and I found myself fancying them as the moods of a clown, lightly expressed but deeply felt. The symphony is one of the most impressive and enjoyable contemporary works I know of, and Morel and his student orchestra did it justice.

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NEW YORK, N. Y.
SUNDAY NEWS

MAY 10 1953

New Piston Work

Walter Piston's Symphony No. 4 will be given its first local performance Friday evening at the Juilliard Concert Hall, by the Juilliard Orchestra, Jean Morel conducting.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1953

Juilliard Orchestra Plays Prokofiev

Jean Morel and the Juilliard Orchestra (Mar. 6 at the Juilliard Concert Hall) showed uncanny psychic powers in addition to a finished, professional level of performance, in presenting the Prokofiev Sixth Symphony — at a time when news of Stalin's death dominated headlines and when, unknown for another two days, the composer had just died. The work, among those censured for un-proletarian tendencies, seemed amazingly appropriate for the occasion. It is a true mirror of this turbulent age, most powerful in content and expression, often brutal, though not without its moments of sardonic humor and even somber lyricism, and constitutes a crowning monument to a master craftsman in coloring and orchestration. The orchestra here outdid itself in a brilliant rendition of a technically demanding score. It also played David Diamond's Rounds for string orchestra, and the Brahms Violin Concerto with Abraham Shevelov as soloist.—H.L.F.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

JUN - 1953

Among the first performances presented during the 1952-53 concert season at the Juilliard School of Music were Robert Starer's Kohelet, Marcel Mihalovici's Etude en Deux Parties, Op. 64, and Vincent Persichetti's Concerto for Piano, Four Hands. The premiere of Meyer Kupferman's Electra, a tone poem for chorus, dancers, and orchestra, was featured in three commencement programs at Sarah Lawrence College, May 25 to 27. Wallingford Riegger has completed a Sextet for Woodwinds and Piano, commissioned by the Serge Koussevitzky Foundation.

Degree To Be Given—

College of Music to Honor Head of Juilliard School

The College of Music, at its diamond jubilee commencement ceremonies to be held in the Odeon June 4, will award the honorary degree of doctor of music to William Schuman, president of the Juilliard School of Music, New York.

Schuman, although still a young man, has established a record of achievement which is probably the most meteoric in the history of American music. His creative output, in spite of time devoted to demanding administrative duties, includes six symphonies, four string quartets and numerous smaller compositions for chorus, orchestra and piano. His compositions have been performed by all leading symphonies of the world and much of his music is already on records. He lives in New Rochelle, N. Y.

Schuman received degrees from Columbia University and studied privately with Max Perle, Charles Haubiel and Roy Harris. He has been president of the Juilliard School of Music since 1945 and simultaneously from 1945 to 1951 was director of publications for G. Schirmer, Inc. Previously he had been a member of the faculty of Sarah Lawrence College, Bronxville, New York.

Schuman is affiliated with many musical organizations and is a director of the Metropolitan Opera Association, the Walter W. Naumburg Foundation, Inc.; the Koussevitzky Music Foundation, Composers' Forum and the Olga Samaroff Foundation.

Among the honors and awards that have been given Schuman are the Pulitzer prize for "A Free Song," 1943; Guggenheim Fellowships, 1939-40; 1940-41; Circle of New York award for composition award, National "Judith," 1952.



WILLIAM SCHUMAN

Cincinnati Times-Star
Wednesday, May 20, 1953

This Clipping From
WEST SIDE NEWS
NEW YORK, N. Y.

JUL 9 - 1953

Juilliard Head Given Honorary Music Degree

William Schuman, distinguished American composer and president of Juilliard School of Music, was awarded an honorary degree, Doctor of Music, by the College of Music of Cincinnati at its Diamond Jubilee Commencement ceremonies.

Mr. Schuman, although still a very young man, has established a record of achievement which is probably the most meteoric in the history of American music. His creative output, in spite of time devoted to demanding administrative duties, has been enormous and includes six symphonies, four string quartets and numerous smaller compositions for chorus, orchestra and piano. His compositions have been performed by all leading symphonies of the world and much of his music is already on records.

Among the honors and awards bestowed upon Mr. Schuman have been the Pulitzer Prize for "A Free Song," (first prize ever given for music) 1943; Guggenheim Fellowships 1939-40, 1940-41; Composition Award, National Institute of Arts and Letters, 1944; Carnegie Grant awarded by Metropolitan Opera Association, 1940; First annual award Critics Circle of New York, 1942, Symphony No. 3; First Town Hall—League of Composers Award, 1942, String Quartet No. 3; Citations from Natl. Association of Composers and Conductor, 1941, 1946, and Critics Circle of New York Award for "Judith," 1952.

On May 4 of this year, Mr. Schuman's opera, "Casey at the Bat," received its world premiere in Hartford, Conn., at the Hartt Music School. Two of his most recent commissioned works are included in the dance season being presented at the Alvin Theater by Martha Graham.

Famous Composer Honored With Degree When He Talks To Class At College Of Music

"Find the place and the work where you can do the best in you and try to spread the gospel of music for the happiness of all in your community," Dr. William Schuman, distinguished composer, said in his message last night to the graduating class of the Cincinnati College of Music.

Dr. Schuman, who is president of the Juilliard School of Music, New York, came to Cincinnati yesterday on a double mission.

He was scheduled not only as the principal speaker for the commencement ceremony but to receive an honorary doctor of music degree from the college for his outstanding work as a composer and educator in the music field.

Walter S. Schmidt, president of the college's board of trustees, gave the address of welcome and introduced Dr. Schuman, who was cited for his doctorate degree by Dean Eugene J. Selchert. Mr. Schmidt also presented the degrees and certificates to the candidates, presented by Dr. Elizabeth Medert Taylor, principal of the music department, and Umberto T. Neely, director of the radio-TV arts department.

The Rev. Laurence L. Hucksoll, pastor of the Norwood Presbyterian Church, gave the invocation, and the Rev. Walter B. Dimond, S. J., of Xavier University, gave the benediction. The College of Music Symphony Orchestra, conducted by William C. Byrd, played for the procession.

Senior awards were presented to Liana Evella Antonelli and Maryanne Grant, who received the Delta Omicron scholarships; Patricia Howe, the Sigma Alpha Iota scholarship, and Gloria Anne Carl, the Phi Beta achievement award.

Student Council keys went to Gloria Anne Carl, Janet E. Mecklin, J. Wayne Rusk, Jane Schoonover, Margie M. Schwemmer and Homer Sprague.

The Martin G. and Pearl E. Dunier awards in composition were won by Eugene Hemmer, first, and Robert Sabin, second; the William H. Albers awards in piano, by Richard Whitman, first, and Carolyn Mitchell, second, and the Walter S. Schmidt awards in voice, by Bette Ann Ghaster, first, and Lova Joyce Brown, second.

FOR WOMEN

THE CINCINNATI ENQUIRER

SOCIETY

CLUBS

BOOKS

SECTION FOUR

SUNDAY MORNING, MAY 24, 1953

TWELVE PAGES



Descendants of the founders of the College of Music, which this year celebrates its diamond jubilee, are seen with Mrs. Robert M. Galbraith. From left to right are Robert Resor Davidson, Eunice Thomas Davidson, Marion Field, Robert M. Galbraith III, great-grandson of Peter Rudolph Neff, and Murat Halstead Davidson Jr. The Davidson children are the great-grandchildren of William Resor Jr. and Marion Field, the great-great-granddaughter of L. B. Harrison.

College Of Music Celebrates Its Diamond Jubilee

THE 75TH anniversary, the Diamond Jubilee Year, of the College of Music of Cincinnati culminated with the commencement exercises in the Odeon on the evening of June 4. The College of Music was founded in 1878 by the same group of civic-minded Cincinnatians who created the May Festivals and built Music Hall. Some of the third and fourth generation descendants of these foresighted men appear in the photo-

graphs on this page. These include the descendants of Peter Rudolph Neff, Dr. W. W. Seely, Herman Duhme, William Resor Jr., A. H. Pugh, William Worthington, James H. Laws, L. B. Harrison and Henry Muhlenberg. During the intervening years since 1878, sons and daughters and grandchildren of the found-

ers of the College of Music have continued their interest in the college. These include the descendants of John Shillito, Mr. Neff and Mr. Muhlenberg. Currently these families are represented on the list of stockholders by Miss Beatrice Shillito, Mr. Robert M. Galbraith and Mr. Robert F. Muhlenberg.

There are, however, no living descendants in Cincinnati of Reuben R. Springer, who gave so generously of his fortune to the college, nor of George Ward Nichols, president of the college's first board of trustees.

The College of Music still enjoys the interest of many important Cincinnati families and is operated under the direction of a board of trustees which includes Mr. Walter S. Schmidt, president; Dr. Martin G. Dunlap, an alumnus of the college and an inter-

nationally known composer, vice president; Mr. William H. Albers, treasurer; Mr. Clarence P. Reeves, secretary; Mr. Harry A. Freiberg, Miss Bertha Krehbiel, Mr. Raymond J. Kunkel, Mr. Stanley G. McKie, Mr. Louis S. Schuster, Mr. Edward J. Schulte and Mr. James D. Shouse.

During Commencement Week the Diamond Jubilee will be celebrated on several occasions. The founding in 1878. Not only have the patrons of the two institutions been the same, but also the first conductor of the May Festivals. Theodore Thomas, was simultaneously the first director of the College of Music.

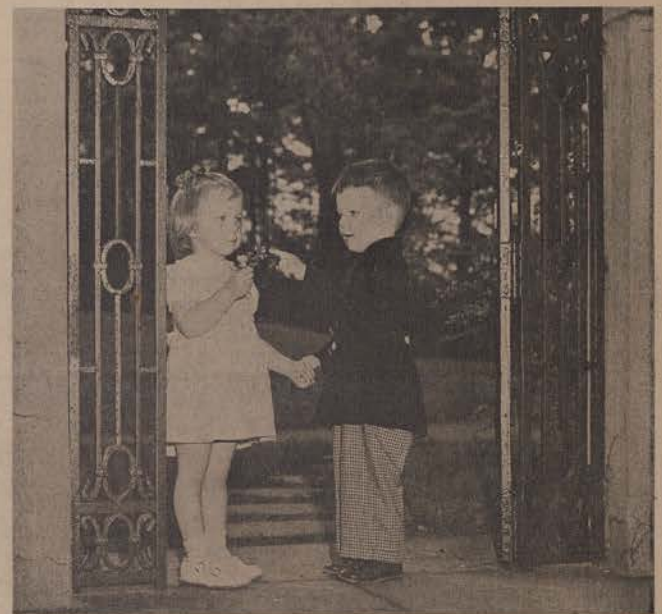
While the college buildings were being constructed, classes were held in the then famous Dexter Hall, and adjoining rooms which are located on the third floor on the Elm Street side of Music Hall. These spacious rooms were unused over a period of several decades until two years

ago, when the College of Music leased the space for the new television studios as additional equipment for the college's radio-TV department.

The College of Music is also intimately associated with the Cincinnati Symphony Orchestra, founded in 1895. The first conductor of the orchestra was Frank Van der Stucken, who was at the same time director of the College of Music.

During the last 75 years the College of Music has kept pace with changing concepts in edu-

cation and the new media developed in this electronic age. In 1894 a program of teacher education was begun at the college, and since 1925 the degree of bachelor of science has been granted to students in this program in co-operation with Teachers College at the University of Cincinnati. A department for training in radio was opened in 1926, expanded in 1941 and authorized in 1946 by the Department of Education in the State of Ohio to grant the degree bachelor of fine arts in radio education. Another innovation in the world of American music instituted by the College of Music was the establishment in 1948 of the annual Symposium for Student Composers.



Isabelle Resor Davidson is the great-granddaughter of William Resor Jr., a founder of the College of Music, and the descendant of another founder of this widely known musical education institution, Stuart B. Sutphin III, a great-great-grandson of James H. Laws, is seen at the right.





Descendants of the founders of the College of Music, which this year celebrates its diamond jubilee, are seen with Mrs. Robert M. Galbraith. From left to right are Robert Resor Davidson, Eunice Thomas Davidson, Marion Field, Robert M. Galbraith III, great-grandson of Peter Rudolph Neff, and Murat Halstead Davidson Jr. The Davidson children are the great-grandchildren of William Resor Jr. and Marion Field, the great-great-granddaughter of L. B. Harrison.

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During Commencement Week the Diamond Jubilee will be celebrated on several occasions. The annual alumni dinner for graduates will be given at the Queen City Club June 2. Guests of honor on this occasion will be members of the 1933 graduating class and those students who have successfully passed their examinations for certificates. Members of the board of trustees, stockholders, faculty members and alumni have been invited to attend the dinner.

Mr. William Schuman, president of the Juilliard School of Music, will arrive in Cincinnati June 4 to be the guest of the College of Music. Mr. Schuman will be the guest of honor at a luncheon to be given by the college's board of trustees at the Cincinnati Country Club, and at a dinner to be given by the college's faculty that same evening at the Cincinnati Club. At the commencement exercises, the evening of June 4, the College of Music will confer on Mr. Schuman the honorary degree of doctor of music.

The College of Music buildings adjoin Music Hall and the destinies of the two edifices have been linked since the college's



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Mr. G. Andrews Espy and Mrs. George D. Pauly visit the College of Music, which now is in its 75th year. Mrs. Pauly's great-uncle, Herman Duhme, and Mr. Espy's grandfather, Dr. W. W. Seely, were among the founders of the College of Music, which was opened in 1878.



Looking at the original list of stockholders of the College of Music published in the first annual report are, left to right, Mr. Robert F. Muhlenberg, grandson of Henry Muhlenberg, one of the original stockholders; Mr. Robert M. Galbraith, grandson of Peter Rudolph Neff, who was the second president of the College of Music; Mrs. Murat H. Davidson, granddaughter of William Resor Jr., and Mrs. Elizabeth W. Crew, whose paternal grandfather was Achilles Henry Pugh and maternal grandfather was William Worthington, both original stockholders of the College of Music.

Richard Rodgers Endows Award

HER. TRIB. 5/30/53
Richard Rodgers has endowed a permanent scholarship at the Juilliard School of Music. This, as announced by the school's president, William Schuman, at its forty-eighth annual commencement ceremonies in the school's concert hall, will provide a year's full tuition to the most deserving composition student for further study at the school. Mr. Rodgers, a former Juilliard student, gave a certificate of the new award during the exercises to its first holder, Louis Calabro, twenty-seven years old, of 249 Cleveland St., Brooklyn. Mr. Calabro also received the Elizabeth Coolidge Prize for the year's best chamber music work.

The Juilliard Orchestra, under Jean Morel, played Robert Witt's Concertato, chosen as the best work written during the academic year by a graduating student composer. Barry McDaniel, baritone, chosen on the basis of an outstanding record at the school, was soloist in excerpts from Berlioz' "Damnation of Faust."

Mr. Schuman and the dean of the school, Mark Schubart, gave diplomas and degrees to 149 young musicians. Howard Karp, a post-graduate student, received the \$500 Morris Loeb Memorial Prize for outstanding achievement. Valentino Marconi, pianist, received the Frank Damrosch scholarship for a year's post-graduate study, and the George A. Wedge Prize went to Morris Lang, a percussion student. The Carl M. Roeder Memorial Award went to Jeanne Dowis, pianist, and Peter Flanders received the Frank Damrosch Prize in the field of choral music.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

MUSICAL LEADER

Commencement at the Juilliard Marked by Richard Rodgers Scholarship

The Juilliard Orchestra again came to the fore at the 48th commencement ceremonies of the School, held in the Juilliard Concert Hall, May 29. Preceding the presentation of diplomas and conferring of degrees by President William Schuman and Dean Mark Schubart to 149 young musicians, Jean Morel, conductor, directed the Orchestra in a short program. The first number was Concertato for Orchestra (1952) by Robert Witt, selected by the composition faculty as the best composition by a graduating student-composer. The work was well planned in ultra-modern idiom with every mark of talent and ability to handle both the composing technique and orchestration. Barry McDaniel, baritone, appeared with the Orchestra in excerpts from Berlioz' "La Damnation de Faust." He sang with excellent style and with pleasing quality of voice. The Marche Hongroise from the same work made a fitting close as well as a brilliant one for this short preliminary program.

President Schuman gave a short, witty, yet wise address. He said, in part, "The young musician would do well to discipline his ego in order that his life's work and personal adjustment should not depend on some arbitrarily determined goal for which he may not be qualified or which circumstances preclude. The opportunities in America for musicians who are willing to serve the art where the need exists, continue to increase."

President Schuman showed obvious pleasure in announcing the endowment of a permanent scholarship by the composer of "South Pacific," "The King and I" and many other musical comedies, Richard Rodgers, and he disclosed that a Richard Rodgers scholarship was to be set up to provide in perpetuity a year's full tuition to the most deserving student of composition. Mr. Rodgers was present to present the first scholarship award in his name to Louis Calabro, a composition student of Vincent Persichetti, who also won the annual Elizabeth Coolidge prize for the best chamber music work of the year. Mr. Rodgers told the students that thirty years ago he had stood where they were at the moment as a graduate of the Juilliard but in the Institute of Musical Art building.

The announcements of prize awards were made by President Schuman, as follows: Howard Karp, post-graduate piano student of Mme. Rosina Lhevinne, received the coveted Morris Loeb Memorial Prize of \$500.00 for outstanding achievement. The Frank Damrosch Scholarship for one year of post graduate study went to Valentino Marconi, a piano student of Sascha Goroditzky. The George A. Wedge Prize was won by Morris Lang, a student of percussion with Saul Goodman. The Carl M. Roeder Memorial Award went to Jeanne Dowis, piano student of Mme. Rosina Lhevinne, and the Frank Damrosch Prize in the field of choral music went to Peter Flanders, a conducting student of Robert Huftader.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 30 1953

Richard Rodgers Endows Award

Richard Rodgers has endowed a permanent scholarship at the Juilliard School of Music. This, as announced by the school's president, William Schuman, at its forty-eighth annual commencement ceremonies in the school's concert hall, will provide a year's full tuition to the most deserving composition student for further study at the school. Mr. Rodgers, a former Juilliard student, gave a certificate of the new award during the exercises to its first holder, Louis Calabro, twenty-seven years old, of 249 Cleveland St., Brooklyn. Mr. Calabro also received the Elizabeth Coolidge Prize for the year's best chamber music work.

The Juilliard Orchestra, under Jean Morel, played Robert Witt's Concertato, chosen as the best work written during the academic year by a graduating student composer. Barry McDaniel, baritone, chosen on the basis of an outstanding record at the school, was soloist in excerpts from Berlioz' "Damnation of Faust."

Mr. Schuman and the dean of the school, Mark Schubart, gave diplomas and degrees to 149 young musicians. Howard Karp, a post-graduate student, received the \$500 Morris Loeb Memorial Prize for outstanding achievement. Valentino Marconi, pianist, received the Frank Damrosch scholarship for a year's post-graduate study, and the George A. Wedge Prize went to Morris Lang, a percussion student. The Carl M. Roeder Memorial Award went to Jeanne Dowis, pianist, and Peter Flanders received the Frank Damrosch Prize in the field of choral music.

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This Clipping From
NEW YORK, N. Y.
SUNDAY NEWS

MAY 31 1953

Rodgers Endows Juilliard Course

A permanent scholarship at the Juilliard School of Music has been endowed by Broadway composer Richard Rodgers, the school announced yesterday. A former student himself, Rodgers' scholarship will provide in perpetuity a year's full tuition for the most deserving student of composition. The first winner is Louis Calabro, 27, of Brooklyn. Calabro was named at graduation exercises last week when 149 young musicians received diplomas. Fellowships were granted Suzanne Holub, George Sementovsky, George McGeary, Jacob Druckman, Donald Payne and Stanley Wolf.

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This Clipping From
BROOKLYN, N. Y.
EAGLE

MAY 31 1953

Wins Music Scholarship

Louis Calabro, 27, of 249 Cleveland St., has been awarded the first scholarship from a permanent endowment set up at the Juilliard School of Music by Richard Rodgers, the composer. The scholarship was presented to Calabro at the school's 48th commencement exercises held Friday afternoon.

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This Clipping From
BRIDGEPORT, CONN.
HERALD

MAY 31 1953

Richard Rodgers' Latest, 'Me and Juliet,' Preems

It's been a big week for Richard Rodgers of Fairfield. The composer saw the N. Y. opening of the new Rodgers & Hammerstein show, "Me and Juliet."

He also went over to Juilliard School, his alma mater, and made the first presentation of a scholarship in composing that Rodgers has given to the school. Winner was Louis Calabro of Brooklyn.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 3-8860

This Clipping From
WEST SIDE NEWS
NEW YORK, N. Y.

JUN 11 1953

Rodgers Endows Juilliard School; 149 Get Diplomas

The endowment of a permanent scholarship by composer Richard Rodgers at Juilliard School of Music was announced Friday, May 29 by President William Schuman at the school's 48th commencement ceremonies, which were held in Juilliard Concert Hall.

In acknowledging Mr. Rodgers' contribution, President Schuman disclosed the setting up of a Richard Rodgers Scholarship which will provide in perpetuity a year's full tuition to the most deserving student of composition for continued study at the school.

Mr. Rodgers, who was himself a student at Juilliard, personally presented at the ceremonies a certificate of the new award to Louis Calabro, 27, this year's scholarship winner. Upon introducing Mr. Rodgers at the graduation exercises, President Schuman said, "Juilliard is proud of its distinguished alumnus, Richard Rodgers. This extraordinarily gifted musician has enriched the daily lives of millions with his wonderful songs which already form a part of our American heritage."

Altogether 149 young musicians received their diplomas and degrees from President Schuman and Dean Mark Schubart at the graduation exercises. In addressing the graduates, President Schuman said, "The young musician would do well to discipline his ego in order that his life's work and personal adjustment not depend on some arbitrarily determined goal for which he may not be qualified or which circumstances preclude. The opportunities in America for musicians who are willing to serve the art where the need exists, continue to increase."

This Clipping From
NEW YORK, N. Y.
MIRROR
JUN 18 1953

Only Human By SIDNEY FIELDS



RICHARD RODGERS: AMERICA'S SONGMAN

WHEN he walked into his living room the other day Richard Rodgers was very surprised to find a fine blue album of the score he wrote for the Navy's "Victory at Sea," which made TV history. And it was nice to watch this great composer, with the genius for endowing America's idiom with memorable melody, get so excited about a little gift from an unknown giver.

"It's beautiful," he said. "Gee, I got goose-bumps all over." And then to cover his embarrassment he quickly added: "There's a tango I wrote in this, and after it was on TV I got a lot of mail and calls about it. So I sent it to Oscar Hammerstein who wrote a lyric for it, and now it's 'No Other Love,' the top-tune in 'Me and Juliet'."

"Me and Juliet" is the latest Rodgers and Hammerstein hit. They are also represented on Broadway by "The King and I," and the enduring "South Pacific," which reopens June 29. For Dick Rodgers they mean over 40 shows for which he's written the music these past 33 years. Those are the hits. But there have been at least six failures. Yet even from his failures like "Simple Simon," there came the hit song, "Ten Cents a Dance." And from another failure "Higher and Higher" came "It Never Entered My Mind," which is just now taking its place among the 65 popular classics Rodgers has achieved.

"Luckily, I've never had a failure that spelled ruin," Rodgers said. "I may have felt destroyed at the time, but I always picked myself up and went right on to something else."

RODGERS, 51 on June 28, is the son of a doctor and a mother who made the house gay with her singing and piano playing. At four Dick was picking out his piano tunes. At 14 he wrote his first song. At 16 he was the first freshman at Columbia to write the winning score for the varsity show. His collaborator was another student named Lorenz Hart.

"Lew Fields saw it," Rodgers said, "and he asked Larry and me to perk up a book and score another team of writers had botched up. It turned out to be 'Poor Little Ritz Girl,' and ran for six months on Broadway."

He switched to Juilliard, and with Hart wrote some 25 shows, which got no further than schools, clubs, churches, and synagogues. It got so rough Rodgers was about to take a job selling children's wear. But the Theatre Guild bought some new draperies, wanted to pay for them with a Sunday night performance, and Rodgers and Hart wrote "Garlick Galettes" for them without pay. It ran for 18 months. Some 17 years later the Guild asked them to do a musical version of "Green Grow the Lilacs." In the midst of it Hart couldn't continue. Rodgers teamed up with Oscar Hammerstein 2nd, and the result was the fabulous "Oklahoma," which ran for five years, and at last report is still on tour.

Rodgers, meticulous in dress, habit, and keeping his word, is the most untemperamental of composers. He always gets up slowly, takes to work easily, and never bleeds at it. Once started, it moves surely.

"And I don't need special circumstances to work," he said. "When the kids were small they'd always come in and talk to me at work. It never disrupted me."

HE HAS two daughters: Mary, ready to enter Smith College; and Linda, married, the mother of an eight months old son, and a composer in her own right, with a recent book of songs published, called "Some of My Best Friends Are Children." His first marriage, like his first show, was a success. He's been married for 23 years. His wife Dorothy gets all his original manuscripts.

"You should write about her," he said with unrestrained pride. "She's a sculptor, a decorator, and an artist at sewing. I met her when she was two months old, when I visited her brother. But the thing didn't catch fire until she was 17."

Rodgers can still get hysterical with glee at hearing an audience applaud his music. Success sits well on him. He rolls it around on his tongue, and he shares it. He's a vigorous supporter of the Children's Professional School, the Actors Fund, promising playwrights, and the effort for an arts center at Columbia.

In his neat study are all the countless medals, scrolls, statues, and outer-trappings of his laurels, which include almost every one handed out: The Pulitzer Prize; the Drama Critics Circle, Donaldson, and Antoinette Perry awards; and even a Hollywood Oscar for his song, "It Might As Well Be Spring." But he cherishes most the unrecorded prizes: Like the time he was invited to conduct his own music with the St. Louis Symphony Orchestra.

"But the most important prize I ever got," he said, "is that high form of spontaneous approval that comes in a letter from someone I don't know."

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW
JUN 21 1953

Song Writer Gives School Scholarship

NEW YORK, June 21.—President William Schuman of the Juilliard School of Music has announced the endowment of a permanent scholarship by composer Richard Rodgers. In acknowledging Mr. Rodgers' contribution to the school, President Schuman disclosed the setting up of a Richard Rodgers scholarship which will provide in perpetuity a year's full tuition to the most deserving student of composition for continued study there.

Mr. Rodgers, who was himself a student at Juilliard, personally presented at the recent commencement ceremonies a certificate of the new award to Louis Calabro, 27, of Brooklyn.

Introducing Mr. Rodgers at the graduation exercises, President Schuman said, "Juilliard is proud of its distinguished alumnus, Richard Rodgers. This extraordinarily gifted musician has enriched the daily lives of millions with his wonderful songs which already form a part of our American heritage."

In addressing the graduates, President Schuman said, "The young musician would do well to discipline his ego in order that his life's work and personal adjustment not depend on some arbitrarily determined goal for which he may not be qualified or which circumstances preclude. The opportunities in America for musicians who are willing to serve the art where the need exists, continue to increase."

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1953

Rodgers Award for Juilliard

A permanent scholarship at the Juilliard School of Music has been endowed by Richard Rodgers, composer. It was announced by the school's president, William Schuman, at the 48th annual commencement exercises. Mr. Rodgers, a former Juilliard student, presented a certificate of the award to its first winner, Louis Calabro, 27, who also received the Elizabeth Sprague Coolidge Prize for the year's best chamber music work.

The musical program included Robert Witt's Concertato, chosen as the best work written during the academic year by a graduating student composer. It was played by the Juilliard Orchestra, under Jean Morel. Excerpts from Berlioz's Damnation of Faust were presented, with Barry McDaniell, baritone, as soloist. Mr. McDaniell was chosen on the basis of his outstanding record at the school to appear on the program.

Diplomas and degrees were presented to 149 young musicians by President Schuman and Mark Schubart, dean of the school. The \$500 Morris Loeb Memorial Prize for outstanding achievement was awarded to Howard Karp, a post-graduate student, Valentino Marconi, pianist, was given the Frank Damosch scholarship for a year's post-graduate study. The George A. Wedge Prize was awarded to Morris Lang, student of percussion. The Carl M. Roeder Memorial Award was given to Jeaneane Davis, pianist. The Frank Damosch Prize in choral music went to Peter Flanders.

This Clipping From
HARPERS MAGAZINE
NEW YORK, N. Y.

AUG - 1952

Richard Rodgers: Composer Without a Key

Eckert Goodman

ON OCTOBER 22, 1950, Richard Rodgers and his collaborator, Oscar Hammerstein 2nd, were guests of honor at the Waldorf-Astoria, at the annual dinner of the Hundred Year Association of New York, a group of century-old Gotham business enterprises and institutions. In a post-prandial speech of tribute, Deems Taylor, concurring with several other prominent speakers, predicted immortality for the composer, then added, "Dick Rodgers' music is so simple, we often forget how good it is."

Deceptively simple as much of Rodgers' music may be (some of it is far from that), the term is scarcely applicable to the musician. A complex of quiet contrasts, Rodgers has been for years an amiably agreeable enigma to friends, professional associates, and even, at times, to his wife and daughters. Besides rating as a first-class popular composer, he is a crackerjack business executive, an uncannily shrewd and knowledgeable producer, a highly articulate champion of what he believes to be the basic human and artistic verities, and an affable, yet often shyly diffident, husband and father.

At fifty-one, Rodgers stands a trimly stocky five feet seven inches. He has dark hair that is graying on the sides and thinning in front. An impeccable dresser, he favors well-cut, single-breasted gray suits with a pin stripe, and four-in-hand ties of a conservative pattern. Seen walking down Madison Avenue with the six-foot-one-and-a-half-inch, 200-pound Hammerstein, he reminded one observer of the banker-alumnus of a freshwater college accompanied by the football coach. His one physical recreation is croquet, which he plays with a vengeance, using heavy English balls and mallets, on a carefully groomed

lawn at his country place in Southport, Connecticut.

He hasn't smoked in years ("There's too much satisfaction in having given it up," he says). He drinks only occasionally but enjoys a mild Scotch and water before dinner. At a party given to celebrate the opening of "South Pacific," a friend remarked that if he were the composer, he'd certainly feel like "tying one on." "And miss all the pleasure of a moment like this?" asked Rodgers incredulously.

Calm and matter-of-fact in his attitude, Rodgers usually wears an expression of penetrating inquiry or alertly attentive contemplation. When something particularly amuses him, his smallish features light up fleetingly with an expression of eager expectancy. Those who know him well feel that he holds in check, beneath an outward shell of debonair casualness and wisecracks, an inner sensitivity and emotionalism so strong that he hesitates to reveal them even to himself. After finishing a song he particularly likes, his skin is often covered with goose pimples, and a chance remark by someone which inadvertently cast an aspersion on a favorite composition has been known to make him physically ill. After somewhat reluctantly playing over his newly completed score for "The King and I," at his wife's urging, for Leland Hayward, the producer, and Joshua Logan, the director—both old friends—he was so dripping with perspiration that he might have just come from a shower.

Mary Martin has said that, even after all the preliminary conferences and rehearsals for "South Pacific," she never felt she'd caught a glimpse of the inner Richard Rodgers until one night when she happened to glance down

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get through it without unkind remarks by Western outdoor characters is open to doubt, for American know-how has succeeded in dyeing them only such a baby blue as my daughter would be wearing if I had a daughter. The socks too should succeed but I admit before I start that the shirts are a failure. The ads say that this new blend and weave are cool but the ads are lying and I expect to be wearing an army shirt before I cross the Mississippi. I unashamedly confess to a couple of gadgets. I have always carried a pocket compass professionally, for I have always been working with maps and at every stop have taken an azimuth and squared the map before doing anything else. It is solely in the amateur spirit that this time I have equipped my car with an automobile compass; it is as fascinating and as useless a device as ingenuity has ever constructed and it carries the maker's guarantee that you will drive off the road at every curve. For the small altimeter I have also installed I have neither excuse nor apology. Who knows when I may want to know how high a pass is and who knows but that the highway-department sign which tells may have been defaced?

IN a word, I like motoring. A good road is a fine thing but so is a bad one. If I have driven it before, I enjoy the way memory runs a couple of miles ahead of the car, bringing up out of blankness the knowledge that you turn right at the crossroads and stay on the same side of the river. If it's new to me, I like the veteran's assurance that I will make the right choices without thinking about them and the tourist's assurance that whatever lies along it will be worth seeing. If what's over the hill is a city slum, an industrial dump, or an eroding pasture, I'd rather see it than stay on the near slope. I even like to see things that make me mad, such as a gold dredge ruin-

ing a creek, which I will curse steadily as long as it is in sight. I like the agreeable illusions and delusions of the motorist, the fictitious Average that the veteran thinks he is maintaining, the unjustified conviction that one has recognized the most direct road or the most interesting or the most scenic. Most of all, I like to see the countryside flowing toward me, the hills gathering together toward a pass, the pattern of the drainage unfolding, the clouds coming up beyond the ridge. I have yet to see any dull topography but if there were you could make it fascinating by touring it in an automobile.

There is a kind of novelty in going West without a book in mind; what I have come to realize is that it's a valedictory feeling. A novelist with whom I once navigated the Missouri told me resentfully that I talked about the West, my native section, as I might talk about a woman I had divorced. It's time for the final decree. I've written all the Western history I'm ever going to. I would have to come forward in time for I've gone as far back as possible. Some of the characters I have had to deal with were tolerably tough, murderous, and careless of property rights. But the next volume would get into the downright swinish and I don't happen to like that West. It's the miners, who were big-time hogs, the timber operators who were big hogs on a smaller scale, and the cattle barons who were big hogs on the smallest possible scale. I'm willing to leave them to the movies and devote myself to more interesting history. Which means that next summer I'll stay home—touring New England.

But the contemporary West is a pleasant place, even pleasanter than Mr. Kearns's hot-bed of sedition. The blueprints call for me to see a great variety of mountains, deserts, upland meadows, lakes, and rivers. I should report next time from the Tetons.

from the stage apron and saw him leading the pit orchestra. His look of tranquil fulfillment and detachment from his surroundings gave the actress her first insight into the depth of feeling capable of producing the play's memorable score.

Robert Russell Bennett, Rodgers' longtime arranger, has remarked a little ruefully, "He must be a man with a beautiful warmth somewhere deep down in his blood."

As a composer, Rodgers is sure, deft, meticulous in his work, and lightning-like in its accomplishment. During the past thirty years, he has written music that has been tender, sentimental, sophisticated, cynical, dramatic, and militant. But he has never written individual songs as Irving Berlin and so many other popular composers have. Most of his music has been done for show scores, and usually for particular characters or for specific scenes and purposes in those shows.

After lengthy preliminary discussions of the projected play, he prefers to get the lyrics (if any) first, and then set them to music. In this regard, he is particularly fortunate in his collaboration with Hammerstein, who prefers *writing* the lyrics first. Occasionally, as in the case of "People Will Say We're in Love," from "Oklahoma!", the collaborators have switched the situation around. And often, during his long partnership with the late Lorenz Hart, Rodgers found himself forced to do his melodies from scratch in order to have something to put under his procrastinating lyricist's nose.

Rodgers composes in his head, on blank sheet-music forms, on scraps of paper on which he has hastily drawn a music staff in lead pencil, and sometimes at a keyboard. He has worked out songs in taxis, in offices, at luncheon tables, in bed, and at pianos in his



home and in his New York office. He never plays a piano for relaxation or amusement. Some years ago, he used to go regularly to concerts and listen to fellow-composers' music over the radio and on records, but today he rarely does. He seldom visits night clubs and detests dancing, which his wife, like most women, dearly loves. Declining an invitation to attend a benefit ball with friends, Mrs. Rodgers once wryly apologized, "You forget that I happen to have the misfortune to be married to a man who hates music."

Those who have chanced to overhear Rodgers while he was trying out a new song on the piano (he dislikes being listened

to while at work) agree that he usually plays bass chords and carries the melody in a "wretched, miserable whistle." When rendering a number professionally, he sings the lyrics in what one listener has described as a "faint but true voice." He has no favorite key, setting his music in whatever scale sounds best to him, or best fits the voice of the singer for whom he is writing.

He flatly disclaims pretension in his work. "I'm a commercial theater kid," he has said with all but belligerent bluntness; "I don't write for posterity." On one occasion he stated firmly: "The only inspiration I get comes from the plot and the lyrics, and occasionally from a member of the cast, whose personality may suggest an added development of a character. No songs ever come to me—I have to go to them. This business of hearts, flowers, and music in the air is nonsense."

Be that as it may, the speed and ease with which Rodgers completes a job has become legendary in Tin Pan Alley and has baffled and dismayed his collaborators. "Hand him a lyric," Hammerstein says, "and get out of the way." Rodgers wrote the entire score of "Oklahoma!" in six working days. He did the song "Bali Ha'i" for "South Pacific" in five minutes, writing it on the back of the page of typewritten lyrics Hammerstein handed him during lunch at Joshua Logan's River House apartment. "Oh, What a Beautiful Mornin'," from "Oklahoma!", used up eight minutes of his time. Background music for the last-act soliloquy in "Carousel," the words for which had taken Hammerstein three weeks of painful effort, Rodgers came up with in two hours flat. The score for "Victory at Sea," NBC's recent thirteen-hour documentary TV series, a work that considered in the aggregate is undoubtedly the longest sustained musical composition in history, took Rodgers relatively quite a while; he labored over it for nearly six weeks.

By the time Rodgers and Hammerstein were signed to do the songs for the film, "State Fair," in 1945, Hammerstein had already got more or less inured to his collaborator's whirlwind composition. Handing Rodgers the lyrics for the rollicking "It's a Grand Night for Singing," he excused himself for a few minutes to check some figures in their publishing records. While he was gone, Rodgers,

who had been softly thumping his office piano, appeared in the doorway and asked his secretary, Lillian Leff, where Hammerstein was. "Oh," he said when she told him, then went quietly back to his desk. Hammerstein, returning a moment later and seeing Rodgers apparently seated exactly where he'd left him, exclaimed triumphantly, "Hah, by this time I expected you'd have the song finished!" "I have," answered Rodgers quietly.

"Creatively," reflects Miss Leff, "he's really kind of frightening."

Writing only for specific characters or situations in dramatic productions, Rodgers has never kept a portfolio of unused songs or musical phrases and ideas, as many musicians do. Asked once if he thought he could average a new song a day if he had to, he unhesitatingly nodded, then added innocently, "But what would I do with them all? Who would want them?"

Sometimes, of course, like all writers, Rodgers gets stuck. He slaved for weeks, off and on, before he was satisfied with the eight-bar lead strain of "People Will Say We're in Love," and after failing one evening to come up with a melody he liked for "This Nearly Was Mine" (he felt that it should be a warm, full-bodied waltz with strong overtones of sadness), he got the whole thing in a "hot flash" while reading the newspapers in bed the following morning. He also emphasizes that months of preliminary discussion—and probably subconscious creation on his part—have gone into "Oklahoma!" and his other musicals before he and Hammerstein have started actual paper work on them.

Unlike most creative artists, Rodgers enjoys his work, even while he's at it. After a composition satisfies him, he sketches it out with a melody lead and indicated harmony chords. Later he does a complete piano arrangement, but he considers this procedure a chore. His chief orchestrator for years has been Robert Russell Bennett, and purists have sometimes suggested that Rodgers' disinclination to do his own orchestrations can be held as a gray, if not black, mark against him as a musician.

RODGERS' attitude toward his lyricists may be a partial explanation of the ease and rapidity with which he writes. He has always had deep respect for, and placed heavy reliance on, the work of his col-

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laborators. "Once heard," he has written, "the words, when they are good words, may be superficially forgotten, but they are emotionally remembered. . . . I start thinking musically from the first idea expressed for a song. In the case of 'Oh, What a Beautiful Mornin',' I merely put the lyrics on the piano and the song wrote itself. . . . With the words for 'It Might As Well Be Spring,' there is an almost inevitable musical pathway leading from the words, 'I'm as restless as a willow in a wind-storm, I'm as jumpy as a puppet on a string.' It's a lonesome girl singing. Therefore, the song should be feminine, young, nervous, and, if possible, pretty like the girl."

Occasionally, Rodgers takes a small hand in the lyrics himself. It was he, for instance, who suggested to Hammerstein that, for the sake of smoothness, the line "No more a smart [little girl with no heart]" be substituted for "I'm no longer a smart" in "I'm in Love with a Wonderful Guy." He also added the five-times repeated "I'm in love" at the end that bring the song to its smashing climax.

BECAUSE Rodgers has to spend so little time on actual composition and because of his amazing natural flair for administration, the larger part of managing the Rodgers-Hammerstein business partnership has fallen to him ever since the two men organized it in 1944—although the composer maintains that he "loathes" business, and has been "stuck" with this one. Lest anyone consider it a left-handed responsibility, it involves the supervision of two offices with ten to twelve employees, a music publishing house, and as many as thirteen play companies, totaling several hundred persons. In addition to sponsoring their own productions of "South Pacific," "The King and I," and "Me and Juliet," the team has put on seven plays by other authors, all but two of which were hits. They also own all rights to their more recent songs and to the operetta "Show Boat," which they bought from Metro-Goldwyn-Mayer and the Jerome Kern estate in 1947. Unofficial estimates have put the business partnership's annual gross as high as fifteen to twenty million dollars, and the two men's annual income, before taxes, at above \$500,000 apiece. This doesn't count the approximately \$30,000 each receives annually from ASCAP (The American Society of Composers, Authors, and Pub-

lishers) for the performing rights of their myriad songs.

The main Rodgers-Hammerstein office is a tastefully plushy ten-room affair on Madison Avenue. Rodgers also maintains another one-room office at 234 West 44th Street in order to have a headquarters nearer Broadway. Their music publishing house, Williamson Music Inc. (so named because both their fathers were called William), is in Radio City.

Despite his insistence that he dislikes executive work, Rodgers appears to thrive on it. With typically precise promptness, he signs checks and vouchers, goes over reports and expense sheets, answers mail and telephone calls personally, and makes a point of seeing almost anyone with a legitimate excuse for calling on him. As a result, the office has assembled what is probably the most extensive list of young would-be actors, singers, and other Broadway hopefuls now extant.

Rodgers usually receives such callers from behind a small, antique table, uncluttered by telephones, interoffice-communication box, or filing trays—an arrangement based on his theory that it puts visitors at ease. He has never forgotten how uncomfortable he was made to feel as a rising song writer by having to face producers and publishers across huge executive desks.

During rehearsals of a new production, Rodgers is indefatigable. Working with his coat off, tie loosened, and shirt sleeves rolled up, he spends a considerable part of his time sitting in various parts of the house, listening to lines and music and deciding how they can be acoustically improved. He refuses to permit a note or syllable to be altered in the slightest way without his and Hammerstein's explicit approval. But if he is a perfectionist about other people's work, he is ruthless when it comes to his own, unhesitatingly pulling a song or musical interlude out of a production if he doesn't feel that it fits in or makes a real contribution. "I may like some of my music," he says, "but I'm not married to any of it." On opening nights, he usually sits quietly with his wife on the center aisle in the last row of the orchestra, where he can arrive unobserved and "run to the nearest exit in case of a misfire."

Richard Rodgers lives with his wife, Dorothy, a fair, slender, contained woman, and their younger daughter, Linda (when



she's not away at school), in a duplex apartment on New York's Upper East Side; and the three spend summers and frequent weekends at their Connecticut country place. The Rodgers' older daughter, Mary, a Wellesley graduate, was married last year.

Rodgers first met his wife when he was seven and she in a baby carriage, at a Long Island resort where his family and hers, the Feiners, had summer homes. He began courting her in 1926, and married her in 1930. Asked on one occasion whether he ever thought about his wife while writing his songs, Rodgers answered, "You might say that there's hardly a time when, consciously or unconsciously, I'm not thinking about her." He relies on Dorothy to a large degree for a first reaction to a new number. If she nods and says it's very nice, he immediately becomes worried. He's only sure he has something when he gets a more emotional response, as he did with "Hello, Young Lovers," which caused her to burst into tears.

Talented in her own right, Dorothy Rodgers, a former sculptor, is the designer of a special file for canceled checks and receipted bills which she sold to Macy's, the inventor of the Jonny-Mop, for which she received an initial payment of \$10,000 from a leading pharmaceutical house, and a practicing grad-

uate of the Cordon Bleu Cooking School—a fact she likes to demonstrate for house guests in spite of having four servants.

A REVIEW of the high spots in Rodgers' life resembles a mosaic in which the individual pieces have dovetailed with such logical and precise persistence as almost to suggest a predestined design. He was born on June 28, 1902, in a comfortable brownstone house on New York's West 86th Street, the younger of the two sons of Dr. William A. Rodgers, a successful general practitioner. "For the sake of color," Rodgers has remarked, "I probably should have been raised in a slum and discovered as a singing waiter, but actually I was always very well fed as a kid."

If he wasn't exactly a child prodigy, Rodgers certainly exhibited unusual early talent. At the age of four he was discovered, à la Mozart, perched on the stool before the piano trying to pick out a song from "Mlle. Modiste" which he had heard his mother play. At six he was playing the piano, by ear, with both hands. By the time he'd reached twelve, he was practicing and improvising for hours daily, under the tutelage of his mother, who loved music, and a private piano teacher. At fourteen he composed his first song, "My Auto Show Girl," to be followed shortly by a second, "Campfire Days," which he wrote while summering at a boys' camp in Maine. Indifferent to sports, and largely to his school work, he looked forward all week to the Saturday matinees of Broadway plays, which he saw regularly from a gallery seat bought with his weekly allowance.

When he was fifteen he wrote and conducted the score of his first musical, an amateur revue put on by the Akron Club, a local group to which his older brother, Mortimer, belonged, as a war benefit in the ballroom of the Hotel Plaza. A little later, a second, six hour show he'd written was presented in behalf of the Infants' Relief Society at the old Waldorf-Astoria, after it had been pruned by a twenty-year-old former Columbia student named Lorenz Hart.

At seventeen, Rodgers entered Columbia, and during the college's annual undergraduate competition for contributors to the Varsity Show submitted a complete score. It was accepted and he became the first freshman ever to have achieved such a distinction. Among

the alumni judges who picked his music was twenty-three-year-old Oscar Hammerstein 2nd, a graduate of the class of '16, who also wrote the words for one of the songs.

BEFORE he entered Columbia, Rodgers had been formally introduced to Lorenz Hart by a mutual friend who felt, with justification as it turned out, that they had complementary talents. The diminutive, temperamental, brilliant, and usually ingratiating Hart was a descendant of the German poet Heinrich Heine and the son of an indifferently successful promoter. He had left Columbia College to enroll in the university's School of Journalism, then quit that to translate plays from the German for the producing Shuberts. When Rodgers first met him, he was living with his mother, his brother Teddy, a budding comedian, and an old Negro retainer in Harlem. "I left his house," Rodgers reflects, "having acquired in one afternoon a career, a partner, a best friend, and a source of constant irritation."

After doing a second Varsity Show with Hart's assistance, Rodgers left Columbia to devote himself full-time to working with his enthusiastic collaborator. The pair were brought to the attention of Lew Fields, half of the famed Weber & Fields comedy team, by his son Herbert, who had been engaged to stage the dances for the second Rodgers' Varsity Show. They subsequently wrote a song called "Any Old Place with You," which was introduced in Fields' "A Lonely Romeo."

The first Broadway show which included more than one Rodgers and Hart number was "The Poor Little Ritz Girl," in 1920, and it was five years before they were able to sell another professional score. In the intervening period, they sang and played their songs for numerous song publishers, most of whom listened politely and then ushered them to the door. Hart finally returned to his translating and Rodgers enrolled in the Institute of Musical Art, which is now merged into the Juilliard School of Music. For three years, Rodgers studied harmony, counterpoint, musical theory, and composition, and, with Hart, wrote nearly thirty amateur productions for churches, synagogues, and schools.

By the spring of 1925, however, when he was twenty-two, Rodgers had become so discouraged about his future as a professional musi-

cian and so worried over a \$100 debt that he was on the verge of accepting a job as a children's underwear salesman at \$50 a week. He asked his prospective employer for a day to think it over. That night he got a phone call from a lawyer acquaintance inquiring whether he'd be interested in doing a semi-amateur review for the Theatre Guild, which was trying to raise money for some tapestries they wanted for their new playhouse. Fed up with amateur shows, from which he'd received neither remuneration nor recognition, Rodgers answered emphatically No. His friend explained that the show was to be presented by the Theatre Guild Junior Players, a group of young hopefuls studying under the Guild, and that it would be a good opportunity for Rodgers to meet the organization's famed head, Theresa Helburn. Rodgers was won over. He made only one proviso, that Hart be engaged as the show's lyricist.

On May 17, 1925, the "Garrick Gaieties" opened at the Garrick Theatre for its scheduled run of a Sunday matinee and evening performance. The next morning Rodgers and Hart were famous. The show was shortly put on a regular, eight-performances-a-week basis, and it ran for twenty-five weeks. One night at a Theatre Guild opening years afterward, when they had become an established musical-comedy team, Hart nudged the composer and, pointing toward the pair of tapestries hanging beside the boxes, remarked, "See those tapestries, *we're* responsible for them."

"Hell," said Rodgers with his usual candor, "they're responsible for *us*."

IF RODGERS has, perhaps, piped himself into the charmed circle of the immortals, he can also lay claim to fame as one of the most prolific song writers in history. In the twenty-eight years since the "Garrick-Gaieties," he has written the music for thirty-two shows, which, added to his earlier show and eight original movies, brings his total production to a staggering forty-one, an average of almost one and a quarter shows a year for close to a third of a century.

In addition to writing his musical scores, Rodgers has found time to supervise the film versions of nine of his stage successes, write a one-act opera, and compose a full-length ballet, "Ghost Town." "Guadalcanal March," a

passage from his "Victory at Sea" music, was played at Lewisholn Stadium last summer, and RCA-Victor have announced that they are shortly bringing out a long-playing-record album of selections from the TV score.

Among the twenty-seven shows Rodgers wrote with Lorenz Hart during the twenty-three years of their collaboration, four are particularly significant in tracing the team's development of what has come to be accepted as a new art form: the "musical play." These are: "Chee-Chee," an Oriental farce; "On Your Toes," a satire on the ballet; "Babes in Arms," an account of a revue produced by a troupe of show business kids; and "Pal Joey," with a book by John O'Hara.

As early as 1930 Hart, speaking for Rodgers and himself, told an interviewer that they envisioned "a new form of musical show for Broadway. It will not be a musical comedy and it will not be an operetta. . . . The songs are going to be a definite part of the progress of the piece, not extraneous interludes without rhyme or reason."

The program for "Chee-Chee," produced two years before, had already carried a note which irritated some of the critics: "The musical numbers, some of them very short, are so interwoven with the story that it would be confusing for the audience to peruse a complete list. Among the principal numbers are . . ." (There followed a list of six songs.) The second act of "On Your Toes," eight years later, was climaxed by another innovation in light musicals, a satirical ballet entitled "Slaughter on Tenth Avenue." But it was not until "Babes in Arms" in 1937 that Rodgers and Hart completely fulfilled their ambition of having every song a "plot number." Then, in 1941, came the thoroughly integrated "Pal Joey," which opened to mixed notices, several critics finding its subject matter offensive. Eleven years later, when "Pal Joey" was revived, most of the previously dissenting critics recanted their earlier notices, and the group wound up by awarding the play the New York Drama Critics' Circle Award for 1952.

The distinction between a musical play and a musical comedy, operetta, or comic opera may seem a fine one, but, in its way, it is at least as valid as Wagner's contention that he wrote music dramas rather than operas. How could anyone accurately describe a sardonic

work like "Pal Joey," whose hero is an unsavory, incorrigible heel, an operetta? Who could call "Allegro," in which a modern Greek chorus is used to emphasize the plight of a young doctor who has temporarily lost his sense of values, a musical comedy? Or "Carousel," an adaptation of Molnar's "Liliom," in which a braggart thief and murderer doesn't discover the error of his ways until after he's dead, a "comic opera"?

RODGERS' long partnership with Hart came to a tragic close in 1943. As the years went by and Hart's eccentricity increased, it became apparent that something more than mere neuroticism was involved. In 1942 he had to be hospitalized, and Rodgers wrote their last show, "By Jupiter," with him in the hospital, renting a separate private room and moving in a piano. When, later that year, Theresa Helburn asked Rodgers if he and Hart would be interested in doing a musical version of Lynn Riggs' play, "Green Grow the Lilacs," for the Guild, Hart had slipped so far that he was incapable even of evaluating the offer. Telling Rodgers that he could do what he liked about the proposal, he took off for an indefinite "vacation" in Mexico. After further consultation with Miss Helburn, Rodgers approached Oscar Hammerstein, 2nd, to see if he would be interested in collaborating on the show.

Hammerstein, working mostly with other lyricists and script writers, had achieved a considerable reputation for his contributions to musicals by Kern, Stothart, Youmans, Gershwin, Romberg, and other composers. He also had to his credit the book and most of the lyrics of "Show Boat." But he'd been in a slump for more than ten years and, when Rodgers consulted him, had most recently completed a string of five successive flops. He readily agreed to work on the adaptation with the composer, and the combination, as the world was shortly to discover, was an artistic marriage made in heaven.

After the huzzad opening of "Oklahoma!", Rodgers was embarrassed by the fact that he had achieved his biggest success with the only musical he had written without Hart. He suggested to his long-time collaborator, who had returned to New York in an apparently much improved frame of mind, that they revive their 1927 hit, "A Connecticut Yankee," add-

Inflation in Your Ballot Box

John Creecy

Drawings by Stanley Stamaty



As a city dweller, I'm becoming rather piqued at my rural neighbors' stolid conviction that I'm not fit to be trusted with a full vote in matters of state government.

I'm from Michigan, where Joe Smith who traps muskrats in the Keweenaw Peninsula has nine times as much representation in the State Senate, and three times as much in the House, as his brother Jim who moved to Detroit a couple of years ago and got a job in an auto plant.

Before you squander any sympathy on me or Jim, allow me to point out that if you live in a big city you're probably in pretty much the same fix. In most states our country cousins have the legislature sewed up tighter than Joe Smith's winter underwear and seem to regard this as a natural and socially desirable condition. In many cases the framework of representative democracy with which the states began has been subtly wrenched and prodded out of shape, the better to protect the special interests of the rural people. City dwellers pay an increasingly major share of the taxes, but the benefits they receive therefrom seem gauged by a sort of state law of diminishing returns.

Perhaps the most candid expositor of the

rural viewpoint in Michigan is State Senator Alpheus P. Decker of Deckerville (Pop. 719, including numerous Deckers). He has argued that "it would be a crime to the state of Michigan to give Detroit full representation on a population basis."

In seeking to prevent this misdeed he has zealously circulated, among citizens pondering reapportionment, reprints of an article by Roger W. Babson uttering the complaint that "Large cities are the main sources of poverty, gangsters, and immorality" and that "most big city voters are ignorant about government and are controlled largely by unscrupulous ward heelers."

On the other hand, the author concludes, "rural people have much better character and more time to think and read than do large-city people. . . . the votes of people in small cities and rural communities should count more than the vote of the ordinary city man."

This statement, with its apparent implication that full franchise might be permissible for the *extraordinary* city man, appears rather on the daring side when contrasted with usual apportionment practice as followed by our rustic lawgivers.

Most legislatures are supposed to be reapportioned every few years on a population

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ing some new songs and sketches. Hart cheerfully agreed and the two went to work. During the show's opening performance, Hart was observed pacing up and down the back of the theater muttering to himself. When the final curtain came down, he couldn't be found. Two days later, he was discovered stretched across a hotel bed breathing heavily, and was taken to Doctors Hospital suffering from acute pneumonia. Three days later he was dead. Rodgers and his wife were sitting in the dark outside the door to his hospital room, during an air-raid blackout, when the doctor emerged to announce, as the all-clear sounded, that Hart had died.

RODGERS and Hammerstein weren't again on Broadway until April 19, 1945, when the Guild produced "Carousel." "Oklahoma!" didn't close in New York until May 29, 1948, after a record-breaking run of 2,202 performances. Its touring company played almost continually until May 29, 1951, when it came to New York for a return engagement. During its original Manhattan run, "Oklahoma!" grossed approximately \$7,000,000, and repaid its forty-odd backers at the rate of twenty-five to one. It has been estimated that at least 10,000,000 people have seen the show at one time or another, and music lovers have bought 1,000,000 albums of records of its score and some 2,000,000 copies of sheet music. At this writing the play's movie rights are still unsold.

Exactly how much Rodgers has contributed to the scripts of his musicals will probably always remain a secret between him and his collaborators. He has written that a lyricist "must be something of a musician to function well in his field, just as a composer should know something about words." It might be noted that it was he and not Hammerstein who was first approached, by Joshua Logan, on the possibility of making a musical out of James A. Michener's Pulitzer-Prize-winning "Tales of the South Pacific"; just as it was he whom Theresa Helburn had consulted on "Oklahoma!" Speaking of his work with Hart, Rodgers has said that the bond between the two of them was "a deep-rooted, almost psychopathic fear of something called formula." Of his work with Hammerstein, he observes, "We decide on what we want to do and then hope the public will like it."

Although he has worked in Hollywood on numerous occasions, Rodgers has little respect for the movie capital as a spawning ground for creative talent, and he has held it in something approaching contempt ever since he was accidentally credited with having written "Swanee River" as part of the score for "Mississippi," a movie he and Hart did for Bing Crosby and W. C. Fields in 1935. As to his future professional plans, he says, "The last thing I ever want to do is live on a past reputation. That's like saying 'I had an excellent meal last night, and I'm never going to eat again.'"

IT CANNOT be said that Rodgers' talents have gone unrecognized or that, like the prophet, he has been unhonored in his own land. He has shared Pulitzer Prizes for "Oklahoma!" and "South Pacific," Critics' Circle Awards for "Pal Joey," "Carousel," and "South Pacific." He has won four Donaldson Awards for a year's best score, and shared an Academy Award for "It Might As Well Be Spring." In 1947, he was elected president of the Dramatists Guild of the Authors League of America, the first composer ever to be so honored; he is a trustee of Barnard College; and he has received an impressive list of other honors. A book containing twenty-four of his and Hart's songs was published in 1946, and in 1948 MGM produced "Words and Music," a somewhat imaginative movie based on his career with Hart. Rodgers and Hammerstein concerts have been a fixture at Lewisohn Stadium concerts for the past five years.

Such acclaim has made about as lasting an impression on Rodgers as an arpeggio on a piano keyboard. He's still the stage-struck boy who looked forward to the Saturday matinees of Broadway shows. Shortly after "South Pacific" opened, he was walking across 44th Street with a friend and stopped to admire a poster of Mary Martin. "What an artist," he murmured admiringly. His friend agreed. "And what a wonderful person," Rodgers went on. His companion nodded silently. "You realize," said Rodgers, "that I know her quite well." "You should," answered his friend, "you've helped to make her." Rodgers stared at him for a moment. He'd been so carried away with admiration that he had completely forgotten what show Miss Martin was starring in.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1953

Robert Hufstader to Head Music at Rollins College

The Juilliard School of Music announces with regret the resignation of Robert Hufstader, who has been associated with the school since 1945. Mr. Hufstader has been made Director of the Conservatory of Music of Rollins College, Winter Park, Fla., beginning with the 1953-54 academic year. He has been a valuable member of the Juilliard staff as Director of the Summer School, Preparatory Division and Department of Choral Music and he will be greatly missed, as he was genuinely appreciated and was most successful in his courteous and capable administration. He leaves the Juilliard with best wishes for success and happiness in his larger administrative responsibility.

William Schuman, President of Juilliard, announces that an Acting Director for the Preparatory Division will be appointed in the near future. He also reports that Mrs. Katharine Mc C. Ellis will continue her administrative work.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 16 1953

Gets Juilliard Post

Frances Mann has been appointed acting director of the Preparatory Division of the Juilliard School of Music, it was announced yesterday by the school's president, William Schuman. She replaces Robert Hufstader, who has become director of the Rollins College Conservatory of Music and permanent conductor of the Winter Park (Fla.) Bach Festival. Miss Mann has been teaching piano and piano pedagogy at the Juilliard School since 1929.

This Clipping From
SCHOOL & SOCIETY
NEW YORK, N. Y.

MAY 16 1953

Charles Harold Gray, whose appointment as head of the department of English, Rensselaer Polytechnic Institute (Troy, N. Y.), was noted in these columns, February 8, 1947, has been named director, Division of Academic Studies, Juilliard School of Music (New York 27).

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 11 1953

Shumsky at Juilliard

Oscar Shumsky, concert violinist and teacher, will join the string faculty of the Juilliard School of Music next year, it was announced yesterday by the president, William Schuman. Mr. Shumsky, who was a pupil of Leopold Auer and Efrem Zimbalist and taught for three years at the Peabody Conservatory of Music in Baltimore, will also continue his concert activities next season.

This Clipping From
WEST SIDE NEWS
NEW YORK, N. Y.

MAY 21 1953

Oscar Shumsky Will Teach at Juilliard

William Schuman, president of Juilliard School of Music, 120 Claremont Avenue, announced that Oscar Shumsky, concert violinist and teacher, will join the Juilliard String Faculty next year.

Mr. Shumsky, who made his first public appearance at the age of eight with Leopold Stokowski and the Philadelphia Orchestra, studied with famed teachers Leopold Auer and Efrem Zimbalist, and for three years was a member of the violin faculty at the Peabody Conservatory of Music in Baltimore, Md.

He has made highly successful tours and appeared as soloist with leading orchestras throughout this country, in South Africa, and this past year in Europe.

Mr. Shumsky will continue his concert work while assuming his faculty duties at Juilliard School of Music.

This Clipping From
TUCSON, ARIZ.
ARIZONA STAR

MAY 14 1953

Juilliard Appointment

For those who have heard the famed violinist Oscar Shumsky in concert or with the nation's leading symphonies, it will be interesting to learn that he has been added to the string faculty of the Juilliard School of Music. Shumsky plans to continue his concert work as well.

This Clipping From
TROY, N. Y.
MORNING RECORD

MAY 1 - 1953



PROF. C. HAROLD GRAY

Professor At Institute Has New Post

Dr. C. Harold Gray, head of the English Department at Rensselaer Polytechnic Institute since February, 1947, on July 1 will become the director of the Division of Academic Studies at Juilliard School of Music, New York City. The Institute has not as yet designated his successor.

Dr. and Mrs. Gray plan to establish residence in New York City early in the summer and to dispose of their home here at 1567 Tibbits Avenue.

A native of Guthrie, Okla., a graduate of the University of Washington and the holder of a doctorate from Columbia University, Dr. Gray held academic posts at Adelphi, Bennington, Bowdoin, St. John's and Reed Colleges prior to becoming dean of Bard College in 1940 and its president in 1944, a position he held until accepting the English post at Rensselaer. He was given a year's leave in 1951 to accept a Fulbright fund professorship in Manila, returning to his duties here last summer.

This Clipping From
GREEN BAY, WIS.
PRESS GAZETTE

MAY 23 1953

Concert Violinist To Join Faculty At Juilliard School

William Schuman, president of Juilliard School of Music in New York has announced that Oscar Shumsky, concert violinist and teacher, will join the Juilliard String faculty next year.

Mr. Shumsky, who made his first public appearance at the age of eight with Leopold Stokowski and the Philadelphia orchestra, studied with famed teachers Leopold Auer and Efrem Zimbalist, and for three years was a member of the violin faculty at the Peabody Conservatory of Music in Baltimore, Md. He will continue his concert work while assuming his faculty duties.

This Clipping From
TOLEDO, OHIO
BLADE

MAY 24 1953

New Juilliard Man

Special to The Blade

NEW YORK, May 23—William Schuman, president of the Juilliard School of Music, has announced the appointment of Dr. C. Harold Gray, former president of Bard College, Columbia University, and recently head of the English department at Rensselaer Polytechnic Institute, Troy, to be director of the Division of Academic Studies at Juilliard.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY - 1953

Frances Mann for Juilliard Post

Frances Mann has been named acting director of the Preparatory Division of the Juilliard School of Music. She will take the place of Robert Hufstader, who has become the director of the Rollins College Conservatory of Music, and conductor of the Winter Park (Fla.) Bach Festival. Miss Mann has taught piano and piano pedagogy at Juilliard School since 1929.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 4- 1953

Heads Academic Studies At the Juilliard School



Dr. C. Harold Gray

Appointment of Dr. C. Harold Gray as director of the Division of Academic Studies at the Juilliard School of Music was announced yesterday.

Dr. Gray will supervise the school's non-musical studies, required of students matriculating for the degree of Bachelor of Science.

A former Rhodes scholar, Dr. Gray studied at Oxford and later received a doctorate from Columbia University.

He taught at several colleges before becoming president of Bard College of Columbia University, a position he held from 1944-46. Dr. Gray later became head of the English Department at Rensselaer Polytechnic Institute in Troy, N. Y.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JUN 23 1953

The appointment of Dr. Robert Stone Tangeman as Harkness associate professor of sacred music for the year 1953-54 at Union Theological Seminary was announced yesterday. Dr. Tangeman is a graduate of Harvard University and has attended the Ecole Normale de Musique in Paris. He has taught at Ohio State and Indiana Universities, at Harvard and Radcliffe, and at the Juilliard School of Music.

This Clipping From
CINCINNATI, OHIO
ENQUIRER

JUN 27 1953

Kapell To Teach

WILLIAM KAPELL, distinguished young American pianist, will join the piano faculty at Juilliard School of Music. It was announced today by William Schuman, president of the school. Mr. Schuman also made known the appointment of another Juilliard alumnus, Ralph Hunter, as the new acting director of the Juilliard Chorus.

Young pianists wishing to study with Mr. Kapell at Juilliard, said Mr. Schuman, should make their applications to the school in the usual manner.

This Clipping From
KANSAS CITY, MO.
STAR

JUN 28 1953

Musical Vignettes

WILLIAM KAPELL, American pianist heard here last season on the Seufert series, will join the piano faculty of Juilliard School of Music in New York. . . . William Schumann, president of the school, also made known the appointment of another Juilliard alumnus, Ralph Hunter, as new acting director of the Juilliard chorus. . . . Kapell was born in New York City in 1922, studied with Olga Samaroff in Philadelphia and at Juilliard, winning three major awards before he was 20—Philadelphia orchestra's youth contest, the Naumburg Foundation award, and the Town Hall endowment award. . . . His professional career has put him well up forward among the top pianists of the day.

LEST an injustice be done a distinguished teacher, Mme. Rosina Lhevinne, her pupil and associate, Mary Kate Parker formerly of the Conservatory of Music here, has written to remind us that Mme. Lhevinne declined any part of the recording festival first prize won recently by Miss Parker. . . . Mme. Lhevinne "gave every penny of her share of the students' prizes to the students themselves and kept nothing for herself," Miss Parker wrote. . . . Though the Guild announcement of the prizes did not specify that any of the teachers had eschewed their share of the awards, it certainly could be assumed that a teacher of Mme. Lhevinne's standing would insist all the rewards for work and talent should go to the performing pupils themselves.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 22 1953

In Seminary Music Post

Dr. Robert Stone Tangeman has been appointed Harkness Associate Professor of Sacred Music for 1953-54 at Union Theological Seminary. Dr. Henry P. Van Dusen, president, in making the announcement yesterday said that since 1946 Dr. Tangeman had been head of musicology at the Juilliard School of Music and also had acted as supervisor of thesis work and library consultant for the seminary's School of Sacred Music.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1953

Heads Juilliard Academic Division

Dr. C. Harold Gray has been appointed Director of the Division of Academic Studies at the Juilliard School of Music. Former president of Bard College of Columbia University, and recently head of the English department at Rensselaer Institute, Troy, N. Y., Dr. Gray also has taught at Reed, Bowdoin, Adelphi and Bennington Colleges and Columbia University. He will supervise all the Juilliard's non-musical studies, such as work in English, history, psychology, sociology and languages, required of students matriculating for the Bachelor of Science degree. The school has two principal courses—one leading to the Diploma of the School, the other to the Degree, the former being the basic musical series of study, and the latter being identical with addition of these academic subjects.

William Schuman, president of Juilliard, reported that in the last eight years there has been an increase in students enrolled in the Degree course from 10 per cent to 52 per cent of the total student body. He said that Dr. Gray's appointment "will make possible further expansion of this program in keeping with the highest standards of academic training, at the same time making certain that the studies are designed to go hand in hand with the rigorous demands of Juilliard's musical studies."

This Clipping From
DAYTON, OHIO
NEWS

JUN 28 1953

Kapell Named To Juilliard Staff

NEW YORK, June 27.—William Kapell, distinguished young American pianist, will join the piano faculty at Juilliard School of Music, according to William Schuman, president of the school. Schuman also announced the appointment of another Juilliard alumnus, Ralph Hunter, as the new acting director of the Juilliard chorus.

Kapell has just returned from a tour of Israel and France. He gave three performances in Prades. He plans to make a second trip to Australia before returning to the United States.

Hunter, former assistant conductor of the Collegiate Chorale, has been director of the glee club and staff arranger at Radio City Music hall. During the past year he has been musical director of the American Bach society.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
JUL - 1953

SCHOOL NOTES

Ralph Hunter, Radio City Music Hall choral director, has been engaged as choral director of the Juilliard Choir in public performance for 1953-54. He will continue his duties as associate to Raymond Paige, music director of the Music Hall. Mr. Hunter was assistant conductor to Robert Shaw at Juilliard and with the Collegiate Chorale, prepared major choral works for Toscanini and the NBC Symphony, and was music director of the American Bach Society last season.

Lili Wexberg, teacher of singing, presented some of her students in recital on June 4 at the Studio Club. Otto Guth was the accompanist.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 4 - 1953

Juilliard School Names Dr. Gray

Dr. C. Harold Gray, former president of Bard College of Columbia University, has been appointed director of the Division of Academic Studies at the Juilliard School of Music, according to an announcement yesterday by its president, William Schuman.

Dr. Gray will supervise all of the Juilliard School's non-musical studies, including English, history, psychology, sociology and languages, which are required for students matriculating for the Bachelor of Science degree.

Mr. Schuman added that the number of students enrolled in the school's degree course has increased during the last eight years from 10 per cent to 52 per cent of the student body.

Dr. Gray received his A. B. degree at the University of Washington, studied as a Rhodes scholar at Oxford University in England and received the M. A. and Ph. D. degrees from Columbia University. He taught at Bennington College from 1933 to 1940, was dean of Bard College from 1940 to 1944 and its president from 1944 to 1946.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
JUL - 1953

Tangeman in Seminary Post

Dr. Robert Stone Tangeman has been appointed Harkness Associate Professor of Sacred Music at Union Theological Seminary, New York, for the year 1953-4. A member of the Seminary's School of Sacred Music faculty, he has been head of musicology at the Juilliard School of Music since 1946, and has been active as a pianist, lecturer and radio speaker.

New Faculty Members at Juilliard

Next season Oscar Shumsky, concert violinist and teacher, will join the Juilliard String Faculty, although he will continue his concert work. He has made successful tours and has appeared as soloist with leading orchestras throughout this country, in South Africa, and Europe. He numbered among his teachers, Leopold Auer and Efrem Zimbalist and for three years was a member of the Peabody Conservatory of Music faculty.

William Schuman, President of the Juilliard School of Music, also announced the appointment of Dr. C. Harold Gray, former president of Bard College of Columbia University, to be Director of the Division of Academic Studies at Juilliard. Dr. Gray received his A.B. at the University of Washington and, under a Rhodes scholarship, studied at Oxford University.

will supervise all of the School's non-musical studies which are required for the Bachelor of Science Degree. Mr. Schuman, in announcing Dr. Gray's appointment stated: "There has been an encouraging trend among students preparing for professional careers in music to seek at the same time a broader education in the liberal arts through the Degree program." There has been an increase in the last eight years from 10% to 52% in the number of students enrolled in the Degree course. Dr. Gray's appointment makes possible "further expansion of this program in training, at the same time making certain that the studies are designed to go hand in hand with the rigorous demands of Juilliard's musical studies."

William Kapell, brilliant concert pianist, will join the piano faculty at Juilliard in the fall. Mr. Schuman announces also the appointment of Ralph Hunter, another Juilliard alumnus, as the new Acting Director of the Juilliard Chorus. Mr. Kapell, a student of Mme. Olga Samaroff, has just returned from Prades, France, and will spend the summer in touring Australia.

Ralph Hunter was a Juilliard student before and after serving in the U.S. Army during World War II. He was assistant to Robert Hufstader from 1948 to 1951, at the same time acting as assistant conductor of the Collegiate Chorale under Robert Shaw. He has also been director of the Glee Club and staff arranger at the Radio City Music Hall, and music director of the American Bach Society.

This Clipping From
SAN DIEGO, CALIF. UNION
JUL 5 1953

Kapell to Join Juilliard Faculty

William Kapell, one of the country's most admired pianists, will join the faculty of the Juilliard School of Music in the fall. Kapell, a graduate of this school, studied there with Mme. Olga Samaroff.

Before he was 20, Kapell had won three major awards: the Youth Contest of the Philadelphia Orchestra, the Naumburg, and the Town Hall awards. Since then, Kapell has appeared in recitals and with major orchestras in many parts of the world.

Kapell has just completed his first tour in Israel and three performances at the Prades Festival in France. Kapell will tour in Australia in the late summer. Kapell has twice appeared as a soloist with the Musical Arts Society and has spent several summers in La Jolla.

This Clipping From
BERKELEY, CALIF. GAZETTE
JUL 2 1952

William Kapell, distinguished young American pianist heard here last season, is joining the piano faculty at Juilliard School of Music. It was announced by William Schuman, president of the school.

Another Juilliard alumnus, Ralph Hunter, is the new acting director of the Juilliard Chorus.

Dallas, Texas
Times Herald
6/29/53

Juilliard School Adds Kapell

Special to The Times Herald

New York, June 29.—William Kapell, distinguished young American pianist, will join the piano faculty at Juilliard School of Music, it was announced Saturday by William Schuman, president of the school.

Schuman also made known the appointment of another Juilliard Alumnus, Ralph Hunter, as the new acting director of the Juilliard Chorus.

Young pianists wishing to study with Kapell at Juilliard, said Schuman, should make their applications to the school in the usual manner.

This Clipping From
CLEVELAND, OHIO NEWS
JUL 1 1953

William Kapell Joins Juilliard

William Kapell, pianist often featured in radio and with all the major symphony orchestras including Cleveland, has joined the piano faculty of the Juilliard School . . . Leopold Stokowski, who is to be one of the guest conductors here next season, is to direct a symphony concert in New York in October in a program of music by Canadian composers, a hundred scores already having been received for consideration . . . Among the Ohioans who won places in the Honors Orchestra at the Interlochen, Mich., National Music Camp are Mary A. Carroll, violinist, and Connie Diller, violist, of Wooster, Jim Slavis, drummer, Shaker Heights, Larry Trott, flutist, Cleveland Heights and Stephen Adelstein, University Heights.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.
JUL - 1953

The Juilliard School of Music has appointed C. Harold Gray, former dean and president of Bard College and most recently head of the English department at Rensselaer Polytechnic Institute, to the directorship of its division of academic studies. He will supervise all non-musical curricula in connection with the Juilliard degree program. Other appointments include that of Oscar Shumsky, who will join the string faculty, and Frances Mann, who has been promoted from the piano faculty to the acting directorship of the preparatory division. Miss Mann replaces Robert Hufstader, who has accepted the directorship of the Rollins College conservatory of music as well as the conductorship of the Winter Park (Fla.) Bach Festival.

This Clipping From
ATLANTIC CITY, N. J. PRESS
JUL 5 - 1953

William Kapell, distinguished young American pianist, heard here last season in the Community Concerts series at the high school, will join the piano faculty of Juilliard School of Music, in the fall, it was announced this week by William Schuman, president of the school. He is a Juilliard alumnus.

This Clipping From

Rockland, N.Y.
Courier

FEB 28 1953

It is always interesting to hear of old and valuable violins appearing and recently a Guarnerius violin, appraised at \$10,000, has been presented to the Juilliard School of Music, by an anonymous donor.

The instrument made by Joseph Guarnerius del Gesu in 1731 is known as the "Mayseder" Guarnerius. It was used by Joseph Mayseder (1783-1863), Viennese composer, virtuoso and teacher, whose playing was praised by Paganini. From 1903 to 1920 the "Mayseder" Guarnerius was played by Maud Powell, Illinois-born artist who was America's first woman violin virtuoso. In 1928 the violin was acquired by a wealthy amateur who used it in private chamber music performances.

The violin has been added to the Juilliard collection of instruments for use by the school's exceptionally gifted instrumentalists. A bow by the famed French maker, Francois Tourte, also was included in this gift.

This Clipping From
NEW YORK TIMES

JAN 22 1953

\$10,000 Guarnerius Violin Given to Juilliard School

A Guarnerius violin, appraised at \$10,000, has been presented to the Juilliard School of Music by an anonymous donor, Mark Schubart, dean of the school, announced yesterday. The instrument, made by Joseph Guarnerius del Gesu in 1731, is known as the "Mayseder" Guarnerius. It was used by Joseph Mayseder (1783-1863), Viennese composer, virtuoso and teacher, whose playing was praised by Paganini.

From 1903 until 1920, the "Mayseder" Guarnerius was played by Maud Powell, Illinois-born artist who was America's first woman violin virtuoso. In 1928 the violin was acquired by a wealthy amateur who used it in private chamber music performances.

Mr. Schubart said the violin would be added to the Juilliard collection of instruments for use by the school's exceptionally gifted instrumentalists. A bow by the famed French maker, Francois Tourte, also was included in the gift.

This Clipping From
AUBURN, N. Y.
CITIZEN-ADVERTISER

MAY 20 1953

Famous School of Music Now Owns T. M. Osborne Collection of Scores

The famous Juilliard School of Music in New York City now possesses an extensive library of fine music originally owned by Thomas Mott Osborne of this city. This music consists of scores of most of the great symphonies written by such masters as Beethoven, Schubert, Liszt, Mozart, and many others. Some are very rare.

The late Thomas Mott Osborne used some of these scores when he organized and conducted the Auburn Beethoven Club Orchestra years ago. Later on he gave these priceless scores to Peter Kurtz, former violinist, who still is a recitalist. His home is in Asbury Park, N. J.

Recently Mr. Kurtz, deciding to make this rich collection available to students of music, wrote to an old friend, Hans Letz, who was second violinist with the renowned Kniesel String Quartet of an earlier period, and which several times gave concerts in Auburn and at Wells College under auspices of Mr. Osborne.

Mr. Letz replying to Mr. Kurtz and recalling the good times he and Mr. Kurtz used to have at the home of Mr. Osborne, suggested the Juilliard School as a most fitting repository for the precious scores.

So Mr. Kurtz wrote to the school and received these replies: From Mark Schubart, dean at Juilliard:

"Dear Mr. Kurtz: "Mr. Letz has told me of your very generous gift of scores to the School. They will be of great value to our young students and I wanted to take opportunity of thanking you on behalf of the school for this gift."

From the librarian, Miss Isabel Marting:

"With the high cost of music today our students are unable to accumulate libraries of their own. The library of the school fulfills a worthy function in assisting them with scores and instrumental parts. With sincere appreciation of your generosity in sharing your music with others.

Violinist Letz, of the Juilliard staff, stated that the school has a fine orchestra and a fine chamber music department, and such donations as what was once the Thomas Mott Osborne collection

are most helpful. Mr. Kurtz already has received a letter from a young conductor who is glad to have such scores available.

Mr. Kurtz, and Mrs. Kurtz, pianist, still frequently are heard in concert in the New Jersey area.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

FEB - 1953

Mayseder Guarnerius Is Given to Juilliard

A Guarnerius violin, valued at approximately \$10,000, has been anonymously presented to the Juilliard School of Music. Known as the "Mayseder", the instrument was made by Joseph Guarnerius del Gesu in 1731. It was formerly in the possession of the violinist Maud Powell, and will now be added to the Juilliard collection of instruments for use by the school's exceptionally gifted artists.

This Clipping From

HERALD TRIBUNE, N.Y.

JAN 22 1953

Guarnerius to Juilliard School

The Guarnerius violin known as the "Mayseder" has been presented to the Juilliard School of Music by an anonymous donor, it was announced yesterday by Mark Schubart, dean of the school. A bow made by Francis Tourte was included in the gift. The violin, dated 1731 is valued at \$10,000.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

FEB - 1953

Juilliard Receives Maud Powell's Violin

To those who knew and loved the great American violinist, Maud Powell, the news that her Guarnerius Violin, known as the "Mayseder" dated 1731, has been presented to the Juilliard School of Music is gratifying. It will be placed in the Juilliard collection of instruments for the use of its exceptionally gifted instrumentalists.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

FEB 7 - 1953

Juilliard Receives Guarnerius Violin

A Guarnerius violin, valued at over \$10,000, has been presented to the Juilliard School of Music by an anonymous donor, it was announced by Mark Schubart, Dean of the School. The instrument, the "Mayseder" of Joseph Guar-

nerius del Gesu, bears the date 1731. Formerly in the possession of the violinist Maud Powell, the instrument will be placed in the Juilliard collection of instruments for the use of the School's exceptionally gifted instrumentalists. A Francois Tourte bow was also included in this gift.

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

MAY 20 1953

Degree To Be Given—

College of Music to Honor Head of Julliard School

The College of Music, at its diamond jubilee commencement ceremonies to be held in the Odeon June 4, will award the honorary degree of doctor of music to William Schuman, president of the Julliard School of Music, New York.

Schuman, although still a young man, has established a record of achievement which is probably the most meteoric in the history of American music. His creative output, in spite of time devoted to demanding administrative duties, includes six symphonies, four string quartets and numerous smaller compositions for chorus, orchestra and piano. His compositions have been performed by all leading symphonies of the world and much of his music is already on records. He lives in New Rochelle, N. Y.

Schuman received degrees from Columbia University and studied privately with Max Perzin, Charles Haubiel and Roy Harris. He has been president of the Julliard School of Music since 1945 and simultaneously from 1945 to 1951 was director of publications for G. Schirmer, Inc. Previously he had been a member of the faculty of Sarah Lawrence College, Bronxville, New York.

Schuman is affiliated with many musical organizations and is a director of the Metropolitan Opera Association, the Walter W. Naumburg Foundation, Inc., the Koussevitzky Music Foundation, Composers' Forum and the Olga Samaroff Foundation.

Among the honors and awards that have been given Schuman are the Pulitzer prize for "A Free Song," 1943; Guggenheim Fellowships, 1936-40; 1940-41; Circle of New York award for composition award, National



WILLIAM SCHUMAN

Institute of Arts and Letters, 1944; Carnegie grant by Metropolitan Opera Association, 1940; first annual award of Critics Circle of New York, 1942, Symphony No. III; first Town Hall-League of Composers award, 1942, String Quartet No. III; citations from National Association of Composers and Conductors, 1941, 1945, and Critics Circle of New York award for composition award, National "Judith," 1952.

This Clipping From
CINCINNATI, OHIO
ENQUIRER

MAY 23 1953

Give Degree To Schuman

WILLIAM SCHUMAN, president of Julliard School of Music and one of America's most distinguished composers, will be awarded the honorary degree Doctor of Music by the College of Music at its Diamond Jubilee Commencement Exercises to be held in the Odeon the evening of Thursday, June 4.

Mr. Schuman, though only 43 years of age, has already achieved extraordinary renown as a composer. His creative output, in spite of time devoted to demanding administrative duties, has been enormous and includes six symphonies, four string quartets and numerous smaller compositions for chorus, orchestra and piano. His compositions have been performed by all leading symphonies of the world and much of his music is already on records.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1953

College of Music of Cincinnati Celebrates Diamond Jubilee Commencement

Since 1878, the year it was founded, the College of Music of Cincinnati has exerted a profound influence in the realm of music culture in the Middle West and South. It is one of the institutions which contributes greatly to the prestige Cincinnati enjoys in the field of music and art. As a corporation conducted not for profit it numbers among its stockholders sixty-eight of the more prominent businessmen and women and civic leaders of its home city. Walter S. Schmidt is president of the board of trustees and Dr. Martin G. Dumlér, one of America's outstanding composers, is vice-president. Fred Smith is the managing executive of the college for the trustees.

On June 4, at its Diamond Jubilee Commencement Ceremony, Dr. William Schuman, distinguished composer and president of the Julliard School of Music, New York, was the recipient of the honorary degree of Doctor of Music and then in turn gave the principal address to the graduating class. Mr. Schmidt gave the address of welcome.

The Martin G. and Pearl E. Dumlér awards in composition went to Eugene Hemmer, first, and Robert Sabin second; the William H. Albers award in piano, to Richard Whiteman, first, and Carolyn Mitchell, second, and the Walter

S. Schmidt award in voice to Rette Ann Glaster, first, and Lova Joyce Brown, second.



Dr. William Schuman, left, chats with Dr. Martin G. Dumlér, composer and vice president of the Cincinnati College of Music, beside the portrait of the famous composer Bruckner in the Green Room of the College. Dr. Dumlér is president of the American Bruckner Society. Dr. Schuman was the Commencement speaker at the College of Music.



FIGURES IN COLLEGE OF MUSIC COMMENCEMENT

Queries Reporter—

Composer Avid Ball Fan; Writes Score About Casey



NOTED COMPOSER. Dr. William Schuman, right, is welcomed by Walter S. Schmidt (left), president, College of Music, and Fred Smith, managing executive.

By CHARLES LUDWIG

Dr. William Schuman, famed American composer and president of the Juilliard School of Music, New York, stepped off the train at Union Terminal Thursday morning and turned the tables on the reporter waiting to ask him questions.

The composer queried, "Who won the Giants-Reds game last night? I am a Giant fan."

"Giants slaughtered the Reds 11 to 3," he was told—and his face lit up with a smile.

"I'm glad we won—I would like to have seen that game," Dr. Schuman said.

Dr. Schuman came to Cincinnati to receive the honorary degree of doctor of music from the College of Music at the college's commencement exercises Thursday night.

DR. SCHUMAN, composer of five symphonies, and many other works which have been played by the Cincinnati Symphony Orchestra and orchestras all over the world, is such an enthusiastic baseball fan that he recently composed an opera on baseball.

It is called "The Mighty Casey," and received its premier performance at Hartford, Conn., some days ago.

"I tried to put in music the thrill and atmosphere of a ballgame," Dr. Schuman said.

"We have players — pitcher, catcher and others, with an audience — chorus — on the stage. I even let the world know the great secret about what the catcher says when he walks up to the pitcher for a 'conference.' He says, 'You're doing fine, kid' — which words I've put into a song."

Thus, while the composer "scored," the mighty Casey didn't, Dr. Schuman punned.

Dr. Schuman, 43, native of New York City, studied at Columbia University and Juilliard. He won many awards for his

musical compositions and received the first Pulitzer prize ever offered in music.

"The Juilliard School of Music has 1,300 students," he said. "We take children as young as six or seven and give them a rounded college education, leading to majoring in music."

OUR GRADUATES have won distinction in every field of music, in the Metropolitan Opera, in symphony orchestras and on the stage.

There are Richard Rodgers, composer of "South Pacific"; Rise Stevens, famed singer, and William Kappel, piano virtuoso who recently played with the Cincinnati Symphony Orchestra.

"American musical progress in the past 20 years has been phenomenal. Our composers are not excelled anywhere, and now we are musically, as well as industrially, an exporting nation."

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD-STAR

JUN 18 1953

Schuman is Recipient Of Doctorate Degree

William Schuman of 241 Elk Avenue, composer and president of the Juilliard School of Music, received an honorary doctorate of music degree from the College of Music of Cincinnati at its diamond jubilee commencement ceremonies.

Mr. Schuman, composer of the recently produced opera, "The Mighty Casey," has produced a considerable amount of music including six symphonies, four string quartets and numerous smaller compositions for chorus, orchestra and piano.

CITATION BY DEAN EUGENE J. SELHORST
COLLEGE OF MUSIC COMPLETION EXERCISES
JUNE 4, 1953

MR. PRESIDENT, HONORED GUESTS, TRUSTEES, MEMBERS OF THE FACULTY, THE GRADUATION CLASS OF 1953 AND LADIES AND GENTLEMEN --- IN THE FIRMAMENT OF CREATIVE ARTISTS THERE ARE MANY METEORS AND FEW FIXED STARS. AGAIN AND AGAIN WE GAZE IN WONDER AT THE FLASHING FIRE OF A YOUTHFUL MIND THAT GIVES PROMISE OF CONTINUANCE AND PERMANENCY ONLY TO DISAPPEAR IN THE DARKNESS OF OBLIVION. NOW AND THEN, HOWEVER, A BRIGHT FLAME CONTINUES TO ILLUMINATE THE FIRMAMENT WITH A GLOW CONSTANTLY INCREASING IN BRIGHTNESS AND INTENSITY. SUCH IS THE EVER ASCENDING SPARK OF WILLIAM SCHUMAN, PRESIDENT OF THE JUILLIARD SCHOOL OF MUSIC.

MR. SCHUMAN, ALTHOUGH STILL A VERY YOUNG MAN HAS ESTABLISHED A RECORD OF ACHIEVEMENT WHICH IS PROBABLY THE MOST EXTRAORDINARY IN THE HISTORY OF AMERICAN MUSIC. HIS CREATIVE OUTPUT, IN SPITE OF MUCH TIME DEVOTED TO DEMANDING ADMINISTRATIVE DUTIES, HAS BEEN ENORMOUS AND INCLUDES SIX SYMPHONIES, FOUR STRING QUARTETS AND NUMEROUS SMALLER COMPOSITIONS FOR CHORUS, ORCHESTRA AND PIANO. HIS COMPOSITIONS HAVE BEEN PERFORMED BY ALL LEADING SYMPHONIES OF THE WORLD AND MUCH OF HIS MUSIC HAS ALREADY BEEN RECORDED.

MR. SCHUMAN RECEIVED HIS B.S. AND M.A. DEGREES FROM COLUMBIA UNIVERSITY AND STUDIED PRIVATELY WITH MAX PERLIN, CHARLES HANDEL AND ROY HARRIS. HE HAS BEEN PRESIDENT OF JUILLIARD SCHOOL OF MUSIC SINCE 1945 AND SIMULTANEOUSLY FROM 1945 TO 1951 WAS DIRECTOR OF PUBLICATIONS FOR G. SCHIRMER, INC. PREVIOUSLY HE HAD BEEN A MEMBER OF THE FACULTY OF SARAH LAWRENCE COLLEGE, BRONXVILLE, NEW YORK, 1935-1945.

MR. SCHUMAN IS AFFILIATED WITH MANY MUSICAL ORGANIZATIONS AND IS A DIRECTOR OF THE METROPOLITAN OPERA ASSOCIATION, THE WALTER W. HANBURG FOUNDATION, INC., THE ROUSSEVITSKY MUSIC FOUNDATION, COMPOSERS' FORUM AND THE OLGA SAMAROFF FOUNDATION.

THE WORLD IS NOT UNMINDFUL OF HIS WORTH AND MANY ARE THE HONORS AND AWARDS WHICH HAVE ALREADY BEEN BESTOWED UPON HIM. HOWEVER, AND WHEREAS WILLIAM SCHUMAN HAS CONTINUED TO LABOR NOT ONLY AS A CREATOR OF MUSIC BUT ALSO AS A REMARKABLE INNOVATOR AND LEADER IN THE REALM OF EDUCATION, I CONSIDER IT AN ESPECIAL PRIVILEGE TO PRESENT HIM FOR THE GREAT HONOR OF DOCTOR OF MUSIC NOW TO BE CONFERRED UPON HIM.

CITATION BY DEAN EUGENE J. SELHORST
COLLEGE OF MUSIC COMMENCEMENT EXERCISES
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I THANK YOU.

This Clipping From
WORCESTER, MASS.
TELEGRAM

APR 19 1953

Music

'CASEY AT BAT' NOW AN OPERA

By RAYMOND MORIN, Telegram Music Critic

The alleged ax-wielder Lizzie Borden has been given her niche in music, courtesy of Morton Gould—so have Boris Godounov, Billy Sunday, and Perle Mesta. Why should Casey be left at the bat?

He hasn't been. William Schuman took care of it. He's the same gentleman who runs the Juilliard School of Music in New York City, and has distinguished himself as an American composer whether you "wax enthusiasm" over his writings or not.

This is Schuman's first operatic venture. He's a baseball fan. He glows when he thinks of Casey. The opera is called "The Mighty Casey" and it will be premiered at the Julius Hartt School in Hartford, Monday night, May 4.

I don't know whether Schuman wants it reviewed by what Jerome Kern called the "tin-ear brigade" (music critics, of course)—because Schuman says: "The Mighty Casey... musically is a straight, serious piece. It requires no special knowledge to enjoy it, and we shall be satisfied if it only appeals to baseball lovers."

Attention: The Telegram sports department.



WILLIAM SCHUMAN

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 6 - 1953

Cassio al Bastone

Baseball and opera have been going their separate and independent ways for so many years that it is good to see that they have at last come together, if only momentarily, in a musical drama called "The Mighty Casey," by William Schuman, who is the president of the Juilliard School of Music, and therefore would be nicknamed "Professor" in baseball circles.

The Professor's opera is, of course, based on the great American poem, "Casey at the Bat." Since Casey's story is as tragic as any in all literature, it is surprising that no one has previously transformed it into opera, an art form which revels in misfortune. Previous operas have dealt with soldiers and lovers, demons and clowns, and surely there is a touch of each in Casey, the heroic figure who goes down swinging as well as singing.

At any rate, the Professor's outfield opus seems to have won the approval of the discerning fans who were at the opener. So enthusiastic were they that one is tempted to suggest that the work be exported. Italy once sent us "The Girl of the Golden West." Perhaps we can reciprocate with "Cassio al Bastone."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 8 - 1953

Theater News

De Liagre Likely to Team 'Mighty Casey,' 'Galatea'

By Bert McCord

It looks like Alfred de Liagre Jr. has found the companion piece he has been seeking for "The Beautiful Galatea," Franz von Suppe's operetta which he wants to present on Broadway. "Galatea" will in all probability be done in conjunction with "The Mighty Casey," the one-act opera about baseball which had its premiere in Hartford, Conn., Monday night.

"The Mighty Casey" is the first operatic work of WILF SCHUMAN, a baseball catcher in his youth and now president of the Juilliard School of Music. The book of the opera was written by Jeremy Gury, who took the story straight out of Ernest L. Thayer's celebrated baseball classic, "Casey at the Bat."

The Schuman opera, which takes place in Mudville, U. S. A., has Casey playing a silent role. The cast includes Casey's girlfriend, Merry; three umpires, a park watchman and the Centerville nine, including Thatcher, the catcher, and Snedeker, the pitcher.

Mr. de Liagre motored to Hartford to attend Wednesday night's performance of "The Mighty Casey" and is said to be highly enthusiastic about its possibilities, provided certain changes are made in the book.

As for "Galatea," which was first produced in Vienna in 1863, it is the well-known mythological tale put to music. The characters include the sculptor, Pygmalion; Galatea, his statue with which he falls in love; Ganyমেদে, his servant, and the wealthy art patron, Midas.

Praise for Uta

Mr. de Liagre's touring company of Terence Rattigan's "The Deep Blue Sea," with Uta Hagen in the leading role relinquished by Margaret Sullivan, opens tonight in Chicago. Miss Hagen assumed the role earlier this week in St. Paul, where she was well received by the critics. Last night she appeared in the play in Madison, Wis., where her father is a professor of the history of art at the University of Wisconsin.

Boston Reaction

"Me and Juliet," the newest Rodgers and Hammerstein musical will have a long run if audiences can forget the plot and just enjoy the dancing, the sets and the music, according to a United Press roundup of opinions rendered by the reviewers in Boston where the show opened Wednesday night. It should be pointed out, however, that the production has at least three more weeks out-of-town

before it arrives, May 28, at the Majestic, during which time none of the craftsmen involved will be exactly idle. The reason they took it on tour was to find out what had to be done before it was ready for Broadway.

If the Boston reviewers are right, the rest of their work will be devoted almost entirely to polishing the book of the show. This is the first original musical comedy attempted by Rodgers and Hammerstein since "Allergic." The plot is "built around" backstage triangle, which nearly ends in murder by a jealous lover, and another romance in which a pretty dancer, played by Joan McCracken, breaks down the stage manager's resolve never to make love to members of the cast.

There appears to be no question about the quality of the music. Elliot Norton, of "The Boston Post," expressed it this way: "Mr. Rodgers has written three or four songs which everybody will be humming or whistling by the end of the week. They were every nrying one called 'Keep It Gay' in the lobby during the intermission." Other kudos: Ray Walston,



Jack Whiting, one of the main reasons for the success of "Hazel Flagg," which passes its 100th performance tonight at the Mark Hellinger Theater.

were meted out to George Abbot's staging, Robert Alton's dances, Irene Sharaff's costumes, Jo Mielziner's sets and the performing of Miss McCracken, Isabel Butler, Bill Hayes and Ray Walston.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 10 1953

CASEY AT THE BAT

William Schuman, president of the Juilliard School of Music in New York, has composed the score for a musical drama to be based on the famous poem "Casey at the Bat." The announcement met with a cold reception on the ground that a mythical baseball player did not rate an opera, but on second thought the attitude became increasingly "Why not?"

Central figures in grand opera include

a bull fighter in "Carmen," a clown in "Pagliacci." That being so, there is no valid reason for drawing the line at a player of the American national game, even though he is a fictional character.

Opera for the most part deals with tragedy. The death rate among the characters is prodigious. Casey's career, as revealed in Ernest Lawrence Trowbridge's verses, did not end with his death, but it led to tragedy when he struck out in a pinch, and brought sorrow to the Mudville fans who hoped for a hit that would win the game. Although the theme embodies no love interest, and no role for a prima donna, it emphasizes the proverb that "pride goeth before destruction and a haughty spirit before a fall."

It will be interesting to see how Mr. Schuman's music turns out, and what the critics think of it.

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
MAY 18 1958

Baseball in Cold Blood

Composer William Schuman, 42, is president of Manhattan's Juilliard School of Music. He is also an ardent baseball fan (New York Giants) and the unofficial coach of the kids in & around his suburban New York home. It was practically inevitable that his two interests should meet, and last week they did. Schuman's *The Mighty Casey*, a baseball opera, had its world premiere in Hartford, Conn. The operatic Casey is not the Yankees' Casey Stengel but the Mudville hero of Ernest L. Thayer's famed old rhetorical war horse, *Casey at the Bat*, which builds up to one of the biggest letdowns in all literature—Casey's strikeout with two men on and two out.

Librettist Jeremy Gury preserved the 13 stanzas of iambic heptameter intact, but also worked up a good deal of added story business besides two more stanzas. After a scene outside the Mudville ballpark, in which he discloses a few previously unrevealed facts (Casey was a left-handed rightfielder with a batting average of .564), he takes the audience to a spot somewhere back of shortstop and puts the poetry into the mouth of a narrator.

As each stanza is declaimed, the entire cast freezes into a tintype tableau. Then everybody but Casey (Louis Venora), who is impressive but mute, bursts into songs of Schuman and Gury devising. Among them: a what-does-the-catcher-say-to-the-pitcher number, a kill-the-umpire rhybarb and, after the immortal third strike, a heartfelt requiem. But the piece ends on a happy note: Casey is still a hero to his girl. Musically, the opera was in-

genious if not immortal—though at an hour and 20 minutes, it was about 20 minutes too long. Nonetheless, the Hartford audience seemed to like most of it, and gave the composer a rousing hand at the end.

Composer Schuman decided on his baseball theme "in cold blood," while searching his mind for an "American" subject. Unlike many a new opera, his *Casey* is scheduled to be performed again. Producer Alfred (The Voice of the Turtle) de Liagre Jr. expects to give it its Broadway innings next season.

BELLAIRE, OHIO
TIMES-LEADER
5/22/53

Casey At The Bat

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Central figures in grand opera include a bull fighter in "Carmen," a clown in "Pagliacci." That being so, there is no valid reason for drawing the line at a player of the American national game, even though he is a fictional character. Opera for the

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This Clipping From
CLEVELAND, OHIO
NEWS

MUSIC BEAT

BY ELMORE BACON



'Casey At Bat' in Opera Discussed As Indipops Feature at Stadium

An opera built around the epic Casey striking out at bat is under discussion as an extra feature possibility for the Cleveland Summer Symphony Indipops with a chorus and cast at the Stadium.

Whether this short work written by William Schumann and given its world premier last month at Hartford, Conn., ever materializes over at the Indians' ballpark is still a question. But it's an idea that Director Louis Lane and his summer symphony are mulling over.

And in the meantime Director Lane has arranged a brilliant program for the huge crowds expected to attend the Indian-Yankee clash tonight. Besides the Morton Gould version of "Yankee Doodle"

as a salute to the visitors from Big Town, the program features the dramatic "March Slav" by Tchaikowsk, other Russian music, familiar tunes by Herbert and Rodgers, Latin and other lilts and the rousing march, "El Capitan," by Sousa.

Schumann Well Known

Investigating the possibilities of the opera "Casey at the Bat," built around the famous poem of the same name, Director Lane recalled that the music of William Schumann is well known to the patrons of the Cleveland orchestra attending Severance Hall concerts. And Schumann has given this Casey libretto by Jeremy Gury a colorful and unique musical setting.

The opera presents nine baseball players in the cast, besides three umpires and a watchman. The latter recites the poem. Casey at the bat says not a word.

Schumann, president of the Juilliard School of Music in New York City, has provided unusual brass and percussive effects in this short opera built along conventional lines, we learn from an article in the Musical Courier.

Set in Mudville

The opera is set in the Mudville baseball park. It offers tableaux of baseball fans, and we presume pop vendors and others, too. And the melodies are reported to be singable, clever and effective. It was given in Hartford by the Hart College opera department with Moshe Paranov directing.

Just who would be available for the cast and the chorus here, and what to do about financing rehearsals and Mr. Schumann's royalties is something Director Lane and his symphonists haven't even thought about as yet. He's waiting until he sees the score.



THE MIGHTY CASEY (LEFT) & FRIENDS
After strike three, a requiem.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 3-8860

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUN - 1953

Hartford Premieres The Mighty Casey, Baseball Opera by William Schuman



SCENE FROM THE MIGHTY CASEY
... to Benjamin Thomas as The
Watchman and Jacquelyne Moody as
Casey's girl friend, Merry, watch Lou
Venora, as the hero, demonstrating his
home-run stance.

HARTFORD, CONN.—The world premiere of *The Mighty Casey*, a short baseball opera with a libretto by Jeremy Gury, built around Thayer's immortal verses, Casey at the Bat, delighted jam-packed Hartford audiences on three evenings at Burns Auditorium, May 4, 5 and 6. While the ink was scarcely dry on his score sheets, this first opera by William Schuman, Pulitzer prize-winning president of the New York Juilliard School of Music, was conducted by Moshe Paranov, director of the Julius Hartt Musical Foundation, with stage direction and scenic designs by Dr. Elemer Nagy.

Sponsored by the Hartt Opera Guild, *The Mighty Casey* was staged, cast, sung and produced by Hartt College of Music opera department students, trained

to professional calibre. As an exciting experiment in what Mr. Schuman styles "popular opera" the work had a genuine success. The vitality of the staging was a tribute to the school's eleven years' experience in introducing professional little-theatre standards in the production of operas in English.

The scene is in Mudville, a little American town, not long ago on an autumn afternoon when the local baseball team is to meet the opposing cohorts of Centerville. Altogether, the cast includes nine baseball players, three umpires and the heroine.

At this latest of four opera world premieres sponsored by the Hartt Opera Guild, from the moment the curtain went up, fortunate first-night ticket holders witnessed a truly spirited performance. All the contributing elements—comedy, pathos, acting, color, settings, lighting, costuming, orchestral conducting, solo, ensemble and choral singing, timing and pace—were fused in a production that rivalled the Guild's successful past performances.

Audiences were particularly delighted by the novel "freezes"—tableaux of fans on the bleachers and players on the diamond—timed to the music and to Benjamin Thomas (as the Watchman) in his brilliant recitation of the Casey epic. These dramatic devices made such a hit that they are henceforth to be incorporated as high points of this fascinating baseball opera.

Chorus' Role Important

As the composer has indicated in several interviews, this operatic score was written as "straight-serious music, with no condescension, and with nothing remotely resembling a popular hit tune." Yet there are singable melodies, good patter songs, and vivid choral writing by a master in this field. The voices from the bleachers were superbly sung by an augmented chorus, assisted by the Connecticut Oratorio-Chorale.

The style of the opera is amusing, often satirical, as in the trio of umpires, expatiating on their problems. The pitcher and the catcher plot in ominous duet for bringing low the redoubtable hero. There is also a mournful choral piece, a Requiem, voicing the woe of the throng after Casey has struck out.

The impact of tense moments was further heightened by Mr. Schuman's unusual percussion, brass and other orchestral effects. Despite the composer's aggressive style, the effect seemed reasonable and appropriate for an opera attempting to epitomize, as he says, "the excitement and intensity of the American scene and spirit as expressed in the national pastime."

Additional realism was lent by the illusion of space evoked within the limits of the little theatre stage. One corner of the diamond, the home plate, with the bleachers, and the pitcher's mound, gave the effect of the Mudville Flats home ballpark. Mr. Schuman, himself a rabid ball fan, did some excellent coaching both of the home and visiting Centerville teams contending for the state championship. A connoisseur of the game's intricacies, he displayed skill in making *The Mighty Casey* as acceptable to patrons of baseball as to the musically informed.

The romantic element was expressed by the winsome heroine Merry, well impersonated by Jacquelyne Moody. Kenneth Holton was the Catcher, and James Mattingly the Pitcher. The role of Casey, a silent one, was played by Lou Venora.

W. Y. VANCE.

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

JUL 1 & 1953

Speaking of Music— Let's Hope Operatic 'Casey' Has Fatter Batting Average

By Martin W. Bush

Of all things! Now there is an opera, "The Mighty Casey," who is, of course, none other than the now legendary Casey of "Casey at the Bat."

The music is by the distinguished president of the Juilliard School of Music in New York, William Schuman; the libretto by Jeremy Gury. Moreover, it has already been performed, its premiere being by the Hartt Opera Guild in Hartford, Conn.

By way of briefing some of more tender years: "Casey at the Bat" was a poem—using the word loosely—written back in the 1870's by a now forgotten humorist on a San Francisco newspaper. It tells of Casey, the mightiest batter on the Mudville team, coming to bat in the ninth inning. His team is behind, two are out, and the winning runs are on the bases. Casey strikes out.

The poem drew local laughs for a day or two, was then forgotten. Until that old-time actor-comedian, De Wolfe Hopper, got hold of it and fell to reciting it in response to curtain calls. Thereafter it haunted him as Paderewski's "Minuet" and Rachmaninoff's "Prelude in C sharp minor" haunted those composer-plaunists.

No old-timer ever will forget Hopper's booming bass voice, the grandiloquence with

which he read the lines, the drama, the suspense and the tragedy with which he infused them. No matter what his show, none would leave the theater or feel that he had had all his money's worth until De Wolfe Hopper, after incessant curtain calls, read "Casey at the Bat."

That it be an admission of poverty of imagination, it is difficult to fancy an opera coming out of that little bit of rhyme; one that could be over-all good theater, one that could grip and sustain interest for better than an hour.

How to build up to this soul-sinking climax? What of a prologue, an epilogue? Reports tell of the librettist putting a girl in the story, one who loved Casey, and was alone in her joy that he had struck out. For had he hit a home run at this crucial moment he doubtless would have been called away to a big league team and lost to her.

Yet it must have answered a long standing prayer of many American opera devotees for a truly American opera, one as American as baseball. But the farmer-like pessimism in me asks: What would a German, French or Italian audience make of it? And what would the shades of Verdi, Wagner and Rossini say?

Nevertheless, here's hoping that Messrs. Schuman and Gury have not, operatically speaking, fanned out.

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR

APR 13 1953

'The Mighty Casey' In An Opera Now

"The Mighty Casey" returns to bat this spring in an opera at Hartford, Conn., May 4. William Schuman, president of the Juilliard School of Music and one of America's top light composers, is a baseball fan, an ardent one. So the subject of his first opera is baseball.

Players and fans are from the Opera department of the Hartt College of Music with the show sponsored by the Hartt Opera Guild.

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD-STAR

MAY 8 - 1953

MR. and Mrs. Wolfe Joselevitz off to visit Israel this month. Mr. and Mrs. William Martin on another trip West to visit their daughter who lives in Banning in Southern California. Having half of their family there keeps them hopping cross-country. Composer Schuman of Elk Avenue receiving plaudits for his "The Mighty Casey" at its premiere in Hartford, Conn. Mr. Schuman, who is president of the Juilliard School of Music, an avid baseball fan in addition to being a mighty talented composer, so what better choice of subjects for his new work. When interviewed by one of our staff members two Summers ago about the now completed opera, Mr. Schuman was finding the baseball season a temptation to his rigid composition schedule, but managed to slip in a few games—whole family baseball minded.

This Clipping From
LANSING, MICH.
STATE JOURNAL

JUN 14 1953

Our Musical World

By ETHELYN SEXTON
State Journal Music Editor

Honorary degrees and decorations are in music news, from the Orient to the midwest, with eastern commencement honors still to be heard from. Marian Anderson was decorated with the Yukosho medal by

Emperor Hirohito during her tour of Japan "for outstanding social and cultural contributions," according to a newsy column in Musical Courier. William Schuman received the honorary doctor of music degree at the Cincinnati College of Music.

Dieckering between Mario Lanza and M-G-M has resulted in this: the studio has withdrawn its suit against the singer providing it may have rights to the music for "The Student Prince" which he sang for the soundtrack.

'CASEY' SET TO MUSIC

We were interested to note critical reaction to "The Mighty Casey" in opera form. A man named Thayer wrote the old poem, "Casey at the Bat," and Jeremy Gury wrote the libretto. Well, it seems that the audience packed in at Hartford, Conn., to hear the show sponsored by the Hartt Opera guild, with the Hartt College of Music doing the singing.

Needless to say it was done in English and Mudville, the locale, is brought pretty well up to date. The usual nine players, three umpires and the heroine—not in the original poem—comprise the principals.

There were tableaux of fans on the bleachers and to figures on the diamond neatly blended with the music for effective staging. A character called The Watchman, looking like an apartment house janitor, with a badge, read the poem.

The music by Pulitzer prize winner, William Schuman, president of the Juilliard School of Music, seemed to be all that could be desired. The satire sung by the umpires, when they got off by themselves, the comedy bits and, if you please, a Requiem—"there is no joy in Mudville—mighty Casey has struck out"—all this revealed Schuman's keen appreciation for taking a ballad and putting it in a new, entertaining form.

Happily he is a connoisseur of baseball, they say, which helped, of course, mightily. And the orchestra was "on the ball"—to pun a bit, all the time with its unique effects. Seems it was

pretty high class performance and not just another musical comedy.

This Clipping From
NEW HAVEN, CONN.
REGISTER

APR 26 1953

MUSIC

Hartford First To See Opera, 'Mighty Casey'

By GORDON E. ARMSTRONG

The "Diamond Horseshoe" has long been associated with operatic affairs. Now comes the news that the baseball diamond is the subject matter of a first opera by the American composer, William Schumann. The new opera, "The Mighty Casey," better known as "Casey at the Bat," will be given its world premiere performance on May 4 in Hartford, as the 30th production of the Hartt Opera Guild.

The premiere performance of "The Mighty Casey" is to be given in a program which will also include "The Devil and Daniel Webster," by Douglas Moore of the Columbia University music faculty. The Hartt Opera Guild gave the premiere performance of another Moore opera, "White Wings," in 1949.

Moshe Paranov, director of the Hartt College of Music, will conduct the May 4 performances which are to be staged by Dr. Elmer Nagy. A former member of the Yale faculty, Dr. Nagy has been the staff stage designer and director of all Hartt productions since 1942. It will be remembered that he staged Martin's "Comedy on the Bridge" and Purcell's "Dido and Aeneas," for their performances here in February at the Yale University Theater. A leading exponent of opera reform and a pioneer in applying the techniques of the modern theater to opera, Dr. Nagy's work has won him international acclaim. Since 1950, he has also served as the general director of the celebrated Summer Opera Festivals in Central City, Colorado.

President of the Juilliard School of Music as well as a famed American composer, Mr. Schumann is an avid baseball enthusiast. Speaking of his first venture into the operatic field, he says, "To me baseball is the epitome of American life and character. 'The Mighty Casey' . . . musically is a straight, serious piece . . . it requires no technical knowledge to enjoy it, and we shall be satisfied if it only appeals to baseball lovers." The libretto of the opera is by Jeremy Gury.

Moore's opera, from the famous short story by Stephen Vincent Benet, was first performed on Broadway in 1939. It was an immediate success, with Fritz Reiner as conductor, John Houseman as stage director, and Robert Edmund Jones as scene designer. The popular New England folk-opera has since been performed in major cities all over the country.

Wonder when somebody is going to make an opera of "Casey Jones," that brave engineer.

MAPLEWOOD, N.J.
NEWS
7/2/23

Music Notes

By Gertrude M. Hale

Original and unusual ideas are now taking place in our musical world, and as it is this columnist's desire to keep up, and along, with the contemporary trend, attention is called to the new opera, "The Mighty Casey" by William Schumann of the Julliard and his collaborator, Jeremy Gury, which had its premiere in Hartford, Conn., in May.

Many years ago a poem was published in a San Francisco newspaper about an incident in the great American pastime of baseball. Although written by the newspaper's humor editor, "Casey at the Bat" probably would have fallen into the waste basket had not that famous actor, De Wolf Hopper, brought it into prominence by his sensational recitations. Casey's story has become so widely known and loved that it has taken a place in American folklore, and now, is being brought to a musical public by men who are confirmed baseball enthusiasts, as well as musicians.

A review of it states that it is a one-act opera with an atmosphere of vitality and high spirits and with the action divided into three scenes. The first scene introduces many characters, while the second develops the story narrated by the Baseball Park Watchman, and the third, with much pantomime, shows that while Casey may be a loss to the town of Mudville, he is high up in the admiration of his girl, Merry, and also a worshipping little boy who considers him a hero.

In light-hearted, jazzy style, special numbers are called Peanuts, Popcorn, Soda, Crackerjack and a vendor's raucous voice cries, "You're Doin' Fine, Kid," and "I'm Fed to the Teeth."

There are some solemn moments when it is felt that Casey would be lost to the major leagues. Many imaginative tableaux interpolate portions of the narrative. These bloodless characters with a bit of romance constitute the opera. It will be given in New York this fall.

When William Schumann, an able composer with much humor, writes an opera on so small a text—though baseball fans will probably love it and endorse it with glee—one is reminded of what grass root companies are accomplishing in the south and middle west. When the big National Federation of Music Clubs had its convention in New York City in April, with the finest and best talent on their daily afternoon and evening programs, the most surprising event came the last day, when the Grass Roots Singers from the South gave a one-act opera. It captured the packed house.

Why? They had no scenery, no costumes, no orchestra. 'Twas the original idea . . . The sincerity of it. Although there were humorous moments, it moved—there was life in it. Most of us live with people, and this is the way we learn our lessons, earn our living and grow. The Grass Roots people sing about themselves, their duties, ups and downs, but when these things are portrayed from the heart, it makes a vital contact with a hearer—as if it were their own life they were living.

This personal touch makes action so real that scenery, costumes, orchestra are not considered and less thought about.

More than this when one sees how a little expression of an idea, on the things about us, will stir people, should we not feel that it is real sincerity that counts, be it on stage or in the home.

This Clipping From
WESTERLY, R. I.
SUN
JUN 26 1953



TO PLAY HERE SUNDAY — Vernon deTar, F.A.G.O., Organist and choirmaster of New York's famous and beautiful Church of the Ascension in New York and faculty member at Juilliard School of Music will present a concert at the Central Baptist Church on Elm Street on Sunday afternoon at 4 o'clock. The concert which includes music for the organ from the 16th century to the present day is being sponsored by the Westerly Branch of the American Guild of Organists. An offering will be taken.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
JUL 10 1953



David Shuman, left, world famous trombonist from Lawrence, now with the Juilliard School of Music in New York, explains his new angular trombone to Mayor John J. Buckley during a visit Thursday afternoon. The improved instrument will go into production in England in a few months. Mr. Shuman, who is spending the summer at Salisbury Beach with his wife and child, called on the mayor to thank the city for the start they gave him in his career. It was back during his high school days that they gave him a trombone for his studies. Since then he has played numerous concerts with some of the greatest symphony orchestras in the world. (Photo by Maurice A. Bova)

Mme Lhevinne Donates Prizes To Piano Pupils

Special to The News
NEW YORK, May 6.—Mme Rosina Lhevinne, renowned piano teacher at Juilliard School of Music, is relinquishing her share of the prize money from the International Piano Recording Festival to the students whose high ratings entitled her to \$2,060.

According to the rules of the National Piano Teachers' Guild, any teacher who enters as many as twenty students in the competition may receive one half of the prizes won by those students. According to Mary Kate Parker, a Lhevinne pupil who won first prize in the contest, Mme Lhevinne stated beforehand that any prize money she would be entitled to would go back to the students who won it. "We are indeed grateful to Mme Lhevinne for her generosity," Miss Parker said.

The pianist's students include James Mathis and Jeanne Dowis of Dallas, and Van Cliburn of Kilgore. All are former winners of the G. B. Dealey Memorial Award.

This Clipping From
THE CASH BOX
NEW YORK, N. Y.

JUL 11 1953

N. Y. Concert Of Canadian Music Makes Progress

NEW YORK—In a progress report on plans for the Concert of Canadian Music to be held in New York in October, it was announced this week that more than one hundred works by Canadian composers already have been submitted for consideration. Coincident with the release of the report, a statement by William Schuman, President of the Juilliard School of Music, and a member of the concert's Committee on Selections, indicated that the response thus far has been "more than satisfactory". However, he emphasized the desire for as comprehensive a program as possible by urging those composers and publishers not yet represented to submit their manuscripts in time to meet an August 1st deadline. The concert, which will feature both new and standard Canadian music, will be held on the evening of October 16th at Carnegie Hall, Leopold Stokowski conducting.

Schuman, as a member of the committee which includes Sir Ernest MacMillan, Claude Champagne, Wilfred Pelletier, Walter Piston, Boyd Neel and Henry Cowell, said, "It is of the utmost importance that Canada be represented in this concert by works truly characteristic of her native composers. For this reason, those of us who have agreed to aid Mr. Stokowski hope that composers will be prompt in sending their works for review."

Schuman's statement was issued by the Canadian concert's steering committee through its co-chairmen, Carl Haverlin, president of BMI Canada Ltd., and Broadcast Music, Inc., and Kenneth Soble, president of Station CHMC, Hamilton, Ontario.

Canadian composers residing in the United States have been asked to send their manuscripts to Broadcast Music, Inc., 580 Fifth Avenue, New York, N. Y. In Canada, manuscripts should be sent to Dr. Claude Champagne, 3425 Ridgewood Avenue, Montreal, Canada. Envelopes sent to New York or Canada should be clearly marked, "For Canadian Concert".

This Clipping From
SAN DIEGO, CALIF.
UNION

JUN 21 1953

Oboist Gets Music Degree

Lois Wann, who began her successful career as an oboist in the San Diego High School Orchestra, recently received her Master of Music degree from the Manhattan School of Music in New York. Miss Wann, a graduate of the Juilliard School of Music, is now a member of the faculties of the Juilliard School and the Mannes College of Music, and plays in the orchestra of the New York City Center Ballet.

Miss Wann will be playing and teaching this summer at the Aspen Institute of Music in the Colorado mountains. Other woodwind experts at Aspen will be Albert Tipton, flute; Reginald Kell, clarinet; and Bernard Garfield, bassoon.

Miss Wann last appeared here as a soloist with the San Diego Symphony in a Handel concerto for oboe and orchestra. She is the daughter of Mrs. Cecelia Wann, of this city.

This Clipping From
WESTERLY, R. I.
SUN

JUN 25 1953

Program Announced for Sunday Organ Recital

The program for the organ recital being given by Vernon deTar of the Church of the Ascension and Juilliard School of Music in New York was announced today. The concert will be given Sunday afternoon at 4 o'clock on the new

Moller organ at the Central Baptist Church, Elm Street.

The program includes masterpieces for the organ from the 16th century to the present day. Composers represented are Gabrieli, Couperin, d'Aquin, Purcell, Bach, Franck, Vierne and Alain.

Mr. deTar will comment informally on the music to be played with the hope that in this way the organ and some of the great liter-

ature that has accumulated throughout its long history may be better known, understood, and enjoyed.

The program will open with an improvisation for a Prelude to Worship.

The other selections will be Canzona by A. Gabrieli, Elevation by F. Gouperin, Trumpet Tune and Bell Symphony by H. Purcell, Prelude and Fugue in A minor by J. S. Bach, Noel for the Flutes by L. C. d'Aquin, Choral No. 2 in B Minor by Cesar Franck.

Lastly two pieces, a scherzetto and prelude by Louis Vierne and Litanies by Jehan Alain.

An offering will be taken for the expenses of the recital.

The goose is believed to be the most ancient of farm birds.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 19 1953

Famed Concert Artists to Aid Island Church

Special to The Standard-Times
EDGARTOWN, July 18.—A group of well-known concert musicians will present a program of chamber music in the Edgartown Methodist Church for the benefit of the Church Restoration Fund next Tuesday at 8:30 p. m. Among the performers will be Otto Van Koppenhagen, whose Tuesday night concerts are a popular attraction in August. Mr. Van Koppenhagen will play a sonata by Pergolesi, accompanied by Bernard Wagenaar, composer and teacher at Juilliard School of Music. Mrs. Van Koppenhagen will sing a group of songs by Gluck, Brahms and Schubert. She will be accompanied by Leo Gold Mannes, director of the Mannes Trio and the Mannes School of Music in New York City; Robert Hufstader, organist and head of music department at Rollins College, Winter Park, Fla., will play the Chaconne in B Minor by Buxtehude. Mr. Mannes and Thomas K. Scherman, pianist and conductor of the Little Symphony Society in New York, will perform the Sonata in Four Hands by Mozart, a work seldom done.

This Clipping From
MORRISTOWN, N. J.
RECORD

JUN 20 1953

Noted Musician Joins Staff

Arthur Henry Christman of New York, who is one of the world's great performing and teaching clarinetists, will be a member of the Springsbrook School of Music faculty this summer. It has been announced by Mrs. Bernice Winne, director.

Mr. Christman has been on the faculty of Juilliard School of Music since 1934, teaching not only clarinet but pedagogy courses in instrumental music and directing the Wind Ensemble of the school's concert band. He also teaches part-time at the Riverdale (N.Y.) Country School. His own performing experience includes being orchestral clarinetist with the enlarged Metropolitan Opera orchestra, the Chautauque Symphony Orchestra, and the Worcester (Mass.) Music Festival Orchestra. He also played with the West Point Band for two seasons.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1953

Connecticut Valley Fete

DEEP RIVER, CONN.—The first annual Connecticut Valley Music Festival begins on July 9 and is to continue seven weeks. Ronald Murat, a member of the violin faculty at the Juilliard School of Music, is the musical director of this new organization, an outgrowth of the Connecticut Valley Summer Concert Series. The Convale String Quartet and the Murat Trio are the resident chamber music ensembles and guest artists scheduled to appear include Maria Kurenko and Lois Hartzell, sopranos; William Masellos and George Reeves, pianists; Newton Stewart, flutist, and Gino Sambuco, violinist. In addition to works by standard and contemporary composers, the First Piano Sonata of Charles Ives will be performed for the first time in the composer's native state.

This Clipping From
JUNCTION CITY, KAN.
UNION

APR 22 1953

Cello Concert Considered by Many The Highlight of Season's Programs

By Helen Line Herbrecht

The Community Concert program by Leonard Rose, cellist, in the Municipal Auditorium last evening, was considered by many who heard it to be the outstanding concert of the season. Mr. Rose was introduced by Mrs. Edward Shane, Junction City Community Concert president. Born in Washington, D. C., he studied cello in Florida with Walter Grossman and in Philadelphia at the Curtis Institute with Felix Salmond. He has played with the NBC Symphony, the New York Philharmonic-Symphony, and on tour with many other symphony orchestras. He is a member of the faculty of the Juilliard School of Music in New York, head of the cello department of Curtis Institute in Philadelphia, and teacher in the summer school of Ivan Galamian in New York state. His home is at Great Neck, Long Island, with his wife and two children, Barbara Jean, aged twelve, and Arthur, aged nine. His cello is an Amati.

Unfortunately there was considerable disturbance from outside the building, as well as from the younger group in the first few rows, and the poor acoustics prevented most of the audience from hearing Mr. Rose's interesting comments on some of his numbers. However, the enthusiastic applause gave evidence that his wonderful music was thoroughly enjoyed.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 29 1953

Spring Concert Monday Night



Irwin Shainman, conductor of the Berkshire Community Symphony Orchestra

WILLIAMSTOWN—The spring concert of the Berkshire Community Symphony Orchestra, under direction of Irwin Shainman of the Williams College music department, will be given in Chapin Hall, Monday night at 8:15.

Feature selection on the program will be a performance of Beethoven's "Third Piano Concerto," with Mrs. Mary Johnson as soloist. A member of the faculty of the Juilliard School of Music in New York, Mrs. Johnson has been heard in several previous performances in Williamstown, including a two-piano concert with Walter Nollner, this year, and several solo performances last season.

In addition to the concerto, the orchestra will play the "Incidental Music to Pelleas and Melisande," by the late Gabriel Faure; the overture to Rossini's early opera, "The Italian in Algeria," and "Die Fledermaus," by Johann Strauss.

Included in the orchestra are students and faculty members of Pittsfield High School, Williams College, Bennington College, and North Adams State Teachers College. The musicians represent 20 communities in three states: New York, Massachusetts, Vermont.

Thomas King of Pittsfield is concert master, Harry Barschdorf of Adams is manager, Mr. Shainman is director and Jay Rosenfeld of Pittsfield is first violinist.

Julliard Faculty Member to Teach At Music School

Miss Edith Piper, a member of the faculty of the Juilliard School of Music in New York, will direct vocal instruction at the Summer School of Music at Mary Washington College, according to Director Edgar Schenkman.

A pupil of Mme. Marcella Sembrich, Miss Piper has toured in concert and opera in this country and abroad, and has concentrated on teaching the past several years. In addition to private instruction, she will offer special classes in vocal repertoire, technique and interpretation, designed for students, performers, teachers, coaches and accompanists.

Schenkman, who is also conductor of the Norfolk Symphony Orchestra and Clive Chorus, also announced the return of Dr. Elemer Nagy, stage director and designer, to this year's eight-week session, scheduled June 13 through August 7. Nagy will direct an opera workshop the last two weeks of the school.

This Clipping From
MT. VERNON, N. Y.
ARGUS

MAY 6-1953

Sisterhood Plans Installation

Installation of officers for next year will be the feature of the annual luncheon of the Sisterhood of Sinai Temple at 12:30 P.M. Monday in the Community House.

Following the installation at which Dr. Henry E. Kagan, rabbi of Sinai Temple will officiate, there will be a musical program

featuring Donald Read, baritone soloist of the temple choir, accompanied by Ralph Brainard, organist for Sinai. Mr. Rea, who has appeared with various oratorio societies in the East, is a graduate of and teacher at the Juilliard School of Music. Mrs. Leon Horowitz is in charge of reservations for the luncheon.

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

APR 20 1953



PREPARE FOR CONCERT—Mrs. Mary Johnson of Williamstown, member of the faculty of Juilliard School of Music in New York, and Irwin Shainman of Williams college music department faculty, director of Berkshire Community Symphony orchestra, study score of Beethoven's Third piano concerto which Mrs. Johnson will play with orchestra at its spring concert in Chapin hall, Williamstown, next Monday evening.

This Clipping From
GARDENS, HOUSES & PEOPLE
BALTIMORE, MD.

APR - 1953

Chamber Music Concerts

• The highly-regarded New York Piano Quartet (piano, violin, viola, cello) will present a chamber music concert at the Museum of Art, Wyman Park Drive, on Apr. 22, at 8:30 p.m. . . . A concert at the same hour will be given at the Museum on Apr. 29 by a trio consisting of Fernando Valenti, probably the greatest talent among younger harpsichordists and a faculty member of the Juilliard School of Music; John Wummer, solo flutist of the New York Philharmonic Symphony Orchestra and featured soloist at the 1950 Bach Festival in Prades, France, under the direction of Pablo Casals; and Daniel Saidenberg, a Naumberg prize winner.

• E. Power Biggs, nationally-known organist, will appear at the Peabody Conservatory of Music on Apr. 29, at 8:30 p.m.

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

MAY 3 - 1953

Noted Organist In Recital Here

Lillian Carpenter, one of the nation's outstanding women organists, will give a recital at 8:30 p. m. Friday in the House of Hope Presbyterian church, Summit and Avon.

The event is on the Artist series of the Minnesota chapter, American Guild of Organists.

Miss Carpenter, a member of the faculty of the Juilliard School of Music, New York City, has concertized from coast to coast. She was the first woman organist to give recitals at Columbia and Harvard universities and she has appeared as recitalist at numerous conventions of organists.

This Clipping From
NYACK, N. Y.
JOURNAL-NEWS

MAY 19 1953

Suburban Symphony Completes Rehearsals at Rockland Foundation

County's Newest Musical Organization Ready for First Concert Sunday Evening

With final rehearsals at the Rockland Foundation completed, the Suburban Symphony, Rockland County's newest musical organization, is fully prepared for its spring concert Sunday evening at eight in the auditorium of Nyack High School. The concert will be conducted by Edward Simons of Pomona and will feature Dorothy DeLay Newhouse of Nanuet as guest soloist.

Mrs. Newhouse, who will be heard with the orchestra in Wieniawski's Second Violin Concerto, has had a full and unusually varied musical career. She has performed as violin soloist with symphonies in the east and south, has toured extensively with the Stuyvesant Trio, a chamber group of her own organization, and has played with such conductors as Fritz Busch, Hans Kindler, George Szell, Fritz Stiedry, Albert Stoessel and Leopold Stokowski.

With Mr. Stokowski she has toured South America, playing concerts and making recordings in Buenos Aires, Montevideo, Rio de Janeiro and other major musical centers. The following season included a coast-to-coast tour, extending from New York City to Hollywood.

In addition to her concert work, Mrs. Newhouse has been concertmaster in the orchestras of a number of Broadway musicals and in ballet orchestras as well. Her appearance with the Suburban Symphony, not yet a full season old and including both professional and amateur musicians of the Rockland area, is in line with her firmly-held belief that music should properly be an integral part of both personal and community life.

Mrs. Newhouse and her sister, Nellie DeLay Harvuot, an accomplished cellist in her own right, have been in the forefront of recent and continuing efforts to bring good music into the lives of their neighbors and those of the children of Rockland County. The wife of Edward Newhouse, distinguished novelist and short story writer, she is the mother of a boy of ten and a six-year-old daughter. She serves on the faculties of both the Juilliard School of Music in New York and Sarah Lawrence College in Bronxville.

Program Numbers

Mrs. Newhouse's interpretation of the ever-popular Wieniawski Concerto will occupy the central place in a program that will also include a Bach chorale prelude, Mozart's Symphony No. 40 in G Minor, and two dances from "The Bartered Bride" of Smetana.

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

MAY 11 1953

Lhevinne Class Starts July 13

Mme. Rosina Lhevinne, a member of the faculty of the Juilliard Graduate School of Music in New York, has been signed by the Los Angeles Conservatory of Music and Arts for her eighth consecutive summer piano master class session. The classes will start July 13, and continue through Aug. 22 and are slated for both performers and auditors. The Josef Lhevinne Memorial Scholarship will be awarded through competitive auditions during the week beginning July 6.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1953

16th Three Choir Festival Includes Old and New Works

The sixteenth Three Choir Festival sponsored by Congregation Emanu-El was held on May 1 and 2. The general topic was *Airs of Three Ages* (the Dark, Baroque and Our Own). Under the musical direction of Lazare Saminsky, the three programs were of interest in offering rare older and new modern works.

At the opening session, Friday at 2:30, the program began with organ music by Nokter Balbulus and Cabezón played by Robert Baker, Howard Hanson's *Cherubic Hymn*, in its first New York hearing by the Temple-Emanu-El Choir under Mr. Saminsky, revealed a work with interesting harmonic and rhythmic effects. The *Welch Chorale*, conducted by James Welch, succeeded excellently in its accurate and subtly cadenced stylistic performances of Byzantine and Ambrosian chants, *Ave Verum Corpus* by Josquin, and *O Salutaris Hostia* by de la Rue, which demonstrated the growth of baroque features in music extending over several centuries. John Powell, baritone, with resonant voice and much sincerity delivered a *Thought* and a *Paeon* by Suesskind von Trimberg, arranged by Mr. Saminsky. Another Minnesinger air was the *Palaestina Lied* by Walther von der Vogelweide, performed by the women soloists' choir. *Rejoice* in the *Lord Alway* by Purcell was also given by the Emanu-El Choir under Mr. Saminsky.

Contemporary Music Heard

First of the modern contributions was a *Parita* for piano by Yehudi Wyner, recent *Prix de Rome* winner and a pupil of Hindemith at Yale. He revealed brilliance and considerable inventive fluency in the six-movement suite, which suggested influence of Bach and other old-time composer's styles in its modern rhythmic and harmonic manner. The work won warm applause in the composer's performance. Albert Weisser was at the piano for the New York premiere of his *The Melville Cycle*, which consisted of three songs (*Monody*, *Heated*

of My Heart, and *Far Off Shore*), atmospheric works in dissonant vein, in which Gloria Gonano was the effective soloist, and *Lament for Shiloh*, a choral piece for mixed voices. The composer was at the piano for all these works and acknowledged a cordial ovation.

Most effectiveness and subtlety among the modern scores was shown in *Proverbs on Love*, choral work, by Robert Starer, Israeli composer now on the faculty of the Juilliard School, which set French texts by Parby and Pratt and an English one by Fletcher with much tonal beauty and appeal. These works as well as the rollicking *Story of Norah*, a folk-inspired, dance-rhythmed piece by Roy Harris, were sung by the choir under Mr. Saminsky with appealing tone.

The second musical program that afternoon included *Great Choral Psalms* from *Many Lands*, introduced by the unseen chorus in the regular religious service at five in the Main Auditorium. Mr. Baker played as organ preludes an *Aeterna Rerum Conditor* (Ambrosian) and a *Sacred Aria* by Giovanni da Cascia (14th C.). The choral psalms included *I Lift Mine Eyes*, by Ben Haim, of Jerusalem; *Like as a Hart*, by Palestrina; *By the Rivers of Babylon*, by Ernest Bloch; *O Lord, Increase My Faith*, by Orlando Gibbons; and *Laudate Dominum* by Florent Schmitt. Arthur Wolfson, the Cantor, and Kathryn Oakes, soprano, were soloists.

On Saturday morning the music was presented under the title, *A Morning of Creative Youth, American and Israeli*. It included Jason Tietkoff's *They Call the Sabbath a Delight*, Albert Weisser's *To Sing of Thee* and Robert Starer's *Vayechulu Hashomaim*, all conducted by their composers. Other works were *Who Is Like Unto Thee*, by Henry Jacobs; *I Lift Mine Eyes*, by Ben Haim; *Song of Faith* by Karel Solomon; a Palestinian *Adon Olam*, arranged by Mr. Saminsky, and Ross Lee Finney's *Pilgrim's Psalm*. All the choral singing was marked by expressiveness and warm tonal quality. R. M. K.

SUFFERN, N. Y.
INDEPENDENT
4/16/53

String Quartet To Give Concert At No. Main School

The Rockland Foundation Committee for Strings will present a spring concert under the auspices of the English Church PTA on Friday, April 24, at 8:30 p. m. in the North Main Street School, Spring Valley.

The concert will consist of music for a string quartet by Haydn, Mozart and Dvorak. One special feature of the concert will be the "Toy Symphony" by Haydn, in which a group of school children will assist by playing the toy instruments.

Members of the quartet are Mrs. Dorothy Newhouse, violinist, teacher of violin at the Juilliard School; Mrs. Marianne Potter, violinist, former teacher of music at the University of Iowa and string instructor at the Rockland Foundation; Mrs. Janet Simons, violinist, former member of the Pittsburgh Symphony and Ballet Theatre Orchestra; Mrs. Nellis Harvuot, cellist, first cellist of the National Orchestra Association and Orchestra of the N. Y. City Ballet Company.

The concert is for the purpose of encouraging instruction in stringed instruments in the schools in this area.

This Clipping From
WILLIAMSPORT, PA.
MAY 24 1953

Woman Musician Conducts Professional Singing Group

Indiana-born Margaret Hillis is one of the few women who ever has conducted a major orchestra, and probably the only woman to conduct a large professional singing group.

At 12, Margaret was a piano prodigy, winning the state-wide Federation of Music Club's top prize.

Majored in Composition

Graduating from Indiana University, Margaret eventually became assistant to the head of the choral department of the Juilliard School of Music in New York, and orchestra conductor at Union Theological Seminary, jobs she still holds today.

In addition, she has organized her own concert choir with a 30-piece chamber orchestra, acclaimed by the press and public alike. The outstanding work she did with the choir brought so many comments and questions that she now conducts monthly choral clinics for musicians who are interested in her conducting techniques.



Miss Margaret Hillis

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 1-1953



ROSINA LHEVINNE, whose pupils have just won several large prizes in the Guild International Recording Festival.

Rosina Lhevinne Pupils Win \$4,120 in Recording Festival

Rosina Lhevinne, pianist and pedagogue, with 22 of her artist-pupils from the Juilliard School of Music, shared a purse of \$4,120 through their winning of 22 top prizes in the recently held International Piano Recording Festival, sponsored by the National Guild of Piano Teachers. When asked what she would do with her prize money (\$2,060), Mme. Lhevinne said: "When my students registered for entry in this Guild Recording Festival, I told them that if we should be chosen for any part of the \$16,000 purse for the winners, my share all would be given to the pupils so selected, and this promise I mean to keep. I want it known to my friends and pupils all over the nation that I shall not keep any of this money for myself." This statement of Mme. Lhevinne is reported by Dr. Irl Allison, president of the NGPT, Austin, Tex.

This Clipping From
LOS ANGELES, CAL.
EXAMINER

MAY 9 1953

Faculty Member

MME. ROSINA LHEVINNE, a member of the faculty of the Juilliard Graduate School of Music in New York, has been signed by the Los Angeles Conservatory of Music and Arts for her eighth consecutive Summer piano master class session.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

JUN - 1953

Philadelphia School Holds Commencement

PHILADELPHIA. — The 76th annual concert and commencement of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, was held in the ballroom of the Bellevue-Stratford Hotel on the evening of May 25. The musical program opened with a group of choral works by Mozart, Palmgren, and William Schuman sung by the Conservatory Chorus under the direction of Allison R. Drake. Douglass Fidler was at the piano. Boris Koutzen then conducted the Conservatory Orchestra in Mozart's Symphony No. 29. Ruth Bromberg, pianist, played Chopin's Ballade in G minor and two Debussy preludes; Janet Spicer was soloist in Vaughan Williams' Concerto Academic for Violin and String Orchestra; Anita Broom, soprano, sang three Handel arias with orchestra; and Jack Maxin was soloist in Beethoven's Piano Concerto in B flat. The event continued with an address by William Schuman, composer and president of the Juilliard School of Music. Mr. Schuman, who received the honorary degree of Doctor of Music last year, was given the honor in person this year. The evening closed with the presentation of diplomas and degrees by Willem Ezerman, president of the Philadelphia Conservatory of Music.

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

MAY 3-1953

L.O.'s 1953-54 Program

Orchestra Will Premiere Works by Ibert, Mennin, Harris, Rogers, Porter

By WILLIAM MOOTZ, Courier-Journal Staff Writer

The Louisville Orchestra has completed its plans for the regular subscription series of its 1953-54 season. Five composers have been commissioned to write new works for the five concert series, and four soloists have been selected to appear with the orchestra during the season.

The commissioned composers are Jacques Ibert, Ray Harris, Peter Mennin, Bernard Rogers and Quincy Porter.

Both Mennin and Harris originally were scheduled to have performances by the orchestra during the present season; but because of heavy schedules, they asked that the premieres of their new compositions be delayed a year.

Soloists who will appear with the orchestra are Isaac Stern, violinist; Johana Harris, pianist; Blanche Thebom, mezzo-soprano, and Ann Weeks and Dorothea Adkins, duet-singers.

Only One Foreigner

Among the composers, Jacques Ibert is the only one who is not American by birth. A Frenchman best known to audiences in this country through his colorful orchestral piece "Ravel," he is director of the French Academy in Rome.

During the summer of 1950, Ibert taught at Tanglewood, the summer school started by Serge Koussevitzky in Massachusetts. During this time, the opera department at Tanglewood presented his "Le Bad Trévor," which had first been given in 1949 at the Paris Opera-Comique. The production was one of the outstanding successes of the 1950 summer season.

Ray Harris, whose music often has been associated with the growth and history of this country, was one of the first American composers of his generation to gain recognition as a creative talent of first importance. He has lectured in Louisville and is known to Louisville Orchestra audiences through his "Kentucky Spring," commissioned by the Philharmonic Society and premiered here on April 8 and 9, 1948. His new work next season will be a piano concerto, premiered by his wife, Johana Harris.

Has Studied Widely

Edward Rogers was born in New York City in 1925, and has been a Fulbright scholar and Rockefeller fellow. He attended the Cleveland Institute of Music, where he studied with Ernest Bloch, and has also studied with Frank Bridge and the great French pedagogue, Nadia Boulanger.

Rogers is perhaps best known for his

opera, "The Warrior," which is based on the Samson legend and was produced by the Metropolitan Opera Company on January 11, 1947.

By his own statement, his works are either choral, dramatic or symphonic. He has won the David Blipham Medal for Opera and the Ditson Prize from Columbia University. He received a Fulbright grant for research in opera in England this year, and has been commissioned by the Juilliard School of Music, the Koussevitzky Foundation, Robert Shaw and Mack Harrell. His "Dance of Salome" was performed by the Louisville Orchestra on April 2, 1942.

Studied With D'Indy

Quincy Porter was born in New Haven, Conn., in 1897. He received a degree from the Yale School of Music in 1921 and continued his work in Paris, where he studied with D'Indy. On his return to America, he became a pupil of Bloch, whom he assisted at the Cleveland Institute of Music. After teaching at Vassar, he was appointed director of the New England Conservatory in 1942. Porter has been commissioned by the Elizabeth Sprague Coolidge Foundation, the League of Composers and the Columbia Broadcasting System.

Peter Mennin is one of the youngest composers the Philharmonic Society has yet commissioned.

Born in 1923, he studied at the Oberlin Conservatory until his career was interrupted by service in the Army Air Forces. In 1947, he began teaching composition at the Juilliard School of Music. He has received an outstanding list of awards and commissions, and is writing a new symphony for premiere next season.

Blanche Thebom in recent seasons has established herself as one of the most successful of American artists.

A steelworker's daughter, her musical career began when, accompanying her parents on a voyage to their native Sweden, she sang in a ship's concert.

Her beautiful but untrained voice caught the ear of a former accompanist for Marian Anderson. He sent her to the great contralto's teacher, and a few years later, in 1944, she made her Town Hall debut. The next season, she was signed by the Metropolitan, and has been one of the most frequently appearing mezzo-sopranos on its stage ever since.

For more than a decade, Isaac Stern has been among the most popular violinists now appearing before the public.

The only major violinist whose training is exclusively American, Stern has played with



Blanche Thebom
Signed to sing with L.O.



Peter Mennin
Work commissioned by L.O.

all the major symphony orchestras in this country, South America and Europe. For the last three summers, he has been one of the distinguished musicians chosen to appear at the festivals in Prades and Perpignan with Pablo Casals.

Piano Team Known Here

The duo-piano team of Ann Weeks and Dorothea Adkins is known to Louisville audiences through its appearance with the Louisville Orchestra on November 7 and 8, 1951, in Poulenc's Concerto in D Minor for Two Pianos. Next season, the two artists will premiere a new duo-piano concerto written especially for these concerts by Quincy Porter.

Subscription renewals and season tickets are now available at the offices of the Louisville Philharmonic Society, 630 South Fourth Street, Jackson 1235.

This Clipping From
TOLEDO, OHIO
BLADE

MAY 3-1953

Teacher And Pupils Pick Off Awards

Special to The Blade

NEW YORK, May 2.—Mme. Rosina Lhevinne, widow of the famous pianist, and now on the faculty of the Juilliard School, has won a \$2,000 prize from the National Guild of Piano Teachers. Her pupil, Mary Kate Parker of Wichita Falls, Tex., won the top student award in the national piano-playing auditions. Twenty-two pupils of Mme. Lhevinne shared in prizes totaling \$18,000.

Times - Sun 6/7/53
GENEROSITY: Last week the news came out that Rosina Lhevinne was entitled to \$2,000, or half the prize money her twenty-two pupils won in the contest sponsored by the National Guild of Piano Teachers. Since then one of those pupils, Mary Kate Parker, has come forward to say that Mme. Lhevinne refused to share the money, letting each pupil keep the full sum of his or her prize.

This Clipping From
ANNISTON, ALA.
STAR

APR 21 1953

FEATURED GUEST ARTIST

Dutch Composer Due To Assist At University's Annual Forum

UNIVERSITY—Bernard Wagenaar—Dutch composer, conductor, lecturer, and teacher—will be featured guest artist at the University of Alabama for the fourth annual Regional Composers' Forum Friday through Sunday.

As observer-critic, Wagenaar will listen as the works of 23 composers from nine Southeastern states are played by the University symphony orchestra. The composer will conduct his own "Fourth Symphony" Sunday afternoon. Saturday evening he is to lecture on "Contemporary Music and Musical Tradition."

The forum is sponsored by the University's department of music in the College of Arts and Sciences and the Extension Division as a workshop where the orchestral and orchestral-vocal compositions of Southern composers can be heard and criticized.

Wagenaar, who is a member of the faculty of the Juilliard School of Music in New York City, is himself the composer of four symphonies, a concerto, two sonatas, and many other pieces of music. Arturo Toscanini has three times conducted the New York Philharmonic in performances of Wagenaar's "Second Symphony." At the request of The Netherlands Government in exile in London, Wagenaar orchestrated in 1944 "Wilhelmus," the Dutch national anthem, which was recorded by the New York Philharmonic. Born in Arnhem, The Netherlands, Wagenaar came to this country in 1920. Seven years later the com-

poser became a citizen of the United States.

With N. Y. Philharmonic

From 1921 until 1923, Wagenaar was a member of the violin section of the New York Philharmonic Orchestra, playing occasional piano, organ and celesta parts. He then turned his attention to teaching and composition.

Six guest conductors will per-

form and serve with Wagenaar in evaluating the compositions played at the forum. Many Southern composers whose works are not being performed this year will attend.

Gurney Kennedy, member of the University of Alabama music department faculty and president of the Southeastern Composers' League, is chairman of the forum.

This Clipping From
TROY, ALA.
MESSENGER

APR 22 1953

Dutch Composer Will Take Part In U-A Forum

Bernard Wagenaar—Dutch composer, conductor, lecturer and teacher—will be featured guest artist at the University of Alabama for the fourth annual Regional Composers' Forum Friday through Sunday (April 24-28).

As observer-critic, Wagenaar will listen to the works of 23 composers from nine Southeastern states as played by the University symphony orchestra. The composer will conduct his own "Fourth Symphony" Sunday afternoon. Saturday evening he is to lecture on "Contemporary Music and Musical Tradition."

The forum is sponsored by the University's department of music in the College of Arts and Sciences and the Extension Division as a workshop where the orchestral and orchestral-vocal compositions of Southern composers can be heard and criticized.

Wagenaar, who is a member of the faculty of the Juilliard School of Music in New York City, is himself the composer of four symphonies, a concerto, two sonatas, and many other pieces of serious music. Arturo Toscanini has three times conducted the New York Philharmonic in performances of Wagenaar's "Second Symphony." At the request of the Netherlands Government in exile in London, Wagenaar orchestrated in 1944 the "Wilhelmus," the Dutch national anthem, which was recorded by the New York Philharmonic. Born in Arnhem, the Netherlands, Wagenaar came to this country in 1920. Seven years later the composer came a citizen of the United States.

From 1921 until 1923, Wagenaar was a member of the violin section of the New York Philharmonic Orchestra, playing occasional piano, organ and celesta parts. He then turned his attention to teaching and composition. Six guest conductors will perform and serve with Wagenaar in evaluating the compositions played

This Clipping From

SPARTANBURG, S. C.
HERALD

APR 19 1953

AT UNIVERSITY OF ALABAMA

Gerschefski Composition To Be Played at Forum

UNIVERSITY, Ala.—Edwin Gerschefski, dean of the School of Music at Converse College, will be among the 23 Southern composers whose works are performed at the annual Regional Composers' Forum at the University of Alabama Friday through Sunday.

"Changing Shows," by Gerschefski, is based on an unpublished poem by Carl Sandburg. It is to be played by members of the university's symphony orchestra, and conducted by Robert Whitney of the Louisville Philharmonic, one of the six guest conductors who will perform and serve as critics at the forum.

A Carnegie Grant was awarded to Gerschefski in 1947 for the composition of "Half Moon Mountain," a folk ballad which was featured in concert at the Spartanburg Music Festival the following year. He is also winner of an Osborne Kellogg Prize in fugue writing and is the first recipient of the Charles Dixon fellowship for the study of music abroad.

After two years at the Tobias Matthay Piano School in London, England, Gerschefski studied piano with Arthur Schnabel at Lake Como, Italy.

The Connecticut-born composer won the band music competition at the 1939 New York World's Fair. "Gundakal Fantasy," which Gerschefski wrote for the U. S. Marine Corps, was performed over two networks on the Marines' birthday program.

Gerschefski's compositions have been performed over all the major radio networks, and his articles have appeared in magazines such as Modern Music, Music News, and Etude.

Both Gerschefski and his wife, the former Ina Magnuson, received bachelor's degrees in music at Yale University in 1931. Mrs. Gerschefski is also a pianist and composer. The Gerschefskis have five children—three boys and two girls.

Gerschefski's work and those of 22 other composers from nine Southeastern states will be heard by composer Bernard Wagenaar, member of the faculty of the Juilliard School of Music, Wagenaar is to serve as observer-critic at the forum.

The forum is sponsored by the University of Alabama's department of music in the College of Arts and Sciences and the University's Extension Division. It is designed as a workshop where orchestral and orchestral-vocal works of Southern composers can be heard and criticized. The program is augmented by a grant-in-aid from the Rockefeller Foundation of New York. Gurney Kennedy, member of the University of Alabama's music department faculty and president of the Southeastern Composers' League, which was organized at the 1952 forum, is chairman of the forum.

Regional Composers in U. of Alabama Forum

TUSCALOOSA, ALA.—The University of Alabama was the scene of the fourth annual Regional Composers' Forum from April 24 to 28, sponsored by the Southeastern Composers' League and the University's Department of Music. Among the performances were scores by 25 composers of the Southeast and one guest from New York (Bernard Wagenaar, who conducted his Fourth Symphony, with Robert Davenport playing the English horn solo). Seven guest conductors were on the program, in addition to Walter Moeck, assistant director and regular conductor of the University of Alabama Orchestra. A few of the composers also led their own works.

Mr. Wagenaar, introduced by Dean Marten ten Hoor, gave a talk on Contemporary Music and Musical Tradition at the first session. The closing event was a concert including the Wagenaar Symphony previously mentioned and works from the preceding programs selected by a jury composed of the guest conductors: John Boda, of Florida University; Guy Fraser Harrison, director of the Oklahoma Symphony; Joseph Hawthorne, conductor of the Chattanooga Symphony; Arthur Bennett Lipkin, director, Birmingham Civic Symphony; Gus Taylor, leader of the Nashville Symphony; Robert Whitney, conductor of the Louisville Philharmonic Orchestra, and Paul C. Wolfe, of Mt. Vernon, N. Y.

The five works heard in the final event included the third movement of a Symphony by Richard Willis (Mississippi), a vigorous offering which had a performance of top quality under Mr. Hawthorne; the Introduction and the Virgin Queen's Dream Monologue, aria for dramatic soprano and orchestra by Johan Franco (Virginia), Boda conducting, with Eva Clapp White as the effective soprano soloist. Also Sleep Now, for chorus and orchestra, by Raymond Hagh (Tennessee), a hauntingly beautiful work, simple and melodic, performed to perfection under Harrison's baton by chorus and orchestra; The Lost Lands, for mezzo-soprano and string orchestra, by William Hoskins (Florida), another deeply felt and melodious composition with rich coloring secured by a divided string section, read with rapport by that

MAY 15, 1953

Plus - Curious

This Clipping From
KANSAS CITY, MO.
STAR

MAY 3 - 1953

MANNES SCHOOL TO EXPAND. B. S. Degree Now Offered by New York Music Conservatory.

New York, May 2.—Bachelor of science degree courses will be given by the Mannes Music school of New York City for the first time when the school begins its thirty-eighth season in September. Announcement of the new B. S. degree, which is chartered under the New York state board of regents, was made at a press conference here by Leopold Mannes, president of the school.

Mannes also announced that effective today the school will be known as the Mannes College of Music.

William Schuman, president of the Juilliard School of Music, who was the guest speaker at the press conference, warmly congratulated the school on its new status.

"As president of the Juilliard," he said, "I am very happy to welcome the Mannes school into the field of academic education. The independent degree-granting music conservatory is a new and significant development in the field of music education."

"New York City is a leading center of music and needs another such degree-granting conservatory. It is gratifying that a school with such high standards as Mannes is now in that position."

New officers of the Clef club to be installed at the annual luncheon and program at 12:30 o'clock Tuesday at the Athenaeum will be Mrs. Clyde L. Cleaver, president; Mrs. Ruth G. Harper, first vice-president; Mrs. Mary E. Sheldon, second vice-president; Lucy E. Handy, secretary; Mrs. A. L. Wolfe, treasurer, and Mrs. Richard E. Scruggs, auditor.

Beverly Phillips, young pianist who has won superior ratings in National Federation of Music Clubs contests, will be a guest performer. Members on the program will be Mrs. Dorothy E. Fulton and Mrs. Charles C. Scott, vocalists; the Clef ensemble directed by Mrs. Otto Grassie; string quartet including Opal Foster, Mrs. Leroy E. Brown, Jr., Mrs. Maurice E. Swanson and Mrs. Derral Sloan. Accompanists will be Eileen Bowman and Mrs. Dean Fitzer.

The Kansas City area chapter of the National Association of Teachers of Singing will meet at 4 o'clock today at the Conservatory of Music, 4420 Warwick boulevard. Herbert Gould, bass-baritone of the University of Missouri music department, will discuss oratorio.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY 6 1953

The Mannes College of Music

The former Mannes Music School entertained its many friends, faculty and patrons on Apr. 27 in the Mannes Concert Hall, on which occasion announcement was made that the school, founded in 1916 by David Mannes and the late Clara Damrosch Mannes, has become a College of Music. The institution has worked out a five-year course leading to the Bachelor of Science Degree by authorization of the Board of Regents of the University of the State of New York. In addition to the major field of study, which it has offered in its regular four-year Diploma Course, ten new academic subjects are offered including literature, English composition, French and German, History of Music, History and Social Sciences, Educational Psychology, Philosophy, Mathematics and Physics and Acoustics.

William Schuman, president of the Juilliard School, was the guest speaker, and stated that he was happy to welcome the Mannes School into the field of academic education. "New York City is a leading center of music and needs another such degree-granting conservatory. It is gratifying that a school with such high standards as Mannes is now in that position."

This Clipping From
PETERSBURG, VA.
PROGRESS-INDEX

APR 23 1953

21 Composers To Hear Works

**Music Of Three Virginians Will Be Played In
Alabama Forum**

UNIVERSITY, Ala., Apr. 18 — Twenty-one composers from nine Southern states will hear their works played at the University of Alabama's fourth annual Regional Composers' Forum April 24-26.

The music will be read by the University's full symphony orchestra, or designated instruments, and conducted by six guest artists who perform and serve as critics. Observer-critic will be composer Bernhard Wagenaar, member of the faculty of the Juilliard School of Music, who is to conduct his own "Fourth Symphony" at the Sunday afternoon session.

This Clipping From
MOBILE, ALA.
REGISTER

APR 25 1953

Meeting At University

UNIVERSITY, Ala.—A seventh name has been added to the roster of noted American conductors who will perform at the fourth annual Regional Composers' Forum at the University of Alabama this week end. Gurney Kennedy, chairman of the forum has announced.

He is Paul C. Wolfe of Mount Vernon, N. Y., founder of the New Chamber Music Society and present director of the society's radio broadcasts. Wolfe has conducted more than 30 world premieres and has performed the works of 40 American composers.

The other guest conductors who will be at the Capstone for the forum are John Rode of the Florida State University faculty; Guy Fraser Harrison of the Oklahoma City Symphony; Joseph Hawthorne of the Chattanooga Symphony; Arthur Bennett Lipkin of the Birmingham Civic Symphony; Guy Taylor of the Nashville Symphony; and Robert Whitney of the Louisville Philharmonic. Walter F. Moeck is regular conductor of the University Symphony.

Bernard Wagenaar, Dutch-American composer from the Juilliard School of Music in New York City, will serve as composer-critic for the forum.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1953



CONGRATULATED . . . David Mannes, L., Founder and Director of the Mannes Music School, of New York, and his son Leopold Mannes, P., the School's President, receive felicitations of William Schuman, President, Juilliard School of Music. The scene was a reception held at the Mannes School to announce its newly won status as a degree-granting institution. The 37-year-old school now has changed its name officially to the Mannes College of Music, and beginning in September will offer a combined musical and academic curriculum leading to a Bachelor of Science degree.

Mannes Music School Receives a Charter As College, Will Offer 5-Year B. S. Courses

The 37-year-old Mannes School of Music at 157 East Seventy-fourth Street has received a charter from the New York State Board of Regents, giving the school academic status. Henceforth, it will be known as the Mannes College of Music. Beginning next fall, it will offer five-year courses for Bachelor of Science degrees.

The change in status was announced yesterday by Leopold Mannes, president of the school and son of David Mannes and the late Clara Damrosch Mannes, co-founders of the institution in 1916. Mr. Mannes said the school would continue its four-year diploma course as well as other activities.

Eight members will be added to the faculty to teach the academic subjects being added to the curriculum. The new subjects are English, languages, psychology, philosophy and the science of acoustics. William Schuman, president of the Juilliard School of Music, was the guest speaker at a cocktail party at the school celebrating the change.

"I am very happy to welcome the Mannes School into the field of academic education," he said. "The rise of the degree-granting conservatory is a new and significant development in the field of music education."

"In contrast to a college or university, of which music is only



Leopold Mannes

part, the conservatory specializes in music," he noted. "When the conservatory is able to offer a curriculum of academic studies leading to a recognized degree, it means that the career-minded musical student can get the highest professional training in music without sacrificing a general education, or being obliged to seek it elsewhere."

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1953

Phila. Conservatory Graduation

PHILADELPHIA.—Graduate recitals and commencement exercises are being held this month by the Philadelphia Conservatory of Music, Maria Ezerman Drake, director. On May 20, there will be a special performance, sponsored by the Conservatory Fellowship, of Enoch Arden, with the Richard Strauss piano score, performed by Joseph Arcaro of the piano department, and Gretchen Amrhein, another faculty member, as narrator. On May 10, Kathleen Petry, candidate for the Bachelor of Music degree, gave her graduate piano recital; May 11, Rosie Banaag was heard in piano recital as candidate for Master of Music; and on May 13, Shirley Shkowitz, candidate for Bachelor of Music, offered a voice recital, and Ethel Coleman, candidate for Bachelor of Music, an organ recital on May 19.

Commencement exercises will be held on May 25 in the Bellevue Stratford, when William Schuman, president of the Juilliard School of Music, will address the graduates. Dr. Willem Ezerman, president, will award diplomas, and the Conservatory Chorus, under Allison R. Drake, and the orchestra, directed by Boris Koutzen, will be featured.

On May 14, the conservatory sponsored a recital by Jack Maxin at the Art Alliance. Mr. Maxin, a winner in the Philadelphia Orchestra Association's Student Concerts' auditions which entitles him to an appearance with the Philadelphia Orchestra in 1954, has held a scholarship for four years at the conservatory, studying with Edward Steuermann. The last two years he was also the recipient of a grant-in-aid given by the Samaro Foundation.

In addition, the Philadelphia Conservatory of Music presented an opera concert on April 20 at the New Century Club, under the direction of Enzo Serafini-Lupo. J. S. Bach's Coffee Cantata had as principals William Lessig, Marie Rotunno, Wayne Conaway and Joseph Casello. Stella Ferrari was commentator. Roy Burrell, stage manager, and William Young, accompanist. Arias and duets from the standard repertoire were sung by Alice Ann Garrett, Joseph Casello, Shirley Shkowitz, William Lessig, Lucie Mae Davis, Marilyn Chernow, Johnette Wroten, James Boos, Joan Sanders, and Rita and Roy Burrell.

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This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

MAY - 1953

Mannes Music School To Offer Degree Course

Beginning with its 38th season, in September, the Mannes Music School will offer a five-year academic course leading to the degree of Bachelor of Science. The announcement of the new B. S. program, chartered under the New York State Board of Regents, was made by Leopold Mannes, president of the school, who also said that effective immediately the school was to be known as the Mannes College of Music.

William Schuman, president of the Juilliard School of Music, in congratulating the school on its new status, commented that "the independent degree-granting music conservatory is a new and significant development in the field of music education." Until

the Mannes School was granted permission by the state to offer a college degree, Juilliard was the only other institution of that kind in New York City.

Graduates of the degree course at the Mannes College will be acceptable as teachers in public schools, and their degrees will be accredited for graduate study at other institutions. Academic subjects to be offered next fall are the history of music, history and the social sciences, educational psychology, philosophy, mathematics, physics, acoustics, and language.

Registration dates for 1953-54 courses will be June 1 through 10 and Sept. 23 through 29. Classes will begin Oct. 1.



William Schuman, president of the Juilliard School, congratulates David Mannes and Leopold Mannes on their school's recently announced status as a degree-granting institution.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1953

Sauguet Works in Concert

A concert of music by Henri Sauguet, on April 23 at the Museum of Modern Art—honoring this French composer on his first visit to the United States—was presented by the International Society for Contemporary Music with assistance of faculty and student artists of the Juilliard School of Music and members of the New York City Ballet. Also participating were Leontyne Price, soprano; Martial Singher, baritone; Jean Morel, conductor; Maria Tallchief, prima ballerina; Nicholas Magallanes, premier danseur; Todd Bolender, choreographer, and the Juilliard String Quartet (Messrs. Robert Mann, Robert Kopf, violins, Raphael Hillyer, viola, Arthur Winograd, cello).

There is a famous phrase by Nietzsche, coined to characterize Bizet's music in contrast to that of Richard Wagner: "Music which does not perspire." M. Sauguet's music does not seem to, either; it is happy music, written by a master, light as whipped cream, and with the *mousseux* of champagne. Though it is appealing to the sophisticated, it has a warm heart-beat; its lyricism is dis-

tinguished and refined. If it does not reach the greatest depth, it has substance and always a good deal of imagination.

The ballet *La Nuit*, scored for piano accompaniment (perfectly played by Edward McGill, whose touch is one of the most sensitive heard of late by this reviewer) is very simple music. It sings and flows easily, but it has emotional warmth, and its harmonic color scheme is of the greatest variance and finesse. It was danced in the colorful costumes and *décor*s by Jacques Dupont, and choreographed by Todd Bolender with musicality and imagination. Maria Tallchief and Nicholas Magallanes were the protagonists, with Jilana and Michael Maule, Irene Karson and Roy Tobias, Barbara Walczak and Robert Barnett, Bocher and John Mandia, composing the excellent ensemble.

The second String Quartet, in an inspired interpretation by the Juilliard Quartet, opened the evening. It is a work of light elegance, formally perfect and lyrically attractive.

Accompanied by a chamber orchestra under Jean Morel, who exhausted its interpretative possibilities to the full,

Leontyne Price then sang the scena for soprano and small orchestra (text by the composer), *La Voyante*. Miss Price not only sang but mimed the work with taste and abundant humor. Her magnificent vocal means were put to service in the most refined manner and with great success. This cycle was a highlight of the evening, tumultuously applauded.

Another song cycle, *La Chevre-Feuille* (poems by George Hugnet) was interpreted with stylistic feeling and fine interpretative insight by Martial Singher. At the piano was John La Montaine.

The program closed with Bocages, three caprices for harp and wind instruments, preceded by three fanfares. A chamber ensemble conducted by Morel gave an authoritative reading. A rousing ovation called the composer on stage repeatedly.

H. W. L.

This Clipping From
WATERTOWN, N. Y.
TIMES

JUN 1 - 1953

ART WORKSHOP TO BE HELD IN POTSDAM, JULY 6-AUG. 14

Potsdam, June 1.—Elementary teachers who want direct experience in the fine arts will enroll in the workshop in the arts at State University Teachers college here July 6 to Aug. 14.

All the students will take part in a general seminar, which ties together the instruction given in the six workshops in art, creative writing, dance, music, theater and opera. Workshop faculty members are: Art, Dr. Marvin Garner, teachers college, Potsdam; Creative writing, Stanley Kunitz, New School for Social Research, New York; dance, Bessie Schoenberg and Ruth Lloyd, Sarah Lawrence college, New York; music, Norman Lloyd, Juilliard School of Music, New York; theater, Carol Truax, fine arts consultant, State University of New York, Albany; opera, Harry Phillips, teachers college, Potsdam.

The aim of the workshop, according to Dr. Garner, director of the project, is not to produce artists but to give each student a chance to work directly in the arts, on the theory that none can teach the arts well unless he has had some experience with them.

Students in the art workshop will do painting in oils, water colors and gouache, and will design and construct ceramic pottery and other sculpture.

In the creative writing workshop, students will be asked to record what they see and think about things around them, and begin to write with this material.

Classes in the dance will work in laboratory studies of dance techniques, rhythmic training, and dance composition.

Members of the music workshop will write, perform and listen to music, whether or not they have had any musical training. The theory of the workshop faculty is that "creative experience is the best way to get to the heart of musical understanding."

The theater arts workshop is made up of play readings, production techniques, scene design, directing and acting, costuming and make-up. Some scenes will be done as finished productions.

ART AND RECITAL

Memorial

By Jay S. Harrison

The fourth annual Olga Samaro memorial concert took place last night in the auditorium of the Museum of Modern Art. The program listed three New York premieres—Richard Franko Goldman's Sonata for violin and piano, Daniel-Lesur's Variations for piano and string orchestra, and Vincent Persichetti's Sonata for solo cello, Op. 54, the last named commissioned by the Samaro Foundation. The remaining work was Earnest Chausson's Concerto for piano, violin and string quartet.

The evening's participating artists were Joseph Fuchs, violinist; Joseph Block and Joseph Battista, pianists, and Elsa Hilliger, cellist. Frederick Prausnitz was the conductor of the string orchestra.

To take them in their proper order, Mr. Goldman's new work is a ten-minute sonata of atonal leanings and a distinct lack of expressive penetration. It is one of many similar compositions in which the melodic line leaps now up, now down, the sum effect meant to intensify what are basically simple musical sentiments. In addition, the ensemble color reflected by the piano-violin writing is not of a luminosity equal to the capabilities of the duo at its warmest and best.

Mr. Persichetti's unaccompanied cello sonata is a broad-scaled work of massive proportions. Dialectic in technique, angular in theme, the piece is, generally speaking, a bleak one, full of dark, growling sounds, intense A-string swipes, and angry pizzicatos. The sonata's main fault is its discursive quality and its habit of beginning what it does not conclude. As a result, the ear strains after a continuity line, finding one only in the slow movement where it appears isolated, like an oval oasis in a desert of fragments.

A word of praise for the concert's participants. It is to their credit that one was conscious of music being made, not of performers unveiling their skills. It was this feature, in fact, that made of the evening the serious and elevated occasion it was clearly meant to be. Considerations of time, unfortunately, prevented this reviewer from hearing any of the Daniel-Lesur Variations for piano and orchestra.

Handel Works

Much of Handel's opera "Julius Caesar" was presented by the opera department and orchestra of the Mannes College of Music last night in the first of two concerts in the college's auditorium at 157 E. 74th St. Carl Bamberger conducted; the soloists were Charles Aschmann as Caesar, Ruth Thorsen as Cornelia, Michael Carolan as Sextus, Ann Haines as Cleopatra and Joseph Naron in the two other roles. A well organized performance illustrated the expressive dignity and melodic appeal of a work which is seldom represented here by more than an aria or two.

Excerpts from another Handel work, "Acis and Galatea," closed

This Clipping From
CINCINNATI, OHIO
ENQUIRER

ACCOMPANIST

Is To Get Degree

At Conservatory Ceremony, Becoming Honorary Doctor Of Music

Coenraad V. Bos of New York, world-famous accompanist and voice coach, will receive an honorary Doctor of Music degree from the Cincinnati Conservatory of Music at the 86th annual commencement exercises, June 4, it was announced by Thomas Hogan Jr., president of the board of trustees. The ceremonies will be held in the conservatory concert hall, with Mr. Bos as the commencement speaker.

A member of the faculty of the Juilliard School of Music in New York City, Mr. Bos is the exclusive accompanist for Helen Traubel.

Helen Traubel. He recently returned from a tour of Europe with the renowned Metropolitan Opera star. He has also served as accompanist and coach for such great artists as Ernestine Schumann-Heink, Rise Stevens, Jan Peerce, Richard Crooks, Rose Hampton, Mack Harrell, Frieda Hempel, John Charles Thomas and many others.

Mr. Bos has edited the Schubert songs from the original manuscripts and has played the Strauss songs under the composer's direction. His book, "The Well-Tempered Accompanist," was published recently.

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

MAY 21 1953

Noted Musician To Be Honored By Conservatory

Coenraad V. Bos, of New York, world-famous accompanist and voice coach, will receive an honorary doctor of music degree from the Cincinnati Conservatory of Music at the eighty-sixth annual commencement exercises, June 4, it was announced by Thomas Hogan Jr., president of the board of trustees. The ceremonies will be held in the conservatory concert hall, with Bos as the commencement speaker.



Coenraad V. Bos

A member of the faculty of the Juilliard School of Music in New York City, Bos is the exclusive accompanist for Helen Traubel. He recently returned from a tour of Europe with the renowned Metropolitan Opera star. He has also served as accompanist and coach for such great artists as Schumann-Heink, Rise Stevens, Jan Peerce,

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This Clipping From
CINCINNATI, OHIO
POST

MAY 12 1953

Degree

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This Clipping From
TULSA, OKLA.
WORLD

JUN 2 1953

AWARD GIVEN EX-TULSA MAN

Musician Termed Promising Composer

A former Tulsan, Dr. Roger Goeb of New Rochelle, N. Y., has been awarded a \$1,000 grant by the American Academy of Arts and Letters which termed him "one of the most promising composers of his generation."

The grant, which is given to outstanding artists in the fields of art, literature and music went to Dr. Goeb "in recognition of his daring exploration of modern tonal resources in both the orchestral and chamber music fields."

Dr. Goeb, who has studied in Paris, received the master of arts degree from the Cleveland Institute of Music and the degree of doctor of philosophy from the University of Iowa. He has been a member of the teaching staff of Bard College, University of Iowa and the Juilliard school of music.

In 1929 and 1931, he was awarded a Guggenheim fellowship for music composition. Many of his compositions have been published, played in concert and recorded by distinguished conductors, including Leopold Stokowski.

Dr. Goeb is married to the former Janey Price, daughter of the late Dr. and Mrs. Harry Price of Tulsa.

This Clipping From
HARTFORD, CONN.
TIMES

JUN 5 - 1953

Welcome, Fritz Mahler

After screening 89 prospects, the Symphony Society of Greater Hartford has chosen Fritz Mahler as its new conductor and musical director. He arrived today and met the Society's directors. It was a stirring occasion for both, for his selection promises to be mutually beneficial. Mr. Mahler will be the orchestra's first, full-time, single conductor, replacing the dual system in operation since 1946, which, though successfully bringing the orchestra to a high standard of performance, has been abandoned as no longer adequate.

The selection committee obviously has made an excellent choice in the Vienna born and trained Mr. Mahler, who for the past six years has established the Erie, Pa., Philharmonic Orchestra as one of the leading musical organizations in the country. He has conducted orchestras in Europe, Canada and in this country, serving as guest conductor of the Boston Symphony and others. He is an experienced conductor of opera, as well, and has been teaching for 11 years at the Juilliard School in New York.

His is a rich musical background, one that augurs well for the continued progress of our own orchestra, and for Mr. Mahler's success in his new venture. He will find Greater Hartford ready to help him and appreciative of his willingness to contribute his talents to the further development of the musical life of this community.

This Clipping From
WINSTED, CONN.
CITIZEN

MAY 8 - 1953

WINSTED STUDENTS PASS AUDITIONS IN PIANO STUDY

Madame Louisa Stojowski visited Winsted yesterday in the capacity of judge of the auditions sponsored by the National Guild of Piano Teachers. Louisa Stojowski, as she is listed in the catalog of the Juilliard School of Music in New York, is known to all the world as Madame Sigismund Stojowski. But she is far more than the widow of a great musician, she herself is an entity as a pianist, teacher and speaker.

Her course of study at the Juilliard school is repeated three times each year and is immensely practical. She brings a wealth of experience and enthusiasm to every session. She has definite and original ideas and can express them fluently in several languages. She has joined the staff of Guild judges and is deeply interested in entering her own pupils.

Her home city was Lima, Peru, where she was the leading pianist. She came to New York during the First World War, with intentions of European study. However, this plan was delayed by the war, and a subsequent marriage to Sigismund Stojowski, famous Polish pianist and composer then living in New York. Both later became American citizens. In concert work, besides the usual repertoire of Beethoven, Brahms, Chopin, etc., she plays her husband's compositions and the mysterious Inca Themes of her native land which has fascinated people through the ages.

This Clipping From
TORRINGTON, CONN.
REGISTER

MAY 2 - 1953

Louisa Stojowski Piano Adjudicator

Torrington members of the Piano Teacher's Guild are most fortunate in having as their adjudicator, this season, an artist of the highest calibre. Louisa Stojowski, as she is listed in the catalogue of the Juilliard School of Music, is known to all the world as Madame Sigismund Stojowski. But she is far more than the widow of a great musician, she herself is an entity as a pianist, teacher and speaker. Her course of study at the Juilliard School is repeated three times each year and is immensely practical. She brings a wealth of experience and enthusiasm to every session. She has definite and original ideas and can express them fluently in several languages. She has joined the staff of Guild adjudicators and is deeply interested in entering her own pupils.

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CANTON, OHIO
REPOSITORY
4/19/53

Finale Set for Wednesday

Symphony Will Feature Music by Tchaikowsky

Two Tchaikowsky works, the "Symphony No. 5 in E Minor, Op. 64" and the "Violin Concerto in D Major, Op. 35," comprise the final program for Canton Symphony Orchestra's 1952-53 season at Timken High School Auditorium Wednesday night at 8:30.

Mischa Mischakoff, concertmaster of the Detroit Symphony Orchestra will be the soloist in the violin concerto and Louis Lane will be conducting the orchestra.

UNTIL RECENTLY, Mischakoff was concertmaster for the NBC Orchestra under Toscanini. Previous to that, he had been engaged in similar positions with the Philadelphia Orchestra under Stokowski, the Chicago Symphony under Frederick Stock and the New York Symphony Orchestra.

He is the director and founder of the Mischakoff String Quartet and is on the faculty of the Juilliard School of Music in New York. In the summertime, he teaches at Chautauque Institute, where he is head of the violin department and plays with the institute's orchestra.

The violinist came to this country in September, 1922, from Poland, where he had been concertmaster of the Warsaw Philharmonic Orchestra. Born in Proskurov, Province of Podol, Russia, he is a graduate of the Imperial Conservatory at St. Petersburg and gave concerts in many leading cities of Russia and Europe.

BEFORE HIS escape into Poland from Russia, he was concert-

master and soloist at the Moscow Grand Opera and professor at the Conservatory of Nizhny-Novgorod.

The Tchaikowsky works on the program, now among the composer's best-known and best-liked, went unappreciated during his lifetime. The Fifth Symphony had its premiere in St. Petersburg in 1888 with Tchaikowsky conducting while the concerto was first performed in Vienna in 1881 with Adolf Brodsky as the soloist.

After the composer's death, the Fifth Symphony came to rival the "Pathétique" in popularity and is now considered by most critics as Tchaikowsky's most perfect contribution to the symphony form.

It begins with a bodeful phrase which has become one of its most notable features and ends with a finale in which is traditionally supposed the depiction of a psychological reversal—defeat turning into triumph.

LEOPOLD AUER, who taught Mischakoff's instructor, Sergei Korguev, took up Tchaikowsky's concerto a few years after its premiere and helped establish it in the violin repertoire, making a specialty of teaching it to his pupils.

Before it occupied its present niche, however, it had received severe criticism from music critics, violinists and even the composer himself.

Tickets for the program will be available at Green's Music Store, Halle Bros. Co., Hahn & Company, Herman Kehl Flower Shop and Geo. C. Wille Co.

This Clipping From
COLUMBIA, S. C.
STATE

MAY 24 1953

Columbia College Offers Summer Piano Workshop



BERNICE FROST

Fred H. Parker, director of music at Columbia College, announces that Bernice Frost, author, composer, teacher and lecturer, will give a special piano workshop at Columbia College for teachers this summer, July 6-10.

Miss Frost holds a high place among the piano teachers of America. She has won many honors, among them an honorary Doctor of Music degree from the National Conservatory of the University of Montreal.

A guest faculty member of the music department of Teacher's College, Columbia University, and a faculty member of the summer school of the Juilliard School of Music, New York City, Miss Frost carries on her master classes, educational courses, lectures and private teaching throughout the country.

For the first time in her history Columbia College will offer a summer school beginning June 29 and closing August 3. Some members of the regular and music faculty, with guest faculty members, will conduct the summer school.

Dean Thomas G. Shuler will direct the summer session.

This Clipping From
BROOKLYN, N. Y.
TABLET

JUL 11 1953

Pius X Liturgical Music Workshops

Six choral workshops are being held as special features of the 37th Summer session of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, N. Y. Ralph Hunter, choral coach and arranger at Radio City Music Hall, director of choral work at Juilliard School of Music, associate director with Robert Shaw and band leader for the armed forces in the South Pacific, conducted the first workshop on Wednesday, July 8, from 7:30 to 9:30 p.m. The admission to the Pius X Music Hall is \$1 for each workshop session. The succeeding five sessions will be held on Tuesday nights, July 14, 21 and 28, Aug. 4 and 11.

Peter Wilhauser, for four years choral aid to Toscanini, assistant to Damrosch, choral director at Juilliard School, who has appeared with professional groups on NBC network and is at present acting director of all music in New York City schools, will conduct the July 14 workshop at the same time and place.

July 21 and Aug. 4 workshops will be under the direction of Margaret Hillis, conductor of the Concert Choir, Robert Shaw's associate and assistant, a Juilliard conductor, as well as conductor of numerous choral clinics.

July 28 will bring Robert Hufstader, director of Juilliard Summer School and Preparatory Department, conductor of the Hufstader Singers and of choral clinics and workshops. The final workshop on Aug. 11 will be conducted by Theodore Marier, editor, arranger and publisher for McLaughlin and Reilly, fellow of the American Guild of Organists, director of the choir in St. Paul's Church, Cambridge, Mass., and liturgical committee member of the National Catholic Music Educators Association.

The 37th Summer session of the Pius X School of Liturgical Music is the first to be held on Manhattanville's new campus in Purchase, Westchester County, N. Y. It is just five minutes off the Hutchinson River Parkway, situated on the former Ogden Reid estate.

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

JUN 30 1953

Concert Pianist Returns Soon to Conduct Course

Mme. Rosina Lhevinne, noted concert pianist and a member of the faculty of the Juilliard Graduate School of Music, returns this month to the Coast to start her eighth consecutive summer master class sessions at the Los Angeles Conservatory of Music and Arts.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 5 - 1953

Bos Gets Honorary Degree

Special to The New York Times
CINCINNATI, June 4.—Conrad V. Bos, a member of the faculty of the Juilliard School of Music in New York, received an honorary Doctor of Music degree at commencement exercises at the Cincinnati Conservatory of Music today.

This Clipping From
MT. VERNON, N. Y.
ARGUS

JUL 8 - 1953

Choral Workshops To Begin Tonight At Manhattanville

PURCHASE—

Six choral workshops, the first being today from 7:30 to 9:30 P. M., will be held as special features of the 37th Summer session of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase.

These workshops will comprise students from many sections of the country and from numerous seminars and religious orders. Ralph Hunter, choral coach and arranger at Radio City Music Hall and director of choral work at the Juilliard School of Music, will conduct tonight's workshop.

Peter Wilhauser, for four years choral aid director to Arturo Toscanini and assistant to Walter Damrosch, will conduct the July 14 workshop.

Other workshop directors will be July 21 and Aug. 4, Margaret Hillis; July 28, Robert Hufstader, and Aug. 11, Theodore Marier.

Mother Josephine Morgan is director of the Pius X School of Music.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 15 1953

Munch Conducts Students Tomorrow

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will lead the student orchestra in the Tanglewood Music Shed tomorrow evening. He will conduct Debussy's prelude to "Afternoon of a Faun," with Gretel Shanley of Westport, Conn., as flute soloist.

Leonard Bernstein, who heads the school orchestra and orchestral conducting departments, will open the program with Beethoven's fifth symphony.

Robert Mandell of the Bronx, N.Y. will conduct Ravel's "Alborada del Gracioso."

To Make Tanglewood Debut

Making his debut as a Tanglewood student orchestra conductor will be 27-year-old Sam Krachmalnick of St. Louis, first-year conducting student under Mr. Bernstein, and a younger brother of one of the school's best-known graduates, Jacob Krachmalnick,

concertmaster of the Philadelphia Symphony Orchestra.

Last winter assistant conductor to Arthur Fiedler on the 10-week tour by the Boston Pops orchestra, Mr. Krachmalnick for the past two years has been assistant to Jean Morel at the Juilliard School of Music, N.Y., and is a former horn player, under the late Hans Kindler, with the National Symphony Orchestra of Washington, D.C. He will conduct three excerpts from Berlioz' "Damnation of Faust."

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH

JUL 9 - 1953



VOICES BLENDING in choral recitation. Members of the first in a series of six workshops conducted as special features of the 37th Summer session at Manhattanville College in Purchase, take direction from Ralph Hunter, choral coach, last night at the college. The workshops, to be held from 7:30 to 9:30 P. M. July 14, 21 and 28, and Aug. 4 and 11, will present conductors, Peter Wilhauser, choral aid to Arturo Toscanini; Margaret Hillis, conductor of the concert choir and assistant to Robert Shaw, and Robert Hufstader, director of Julliard Summer School. Mother Josephine Morgan is the director of the Pius X School of Liturgical Music at the college — Staff Photo

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

JUL 8 1953

String Quartet Plays Wednesday in Boulder

Special to The Rocky Mountain News

BOULDER, July 7.—Works by Haydn, Robert Mann and Ravel will be performed by the LaSalle String Quartet in its second concert Wednesday night at the University of Colorado Creative Arts Festival.

The free public concert is in Macky Auditorium at 8 p. m.

The Robert Mann work, "Five Pieces for String Quartet," was given its world premiere by the La Salle String Quartet during its tour of the East last Spring. Mr. Mann, who is first violinist with the Julliard String Quartet, wrote the work in 1951.

EACH HAS HIS TURN

The first piece, a wild and intense movement, is dedicated to the cellist. The second piece, revolving around a duet for second violin and viola, is quiet-like. The third movement, in a mood of suspense, uses slow melodic fragments in the first violin above a hovering unison accompaniment.

The composer calls the fourth piece "a second violinist's nightmare," referring to the numerous surprising solos with which the second violinist tries to break through the chatter of the other instruments. The final movement is a free treatment of an energetic theme in five variations.

The Haydn Quartet Opus 77 No. 2 was written in 1799. Although originally conceived as a sonata for flute or violin and piano, this work has the true character of Haydn's inimitable quartet style in which the instruments are treated as equal partners throughout.

RAVEL CLOSES BILL

Ravel's Quartet in F Major concludes the LaSalle Wednesday

night program. Written in 1903 when the composer was 28-years old, it is Ravel's only string quartet. Although commonly accepted and loved today, this quartet created a furor when first performed and received mostly invective from early 20th century critics.

The LaSalle String Quartet, which has been in residence at Colorado College since 1949 while maintaining national recognition from its annual spring tours, will give one of its children's concerts at the University of Colorado at 1 p. m., Friday, July 10.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

APR 15 1953

Festival Arts Tour Announced

The Festival Arts Tour, a European vacation tour with special appeal for those interested in music, theatre and the arts, is offered by Transmarine Tours of New York. The program has been planned by Prof. Hans Letz, head of the department of chamber music of the Julliard School, and the trip will be conducted by Patricia Letz, Master of Arts, School of Music, Yale University. The party leaves New York on the SS. Constitution, July 8, or by Sabena Belgian Airlines, July 15, returning Aug. 11 (via air) or Aug. 18 (via steamer). A comprehensive tour of Italy, Austria, Switzerland and France, with full sightseeing programs, is augmented by attendance at the outdoor opera in Rome, performances of the Salzburg Music Festival, a concert at Lucerne's Kursaal, and the Ballet and Opera in Paris. Visits to Florence and Venice, Linz, Austria and Nice on the French Riviera round out the program.

For those who can stay longer, the tour offers two supplementary trips, one of sightseeing in England and Scotland, with attendance at theatres in London several performances of the Edinburgh Festival; the other, two weeks for painting and relaxation in the picturesque village of Positano on the Mediterranean, near Amalfi and the Isle of Capri. Both terminate in New York, on Aug. 26 (via air) and Sept. 2 (via steamer).

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 8-8860

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1953

College of Music of Cincinnati Engages LaSalle Quartet

The LaSalle Quartet has been engaged by the College of Music to become "Quartet-in-Residence" at the College for the school year 1953-54.



Walter S. Schmidt (center) President of the Board of Trustees College of Music and the LaSalle String Quartet which has been engaged as "Quartet-in-Residence" at the College for the school year 1953-1954. Left to right: Peter Kamnitzer, violinist; Henry Meyer, violinist; Richard Kapuscinski, cellist; Walter Levin, first violinist.

Residence" at the College for the school year 1953-54, it was announced recently by Walter S. Schmidt, President of the Board of Trustees.

The Quartet is now on its spring tour and was heard in the Odeon of the College of Music on March 31 in a program of quartets by Haydn, Mann and Ravel.

The LaSalle Quartet was formed in 1946 at the Juilliard School of Music, receiving its training as a unit from Felix Salmond, Hans Letz and the members of the Juilliard Quartet.

Upon graduating from the Juilliard School in 1949, the Quartet was appointed to the Faculty of Colorado College in Colorado Springs as Quartet-in-Residence, a position which it has held since that time. Each summer for the past several years the Quartet has vacationed in the Adirondacks in order to study with Ivan Galamian. Richard Kapuscinski is a pupil of Leonard Rose.

The Quartet will return to the College early in September. In addition to teaching by individual members, the group will give a series of formal concerts in the Odeon during the season and participate in many forms of ensemble performances.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK

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GRANDVILLE, HIGH
STAR
4/9/53

Metropolitan Opera Star To Appear With Symphony April 16

Mock Harrell, leading Metropolitan Opera star, will appear as guest soloist with the Grand Rapids Symphony under the direction of Jose Echaniz at its final concert of the season to be held at the Civic auditorium at 8:30 p.m., April 16.

Born in Celeste, Texas, Mr. Harrell began his musical career, not as a singer, but as a violinist at the age of 12. After completing his work at the University of Oklahoma, he won a scholarship to study violin with Emanuel Zetlin in Philadelphia.

During the first week of his training here, this famous teacher heard him sing and was so amazed by the beauty and power of his voice that he encouraged him to study vocal lessons while studying violin.

After three years hard work there, Mr. Harrell decided to make his voice his career and went to New York for study with Madame Schoen-Rene at the Juilliard Graduate school.

In 1935 he made his first important public appearance as soloist with the New York Philharmonic orchestra in a performance of Rimsky-Korsakoff's "Sneguochka." Since that time, he has made over 20 appearances with this famous or-

chestra and most recently took the title role in Alban Berg's rarely performed "Wozzeck."

His Metropolitan Opera debut, the dream of all fine singers, was held in 1940. That was followed by annual concert tours of the United States and Canada and appearances with the nation's top ranking orchestras including: The New York, Philadelphia, Boston, Chicago, St. Louis, Louisville, NBC and Minneapolis.

The Philadelphia orchestra has featured Mr. Harrell in a performance of the late Serge Rachmaninoff's choral symphony, "The Bells," in which he appeared under the composer's baton. Under the orchestra's regular conductor, Eugene Ormandy, he has performed the Mozart "Requiem," and the Sibelius, "Origin of the Fire."

An all Wagner program in which Mr. Harrell sang, "Wotan's Farewell," served as the baritone's introduction to Serge Konsevitky and the Boston Symphony.

National broadcasting companies have signed him for innumerable appearances on the

air and he has participated in the Montreal, Ann Arbor, Beth lehem, Berkshire, and Aspen Music Festivals.

Besides his roles for the Metropolitan Opera company he has taken leading baritone parts for the San Francisco, Chicago, Montreal and St. Louis Opera companies.

For the Grand Rapids Symphony concert, Mr. Harrell will sing the monologue for baritone and orchestra, Act II from Rachmaninoff's opera, "The Miserly Knight." He will also do "Five Songs After William Blake," by Virgil Thomson, which include: "The Divine Image," "Tiger! Tiger!" "The Land of Dreams," "The Little Black Boy," and "And Did Those Feet."

The opening work on the program Haydn's "Symphony No. 102 in B Flat," will be all orchestra. Ravel's "Bolero," which is probably the only single serious work of our time to receive such instantaneous & world wide success, will close the concert. This work was commissioned in 1928 by the famous Parisian dancer, Ida Rubinstein, who danced to it in Paris on Nov. 22 of that year. Toscanini introduced it to New York in 1929.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
ATCHISON, KAN.
GLOBE

APR 8 1953



THE COLUMBIA CONCERT TRIO, which will present the third program in the current Community Concert series, will appear on the stage of Mt. St. Scholastica at 8:15 Monday evening, April 13. The ensemble consists of three brilliant American artists. Its programs include trio masterpieces, popular music arranged especially for the groups, and solo numbers which display the individual virtuosity of violinist, cellist, and pianist. Pianist Richard Gregor made his musical debut in 1946 and has been engaged in concert and recital work extensively since that time. Violinist Ariana Bronne began serious study at the age of eleven and has a lengthy record of recitals both in the United States and in Europe. Cellist Ardyth Alton is an Iowan, winning a scholarship at the age of fifteen. Since her graduation from Juilliard Graduate school she has appeared in recitals and as a soloist with orchestras throughout this country and in Canada.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 124,833) (\$ 150.992)

This Clipping From
DALLAS, TEXAS
NEWS

APR 12 1953

Pianist Van Cliburn in Final Young Artist Recital Sunday

Van Cliburn, young pianist from Kilgore, will conclude this year's Young Artist series at 3:15 p.m. Sunday in Scott Hall. As winner of the G. B. Dealey Memorial Award, also, he appeared as soloist with the Dallas Symphony Orchestra earlier in the season.

The program will include major sonatas of Mozart and Prokofiev, and works of Bach, Chopin, Ravel and Liszt. Open to the public, the series is presented annually by the Dallas Council on World Affairs in association with the Civic Federation.

Cliburn won two other major honors during 1952—the Kosciuszko Foundation Chopin scholarship of \$1,000 and the Juilliard Concerto contest, both in New York. In recognition of his achievement, his home town of Kilgore Thursday celebrated "Van Cliburn Day," high lighted with a recital by the pianist and a reception following.

HE IS approaching the end of his second year at Juilliard School of Music, where he is a scholarship pupil of Madame Rosina Lhevinne. Until his graduation from Kilgore High School, he studied piano with his mother, Mrs. H. L. Cliburn.

Cliburn has won superior ratings in competitive festivals of the Federation of Music Clubs, and in the



Van Cliburn. . . . Pianist, in the Young Artist finale.

National Guild of Piano Teachers auditions. He is also interested in conducting and composing, having played some of his own piano works in recital.

Program details for Sunday's recital follow:

Toscanini's C Minor Bach
Sonata in C Major, No. 3 Mozart
Sonata in F Major, Opus 2 Prokofiev
Pavane in F Major, Opus 4 Chopin
The Bells, for Voice Rachmaninoff
Hungarian Rhapsody, No. 12 in G Liszt
Sharp Minor Liszt



220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

**NORTH EAST, PA
BREEZE
4/9/53**

Martha Olson To Sing Here On April 14th

Martha Nelson Olsen, lyric soprano, appearing in concert for the Women's Club, April 14, received her early voice training as a pupil of Prof. E. W. Van Guelpen of Erie. After several years with him she successfully auditioned for Ewan Evans of the Julliard School of Music, New York, with whom she has studied for four terms. For the past three years she has been coaching in lieder and opera with Joseph Phillips, eminent voice teacher in Buffalo, N. Y.

Mrs. Olson is well known in musical circles in and around Erie, and in both radio and television. She has recently made solo appearances in New Castle, Bradford, Corry, Chautauqua and Jamestown. She was selected by Mr. Howard Schilken of Erie to be soloist with his orchestra at one of his music festivals. It was at the personal request of the late Bert Merket that she sang at his community birthday party given at Hotel Concord. Mrs. Olson will be remembered in North East for her work in the Junior and Wednesday Musicales, and as soloist at the Christian Science and First Presbyterian churches. At present she is soloist at the Wayne Park Baptist Temple in Erie and a member of the Bach Oratorio choir under the direction of Robert Karlin. This is Mrs. Olson's second appearance for the Woman's Club.

Mrs. Pearl Raine, accompanist for Mrs. Olson, holds a B. Mus. from the University of West Virginia. She is well known both in Erie and Morgantown, West Virginia having been accompanist for the University Glee Club, and has taught music both privately and in public schools.

John Phanco, a member of the Sophomore Class of North East High School, will appear as guest pianist. John is a pupil of Mrs. Laura M. Cole.

The program for this interesting evening follows:

PROGRAM

Un Moto Di Gioia	Mozart
Alma Mia	Handel
La Violette	Scarlotti
Caro Mio Ben	Giordani
Vissi D'Arte (Tosca)	Puccini

PIANO SOLO

Prelude in C (sharp) Minor	John Phanco
Rachmaninoff	
My Johann	Grieg
Time For Making Songs	Rogers
Little China Figure	Leoni
Lift Thine Eyes	Logan
Laughing Song (Fledermaus)	

Summer	Strauss
	Ronald

This will be an open meeting so

the many friends of Mrs. Olson will be able to hear her. So mark April 14 on your calendar.



220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

**KENANSVILLE, N.C
TIMES
4/9/53**

Loren Withers Concert Wallace High Friday Night

Loren Withers Concert will be held at the Wallace High School auditorium Friday night, April 10, at 8 o'clock. Tickets are on sale by the Warsaw Junior Music Club and the Wallace Senior Music Club. Admission is: Adults \$1.00; children 50 cents.

Withers is outstanding both as a teacher and pianist. He has appeared in solo recitals and with orchestras in several mid-western states on the west coast and in the east including an appearance at Carnegie Recital Hall in New York City. He has done extensive radio work, having appeared on regular programs on a west coast net work. He served in the Navy as a welfare specialist arranging and producing musical programs. He is now assistant professor of piano at Duke University. He has studied piano with Carl Friedberg, Fred Klosser, Ernest Hutteneson, and the noted Bach Authority and Interpreter, James Friskin. He has gained a large and enthusiastic following in North Carolina since he came to Duke University in 1949. During the summer he teaches piano at Transylvania Music Camp at Brevard, N. C. Withers was graduated in music from University of Kansas and he holds two degrees from the Julliard School of Music.



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**NUTLEY, N.J
SUN
4/16/53**

Soloist



Catherine Carver Burton

SYMPHONY OFFERS PIANIST AS ITS CONCERT SOLOIST

**Catherine Carver Burton Will Be
Heard In Chopin Concerto
In E Flat**

The third concert of the 1953 season by the Nutley Symphony Society will be given Sunday afternoon at 3 o'clock at the High School. The soloist will be Catherine Carver Burton, pianist. She will be heard in the Chopin Piano Concerto in E Flat.

Miss Burton was born in the Rocky Mountains of Colorado. Her early training was given in San Francisco and she gave her first recital at the age of seven. She was graduated from the Boston Conservatory of Music and has studied at the Institute of Musical Art, Julliard Graduate School and Boston University. She is an artist-winner of the Naumburg Foundation prize of a debut in Town Hall. Miss Burton has given concerts from coast to coast and has appeared as soloist with the Brooklyn Symphony Orchestra, Somerville (Mass.) Orchestra, Charleston (South Carolina) String Symphony, Julliard School Orchestra and Springfield (Ohio) Symphony Orchestra. She has performed in New Jersey in chamber music groups and has appeared for many local clubs.

An added feature of the Sunday concert will be an art exhibit which has been arranged in conjunction with the Nutley Art Group. The works of the members of this group will be displayed in the lobby of the High School. Mrs. Fikus, president, will be in charge of the display.



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**SCARSDALE, N.Y
INQUIRER
4/17/53**

"Hobbies Are Fun" Program Tomorrow

A production of "Hansel and Gretel" including an adaptation of Humperdinck's music, which will be played by the children of the Quaker Ridge School orchestra, will be a feature of the "Hobbies Are Fun" art program sponsored by the Guidance Center of New Rochelle, tomorrow at 10 a.m. in New Rochelle High School.

The production is to be staged and directed by Irene H. Goldenson, of Mayflower Rd. Mrs. Goldenson, a prima ballerina in Buenos Aires, had traveled extensively in Europe and South America prior to her marriage to Dr. Robert Goldenson, professor of psychology at Hunter College, writer and TV producer. Last year Mrs. Goldenson, who has always been interested in staging and choreography, produced the "Community Capers" in White Plains.

Mrs. Goldenson is being assisted by Henry Walsh, of Yonkers. Mr. Walsh, instructor of drama, TV, and radio, production at Sarah Lawrence College, is well-known in Westchester, for his children's stories. Last December, he wrote the Children's Christmas story, which ran for several weeks in many of the Westchester newspapers.

John H. Davies, conductor of the Quaker Ridge School orchestra, which will play the music for the overture and during the presentation of "Hansel and Gretel," has used the Humperdinck theme and rewritten and composed additional music for the performance. A graduate of The Julliard School of Music, he is a resident of Riverdale.

For the children's instruction, there will be staged before the full show is given a dress rehearsal scene. Kay Raphael, of Wildwood Rd., teacher of dancing, will assist. The children will be shown how art, color, music, dance and drama are coordinated in such a production.

In addition there will be professional and amateur actors and actresses, both adult and child, taking part in "Hansel and Gretel." Volunteering her services will be Mary Ann Wachman (Mrs. Alvin) of Wakefield Rd., a dance and drama major graduate of Bennington College and formerly with Martha Graham. Part one of the program will be conducted by Esteban Soriano, a modern artist, known for his caricatures over TV. He will show the children his method of caricaturing and do some color work and additional drawing.

Also on the program will be a presentation of "A Typical Class," by the Children's Studio of White Plains, Florence Weichsel and Edna Maxwell, directors. Miss Weichsel will give the commentary and Miss Maxwell and Miss Natalie Herold of Scarsdale will lead the class.

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This Clipping From
**GOODLAND, KAN.
NEWS**

APR 16 1953

Columbia Concert Trio To Appear In Goodland For Season's Grand Finale

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

COLUMBIA CONCERT TRIO

Appearing in Goodland Friday evening at the High School auditorium will be the Columbia Concert Trio, composed of violinist Ariana Bronne, cellist Ardyth Alton, and pianist Richard Gregor. The program will start at 8:00 o'clock and admission will be by membership tickets only.

The talented, youthful trio will bring to Goodland Concert Association members the first program presented here of string and chamber music. The concert will also close the 1952-53 season of the Association.

The repertoire of the trio includes masterpieces of the great composers; Beethoven, Mendelssohn, Brahms, Schubert, Dvorak, Mozart, and Haydn, to special arrangements of American folk tunes and popular music. In addition, each artist is heard in individual solos.

Receiving his early training in Spokane, Wash., pianist Richard Gregor won a scholarship for study with Olga Samaroff at the Philadelphia Conservatory. He also spent four years on a fellowship at the Julliard Graduate School, continuing to study with Mme. Samaroff. He made his debut at Town Hall in New York in 1946, and later appeared with the Spokane, Wash., Philharmonic Orchestra. During April and May, 1947, he and the Philadelphia composer, Paul Nordoff, formed a two-piano team to accompany the celebrated dancers, Markova and Dolin, on a tour of Central America. He has since given two more New York recitals.

Violinist Ariana Bronne was born in New York City and had her first lessons from her father, a pupil of Leopold Auer. She began serious study when 11 years of age, at the suggestion of the famed violinist, Heifetz. The following year, she made her debut recital at Carnegie Hall, an appearance awarded her by the Society for the Advancement of Young Musicians. Since then she has had three Town Hall recitals in New York, and has soloed with orchestras in Buffalo, St. Louis, Elizabeth, N. J., Chattanooga and Charleston, S. C. She was engaged for the Carnegie "Pops" series in both 1946 and 1947. She appeared in concerts in Europe during the 1951-52 season.

A native of Iowa, cellist Ardyth Alton won a scholarship at the Oberlin Conservatory at the age of 15. She later studied on a fellowship at the Julliard Graduate School in New York, and also worked under the late Felix Salmond. Since then, she has appeared in recital and as soloist, with leading orchestras throughout the United States and Canada.

The three brilliant young artists who form the Columbia Concert Trio are now in their fourth successful country-wide tour.



220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 16944)

This Clipping From
RENO, NEV.
EVENING GAZETTE
APR 18 1953



PHILHARMONIC PIANO QUARTET artists, Ada Kopetz, Bertha Melnik, John Scales, and Robert Emmett Vokes, will be the last presentation of the Reno Community Concert Association in their 1952-53 series. The concert will be held Monday, April 20, at 8:30 p. m., at the State building.

Piano Quartet In Season's Final Concert

Reno Community Concert Association will present the Philharmonic Piano Quartet as the last concert of the season, Monday evening at 8:30 o'clock at the State Building.

This all-American group of brilliant, attractive artists, each a piano virtuoso in his or her own right, has captivated the county. In especially prepared, colorfully varied programs, their forty fabulous fingers at four pianos range through a repertoire which includes classics and light music, arrangements of moderns and masters.

The Philharmonic Piano Quartet consists of Ada Kopetz, Bertha Melnik, John Scales, and Robert Emmett Vokes, who in the fall of 1952 replaced Max Walmer. The arrangements are made by composer Moritz Bomhard. All four pianists have studied in this country; all have given successful individual concerts.

New York-born Ada Kopetz studied at the Juilliard School with James Friskin and in California with Edward Steuermann. She has played solo and ensemble concerts throughout the country, and appeared in Carnegie and Town Hall in New York, as well as doing a good deal of accompanying and radio work. She has also been soloist with the New York City Symphony, and in Radio City Music Hall. Married to David Morris, formerly a member of the United States diplomatic corps, she visited Manila and Hong Kong, playing concertos with the Manila Orchestra, and recitals in both cities. During World War II she played many recitals for the USO.

Bertha Melnik was born in Hartford, Conn., studied with R. Augustus Lawson there, and later with Alexander Siloti in New York and Robert Casadesu at the American Conservatory in Fontainebleau, near Paris. She appeared in concerts throughout the country before making a highly successful New York debut at Town Hall.

John G. Scales was born in Grove, Okla., received his B.M. from Oklahoma Baptist university, and has a master's degree from Columbia university, New York. He is at present working with Irwin Freundlich in New York.

All four pianists studied at the Juilliard School of Music in New York. Robert Emmett Vokes, the newcomer, is no exception. He is the youngest of the group, a student on Anton Rovinsky in his native New Jersey; of Frances Mann, at Juilliard; and at present of Beveridge Webster. He has won many scholarships and awards, and has appeared in recital and with orchestras in New York and New Jersey.

Annual Scholarship Award Will Also Be Presented To Babylon Musician

Mrs. Perry O. Winegar takes great pleasure in announcing three outstanding artists for the Brightwaters Music Lovers Club. This musical event will take place in the auditorium of the Memorial Building next Monday evening, April 27.

Mary Findlay Ades, now a resident of Brightwaters, is a concert pianist and organist. She has toured extensively in the southwestern part of the country and has been accompanist for such noted singers as Antonio Scotti, Madam Sophia Bresslau, Evon Williams and Oscar Seagle. She has been chairman of the Albany Chapter of the National Guild of Piano Teachers for 15 years.

Ruth Congdon is very well known in local circles. A Juilliard School graduate, Miss Congdon has recently added another laurel by winning this year's audition of the Artist Concert Guild of New York, and will appear in recital in Town Hall in the near future as a dramatic soprano.

Everett Griek, well known in music circles locally and in Sayville, had charge of the Army Air Force Shows in the Philippine and Solomon Islands.

At this performance the Third Music Lovers Scholarship Award will be made by Mrs. Fred Walker, president, to Guy Lunnia of Babylon. Hostesses for the evening will be the Club's Executive Committee.

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BAY SHORE, N.Y.
SENTINEL
4/23/53

Three Outstanding Artists To Entertain Music Lovers

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Cir. (D 43,231) (S 43,883)

This Clipping From
LONG BEACH, CALIF.
INDEPENDENT

APR 26 1953

Carol Brice to Sing With Philharmonic

Carol Brice, famed Negro contralto, will appear in concert at 7:30 p. m. Thursday in the Municipal Auditorium under auspices of the Long Beach Philharmonic Association. Robert Resta will conduct the orchestra.

Miss Brice, a native of Indianapolis, received her education in Sedalia, N. C., at the Palmer Memorial Institute, founded by her aunt, Dr. Charlotte Hawkins Brown. Her father was chaplain of the institute and her mother was a history teacher there.

She received a degree in music at Talladega College in Alabama and won a fellowship at the Juilliard Music School. She was the first Negro to win the coveted Naumberg Foundation Award entitling her to a debut in Town Hall.

Miss Brice's local program will include "In Questa O Tomba" (Beethoven); "Ah Mon Fils" (Meyerbeer); "Che Faro Senza Guridico" (Gluck), all accompanied by the orchestra. Her brother, Jonathan Brice, will accompany her at the piano while she sings "Lifangi" (Shubert) and "The Erl King" (Schubert).

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NEWTON, N.J.
HERALD
4/23/53

LM Pianist To Give Recital At Blair

Mrs. Katherine T. Herrigan, Lake Mohawk pianist, will present a recital next Tuesday at 8 a. m. in Memorial Hall, Blair Academy, Blairstown, for the benefit of the Blairstown Co-Operative Nursery School. Also on the program will be Mrs. Delores Schaffer, violinist, of Lake Mohawk.



MRS. HARRIGAN

A student of piano since she was five, Mrs. Harrigan was awarded the Herzberg Medal for outstanding musical ability at the age of 16. While she was majoring in piano at Christian College, Columbia, Mo., the famous French pianist, Isidore Phillip chose her to play the Tchaikowsky Concerto in B flat minor in a solo appearance with the Stephens College Symphony, augmented by members of the Chicago Symphony. At Christian College she was awarded the Buchroeder cup for greatest student advancement in piano.

She later attended the master classes of Josef and Rosina Lhevinne at the University of Colorado, and after coming east to further her musical career, won a fellowship in the Graduate School at Juilliard School of Music, New York, for piano study under the Lhevinnes. She is now coaching with Josef Raieff, of the Juilliard school. Mrs. Harrigan recently gave recitals for the Montclair Art Museum, Blair Academy, Christian College, Montclair and Morristown women's clubs.

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This Clipping From
BIRMINGHAM, ALA.
NEWS

APR 19 1953

Complete casts for 'Carmen' and 'Aida' are announced: Supporting roles go to excellent, experienced singers

LILY MAY CALDWELL
— Music and art editor
The Metropolitan Opera is on its way to Birmingham. The special train, loaded with a million-dollar cargo of golden voices, age-old instruments, dancers, elaborate costumes and settings, puffed out of Cleveland Saturday on another lap in the trip to our town.

Just two weeks remain before the footlights go on at the Municipal Auditorium for "Carmen" and "Aida," the two newly-staged and costumed operas to be given here, complete with ballet, chorus and symphonic orchestra. "Car-

men," May 4. "Aida," May 5. Heading the casts will be the greatest singers of the Met. "Carmen," sung by Rise Stevens, George London, Richard Tucker and Hilda Guaden. "Aida" by Zinka Milanov, Leonard Warren, Blanche Thebom. No city on the entire Metropolitan tour—take a look at the casts in "Opera News"—can boast as many top stars in any operas.

But these singers alone do not make the operas. The supporting casts are important, too—singers like the young mezzo Margaret Roggero who sings the famous card scene, like Clifford Harvout, who sings Morales, George Cehanovsky, Dancaire and Alessio de Paolis, the Remendado in the Bizet opera, and Norman Scott as the king in "Aida"—and so on.

MARGARET ROGERRO made her debut as Violetta's maid in "Traviata." She will sing the role of Carmen's friend, Mercedes, here. She made her Metropolitan contact singing the part secretary in Menotti's "Consul" on Broadway. Born in the Bronx, of Italian parents, she was discovered by Peter Wilhousky in the Mannes School and recommended for Juilliard, where she worked with Julie Soudant and Serge Kagen. She toured with the Charles L. Wagner Opera, sang at the Paper Mill Playhouse in operettas, sang Jocasta in Stravinsky's "Oedipus" and the alto solo in Beethoven's Ninth under Koussevitzky.

Meanwhile, the young singer was working to meet the demands of opera—learning the Suzuki Siebel roles with Yannopoulos; Carmen and Amneris with Viola Peters, and coaching with Desire DeFreere. Married to Albert Ludwig, an accountant, Margaret has a great time cooking, having inherited that talent from her dad, a famous chef for 25 years at Angelo's restaurant near Wall Street.

GEORGE CEHANOVSKY, baritone, was born in St. Petersburg, Russia, where he studied with his mother, who headed the vocal department of the Imperial Conservatory. He made his operatic debut in 1921 as Valentin in "Faust." He came to the United States shortly after that to join the San Carlo Opera, and to make his Metropolitan debut as Kothner in "Die Meistersinger" in 1926. Since then he has sung more than 50 different roles at the Met and has appeared with all the major opera companies, including the San Francisco.

CLIFFORD HARVOUT, American baritone, is a native of Ohio, was educated at the University of Cincinnati and the Cincinnati Conservatory, where he won a scholarship at Juilliard Graduate School, working with Mme. Schoen-Rene. He won the Metropolitan Opera Auditions of the Air in 1942, but went into the Army as a private. Three years later, Lt. Harvout returned from overseas, was discharged, and made his Metropolitan debut in "The Magic Flute."

Harvout has sung at Central City Festival, Chautauqua Opera, and the Belles Artes in Mexico, and with major symphony orchestras. Young Harvout is the grandson of two Scotch-Irish clergymen and a soprano who studied under Tetrazzini, and husband of a cellist with the Chautauqua Orchestra.

NORMAN SCOTT, son of Russian-born parents, educated at George Washington High and New York City College, was discovered by Armand Tokatyan, former leading tenor of the Metropolitan, and a tenant of his father, a real estate man. Tokatyan heard young Scott singing, told the vocal teacher, William Hermann, about him—and Norman was on his way. For 10 years he studied, then served three years in the South Pacific as a lieutenant in the Navy, transporting troops to Bougainville and Guam. In 1946 he sang a role in the Juilliard School's production of "Dom-Curioso," then scores of roles, including King Marke in "Tristan" at Pittsburgh opposite Marjorie Lawrence.

A milestone in his career was his engagement by Toscanini to sing solos in Beethoven's Ninth, Verdi Requiem, Aida and Falstaff. He sang them with Mitropoulos, too, at Lewisohn Stadium, and gave a concert performance of Berlioz's "Damnation of Faust" under Leinsdorf. He was a favorite of the New Orleans and San Antonio opera companies before joining the Met.

THESE ARE A FEW of the durable singers, the strong supporting personalities of the greats—some of them, no doubt, themselves, the greats of tomorrow.

Here's the complete "Carmen" cast: Carmen, Rise Stevens; Don

Jose, Richard Tucker; Micaela, Guaden; Escamillo, George London; Zuniga, Osie Hawkins (of Alabama); Morales, Clifford Harvout; Frasquita, Lucine Amara; Mercedes, Margaret Roggero; Dancaire, George Cehanovsky, and Remendado, Alessio de Paolis.

COMPLETE "Aida" cast: The King, Norman Scott; Amneris, Blanche Thebom; Aida, Zinka Milanov; Radames, Mario Del Monaco; Amonasro, Leonard Warren;

Ramfis, Nicola Moscona; a messenger, Paul Franke, and a priestess, Lucine Amara.

Birmingham this year will see the Metropolitan Opera Ballet in both operas, choreography by Zachary Solov. Chorus master will be Kurt Adler, with Walter Taussig assisting.

"Carmen" is staged by Tyrone Guthrie; "Aida" by Margaret Webster of Broadway.

Fritz Reiner will be on the podium opening night for the Bizet opera; Fausto Cleva for the

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.



In N. C. Symphony Benefit

Madeleine Carabo-Cone, violinist, and Harold Cone, pianist, gave a program for the benefit of the North Carolina Symphony's sustaining fund at the Chamber Music Hall of the Woman's College, University of North Carolina, Greensboro, N. C. Mr. Cone played the 24 Chopin Preludes, Variations Sérénades of Mendelssohn and a Toccata and Fugue of Frescobaldi-Respighi. He and Mme. Carabo-Cone were heard in the Brahms D minor Sonata. On April 27, Mr. Cone was featured in Mozart's C minor Concerto with the North Carolina Symphony in Southern Pines, N. C. He played his own cadenza. The two will be presented on May 14 before the Ossining Woman's Club, Ossining, N. Y. Mme. Carabo-Cone was a recent recitalist before the Scarborough Presbyterian Women's Guild, accompanied by Frank Widdis.

Mrs. Carabo-Cone has given six New York recitals since her Town Hall debut. She has been appearing in public since her early teens, when she was introduced as soloist with the Chicago Symphony. Winner of the Frederick Stock Scholarship, Society of American Musicians prize, and Juilliard and Curtis Fellowships, she studied violin with Mischa Mischakoff and Georges Enesco and chamber music with Carl Friedberg and Adolfo Betti. Mr. Cone majored in music at Harvard University, studying composition with Walter Piston and graduating summa cum laude. He has also worked with Clarence Adler, Harold Bauer and Rubin Goldmark.



Mercedes in "Carmen"—Margaret Roggero



King in "Aida"—Norman Scott



Morales in "Carmen"—Clifford Harvout



Radames in "Aida"—Mario Del Monaco



Remendado in "Carmen"—Alessio De Paolis

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This Clipping From
MONTREAL, CANADA
STAR

APR 25 1953

Violinist From Israel To Play Here

ABRAHAM RAMY SHEVELOV, 23 year old concert violinist, is one of three young Israeli artists to be heard for the first time in Canada under the auspices of the American Fund for Israel Institutions Sunday evening, May 3. The concert, which will take place at the Ritz Carlton Hotel, also features the composer-pianist Abraham Sternklar, and a gifted soprano of the Israel Opera Company, Shoshana Shoshan.

Shevelov came to New York in 1949 where he won a scholarship at the Juilliard School of Music and



Shoshana Shoshan

studied with Galamian, considered to be one of the outstanding violin pedagogues of our time. Shevelov has participated in chamber-music concerts at Carnegie Hall, Times and Town Halls, and has also appeared with the Rockaway Symphony Orchestra.

Avraham Sternklar made his debut at the age of ten and shortly thereafter began giving piano recitals throughout Israel and on the radio. He has played with the Israel Philharmonic Orchestra, under the baton of Jascha Horenstein, and with the Israel Broadcasting Symphony Orchestra, which has performed some of his compositions.

The program for this recital will include several staples from the standard repertoire as well as a liberal representation of music by traditional and contemporary composers of Israel. The concert in aid of the AFIL is one of the organization's continued efforts to present young Israeli talent in the musical centres of North America.

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This Clipping From
KINGSTON, N. Y.
FREEMAN

APR 25 1953

Mendelssohn Club Announces Guest Soloist For 50th Anniversary Concert on May 1



William McGrath, tenor, of Medina, will be the guest soloist of the 50th Anniversary concert of the Mendelssohn Club of Kingston Friday evening, May 1.

The concert will be held at Kingston High School. Admission will be by complimentary ticket.

McGrath began the study of several musical instruments in his native Medina when, upon reaching high school, he decided to become a music teacher. As voice coach for the tenor soloist for one particular Christmas program, he had to step in and sing the part himself when a snowstorm prevented the soloist from appearing. This proved the turning point in his plans, because the performance revealed such remarkable qualities that McGrath's teachers were convinced, and convinced him, that he should concentrate on voice.

Wins Competition

The young tenor then began voice study and performed in many local music festivals, the most important being the Allstate competition which he won while still a high school sophomore.

The December after his graduation from high school, McGrath was engaged by the Buffalo Philharmonic as tenor soloist in the Verdi Requiem. Other soloists for the performance were Rose Bampton, Heria Glaz and James Pease—quite a company for so young an artist. This time an unexpected snowstorm almost kept him from appearing. He was delayed, but arrived just in time for the first tenor solo, which he started to sing offstage, and walked on to the stage as he sang. Since that first appearance, he has been a guest with the same orchestra for more than 30 years.

In 1946, the year after his orchestral debut with the Buffalo Philharmonic, he was offered a fellowship to the Juilliard School of Music. The people of Medina furnished him with a sum of money which enabled him to accept the opportunity.

The Medina citizens have been rewarded many times by hearing his voice on the Bell Telephone Hour and the Metropolitan Auditions of the Air, and have requested that he present a yearly concert in Medina, the proceeds of which should repay this grant. The concerts have been so popular that the return of the money was soon realized. Even so, McGrath continues to present his annual concert and now the proceeds are used to help other artists as he was helped six years ago.

Toscanini Engages

Toscanini heard McGrath when he appeared on the Metropolitan Auditions, and immediately engaged him to be tenor soloist at his famous Carnegie Hall performance of the Verdi Requiem. He has been soloist with the Shaw Choral, with the New York Oratorio Society, and in many oratorios in the eastern part of the United States. In the south, he was with the "Highlights of Opera" tour.

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This Clipping From
LONG BEACH, CALIF.
PRESS-TELEGRAM

APR 29 1953

L.B. to Hear Carol Brice

Voted in 1948 the "outstanding Negro woman musician" by the National Council of Negro Women, Carol Brice is still reaping honors. She will sing with the Long Beach Philharmonic Orchestra at 8:15 tomorrow evening in Municipal Auditorium with Robert Resta conducting the 75-piece orchestra. Tickets are available at Humphrey's Music Store or at the box office prior to the event.

Miss Brice, a recitalist from Carnegie Hall and Town Hall, New York, studied at Juilliard School of Music, and is considered one of the fine soprano artists on the concert stage today. She will

include Schubert's "Litani" and "Der Erlkonig" as well as compositions by Beethoven, Meyerbeer and Gluck in her program.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK

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MANHASSET, N.Y.
PRESS
4/24/53

Canterbury Club Show To Feature Local Models

Mary McQuaide, personal secretary to Tex and Jinx McCrary, will be one of the models in the Canterbury Club Fashion Show which will precede the Club's annual bridge, on Friday, May 8, at 8 p.m. in the Christ Church Parish House.

Miss McQuaide as a child starred in several Broadway shows including "Farmer Takes a Wife," "Remember the Day" and "Music in the Air." After graduating from Manhasset High School, Miss McQuaide entered the Juilliard School of Music. Later she appeared in the New York company of "Polonaise" which later went on the road. She played the role of one of the four princesses and was also understudy to the second lead, when, on one occasion, she played for a week.

In 1951 she became personal secretary to Tex and Jinx. At present she is entertaining at Veterans' Hospitals for the Red Cross.

Other local talent modeling will be: Jeanne Fink and Doris Rasenberger of Manhasset and Vera Huzar and Poppy Fernhaut of Great Neck.

Fashions will be presented by The Langley Dress Shop and Augusta's Millinery Shop of Plandome Road, Manhasset. Tickets can be obtained through Miss Canoff, (MA 7-2184).

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This Clipping From
BEAVER FALLS, PA.
NEWS-TRIBUNE

APR 30 1953

Pittsburgh Man To Play Monday

Joseph Espasito, well-known pianist noted throughout the Tri-State area, will be the guest soloist with the members of the Pittsburgh Symphony Orchestra who will present their second valley performance on Monday evening in the Rochester High school auditorium.

Mr. Espasito, who has studied music in Italy, Pittsburgh, and the Chicago College of Music, received his Masters Degree from the Juilliard School of Music in New York.

In addition to being vice president and one of the founders of Music of Mt. Lebanon, he is president of the Music Club of Pittsburgh and vice president of the Pittsburgh Concert Society. Mr. Espasito has been mentioned in "Who's Who in America" and several of his outstanding pupils have won recommendations and prizes in music competition. Others have been presented in their own recitals.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK

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HUNTINGTON STATION,
N.Y.
WATCHMAN
4/24/53

Heckscher Music Guild to Present Operatic Artists

Suzanne Hanson, beautiful operatic mezzo-soprano and Hal Saunders, handsome operatic baritone, both from Wisconsin originally, and currently appearing in "Guys and Dolls", will present a varied program, including duets from both the opera and leading Broadway shows, at the Heckscher Music Guild Concert to be held at the Eastern Military Academy, Cold Spring Harbor, Sunday, April 26, at 3 P. M.

Mr. Saunders, who won an opera fellowship at the Juilliard graduate school of music, played in "This is the Army" in World War II. He sang with the Chicago Opera Company when he was only 19 and between lessons at the Sherwood conservatory, he sang with the Chicago Symphony and the Chicago Theater of the Air and won on concert tours through the midwest. He had a leading role in the Broadway production, "The Rape of Lucretia" and played in NBC's "Madame Butterfly".

Miss Hanson, who played the part of "Agatha" in "Guys and Dolls", was a featured singer on Milwaukee TV programs, appearance and other network presented on Arthur Godfrey's TV programs. In 1948, she sang "Madame Butterfly" with the American Opera Co. in Philadelphia. She has studied at the Curtis Institute of Philadelphia and spent a season at the Fountainebleau Music School in France.

Miss Hanson and Mr. Saunders are using musical comedy as a means to pay for further singing lessons and plan to concentrate primarily on serious music. Every Saturday when not on stage, they listen to the Metropolitan Opera broadcasts.

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Cir. [D 39,895] [S 41,563]

This Clipping From
JACKSON, MISS.
NEWS

APR 26 1953

Will Hold Piano Auditions



Miss Helen Moore, Guest Adjudicator

Piano Guild Auditions Planned At St. Mary's

National Piano Guild Auditions will be held at St. Mary's Catholic School on May 1 and 2 with Miss Helen Moore, director of Conservatory, Rollins College, Winter Park, Florida, as guest Adjudicator.

Participants in the auditions are 13 pupils from St. Patrick's School, Lake Providence, Louisiana, Sister Joan of Arc, teacher, five pupils of Mrs. Leona K. Vinson, teacher, Jackson; and 32 pupils of St. Mary's music class, Sister Francesca, teacher.

Miss Helen Moore, pianist, is an honor graduate of the School of Music, University of Illinois and completed four years fellowship at Juilliard School of Music, New York City. She was offered a Presbyter Foundation scholarship for study abroad and received Diplôme d'Exécution Conservatoire Americain at Fontainebleau, France. She also studied under Madame Samaro-Skokowski, Isidor Phillip,

Harold Bauer and James Friskin. Her professional debuts were in Steinway Hall, New York, and Newark, New Jersey.

Miss Moore has made recital appearances in eastern and mid-western states and has given also annual recitals and lectures in the principal cities of the southeastern states. She has been a soloist with symphony orchestras, including the Florida Symphony, and recipient of the honorary Doctor of Music degree from Rollins College.

This Clipping From
BRIDGEPORT, CONN.
POST

JUN 2 - 1953

BASS TO PRESENT 'ARMY' RECITAL

Floydell Anderson, a bass-baritone of Yonkers, N. Y., will present a spring recital Saturday in the Salvation Army Temple Corps, 151 Clinton avenue.

A native of Texas, Mr. Anderson is executive director of the Nepperhan Community Center in Yonkers and has sung extensively with several choirs and choruses in New York city. He has degrees from Tuskegee Institute and New York

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Cir. [D 2,706]

This Clipping From
WALLACE, IDAHO
PRESS-TIMES

APR 24 1953

Artists' Series Piano Trio Praised



American Piano Trio

Each member of the American Piano Trio—one of three attractions of the Greater Artists Series which the Wilma Theater is sponsoring for the 1953-54 season—is a brilliant virtuoso in his own right, according to Conrad Shelhamer, Wilma Theater manager.

Graduate of the Royal Academy of Music in Hungary and pupil of Zoltan Kodaly, Stephen Kovacs has concertized all over Europe, won the international Franz Liszt competition for pianists and honorary wards from the cities of Vienna and Budapest, Shelhamer said. Kovacs has supplied musical arrangements for many celebrated piano teams and toured for four years with the Four-Piano Ensemble, according to Shelhamer.

Esther Fernandez, a native of Oregon, made her debut at the age of 14 in San Francisco, and

since has won an impressive number of competitions and awards, Shelhamer said. She attended the Juilliard School of Music in New York for five years on scholarships, and studied with Rosina Lhevinne and Nadia Reisenberg. In the summer of 1951, she won a scholarship to Tanglewood, where she studied and then performed at the Berkshire Music Center.

Annette Corot, a scholarship student of Mme. Olga Samaro, obtained most of her musical education in France, where she studied with Isidore Philipp and made her formal debut in the Salle Pleyel in Paris. In this country, she had an impressive success after her first New York appearance in a Town Hall recital, when the New York Times commented especially on her brilliant technique, Shelhamer reported.

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This Clipping From
MONTREAL, CANADA
GAZETTE

APR 28 1953

Musical Group To Appear Here At Ritz May 3

Abraham Ramy Shevelov, 23-year-old concert violinist, is one of three young Israeli artists to be heard for the first time in Canada, under the auspices of the American Fund for Israel Institutions, Sunday evening May 3. The concert, which will take place at the Ritz-Carlton Hotel, also features the composer-pianist Avraham Sternklar, and the star of the Israel Opera Company, Shoshana Shoshan.

Shevelov came to New York in 1949 where he won a scholarship at the Juilliard School of Music and studied with Galamian, considered by many musicians to be the outstanding pedagogue of the generation. Shevelov has participated in chamber-music concerts at Carnegie Hall, Times and Town Halls, and has also appeared as soloist with the Rockaway Symphony Orchestra.

Sternklar made his debut at the age of 19 and shortly thereafter began giving piano recitals throughout Israel and on the radio. He has played with the Israel Philharmonic Orchestra, under the baton of Jascha Horenstein, and with the Israel Broadcasting Symphony Orchestra, which has performed some of his compositions.

The program for this recital will include several staples from the standard repertoire as well as a liberal representation of music by traditional and contemporary composers of Israel. The concert in aid for the AFII is one of the organization's continued efforts to present young Israeli talent in the musical centres of North America.

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Cir. [S 53,183]

This Clipping From
ALLEN TOWN, PA.
CALL-CHRONICLE

MAY 31 1953

Miss Loisann Oakes Receives Music Degree

Miss Loisann Oakes, daughter of Mr. and Mrs. Charles E. Oakes, 2803 Ches. St., was graduated Friday from Juilliard School of Music in New York City, where she majored in voice, studying with the distinguished teacher, Florence Page Knibb. She will continue her studies in the fall.

Before matriculating at Juilliard, Miss Oakes was a pupil of Ernestine Hohl Williams.

Brahms; "Il Lacerato Spirito" from "Simon Boccanegra"; Verdi; "Piergrim's Song." Tchaikowsky; "Through the Silent Night," Rachmaninoff.

Also "Heart of My Heart," Tchaikowsky; "The Old Soldier," Grieg; "The Sally Gardens," Britten; "The Ash Grove," Britten; "I Love Life," Zucca; "Jesus Walked This Lonesome Valley," Dawson; "Let Us Break Bread Together," Lawrence; "Sweet Little Jesus Boy," MacGinsey, and "My Soul's Been Anchored in de Lord," Price.

university, studied on a voice scholarship at the Juilliard School of Music and expects to receive his doctorate from NYU this year.

During World War II he served two years with the Armed Forces in the Pacific theater of war.

Richard A. Probst, of Milford, a University of Bridgeport student, will accompany Mr. Anderson at the piano. The program will include the following selections:

"Thanks Be To Thee," Handel; "Lord God of Abraham" and "It Is Enough," from "Elijah," Mendelssohn; "Aus Meinen Grossen Schmerzen," Franz; "Ich Grolle Nicht," Schumann; "Zueignung," Strauss; "Meine Liebe Ist Grün,"

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FARMINGTON, N. MEX.
TIMES

APR 28 1953

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This Clipping From
SUPERIOR, WIS.
TELEGRAM

APR 29 1953

THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU

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CHAPPAQUA, N.Y.
TRIBUNE
5/1/53

Forstat Directs Symphony

Milton Forstat is the director of the Westchester Symphony orchestra which will give a concert Saturday, May 23, at 8:30 P.M. at Horace Greeley School gymnasium. The program is under the sponsorship of the Parent Teacher Association. Mrs. Stephen Mayer of Lawrence Farms East is chairman.

Milton Forstat, young American conductor, was born in Cleveland, Ohio, in 1910. His family settled in New York City when he was six years of age. His musical education began at the age of 12 with the study of cello, under William Durieux, at the Bronx House Music School.

Since the first day he sat in an orchestra at the school, he was inspired by the desire to conduct, and his musical studies have been devoted to that end. While at the school, he composed, and a composition for four cellos, both of which were performed at the school's concerts.

At the age of 18 he joined the National Orchestral Association for three years. In 1931, he won a Fellowship in cello at the Julliard Graduate School, where his master was the distinguished Felix Salmond. In 1933, he was awarded a Fellowship in conducting at the Julliard under the late Albert Stoessel.

In 1938, he competed successfully and became a member of the New York Philharmonic Symphony Orchestra. He has availed himself of the opportunity to observe the techniques and methods of the world's greatest conductors. During his 20 years of intensive orchestral experience, he has become thoroughly familiar with the vast orchestral repertoire.

He made his conducting debut at the age of 24 with the Detroit Symphony Orchestra in 1944 and was reengaged in 1945. On January 11 and 12, 1946, he conducted the Utah State Symphony Orchestra in two concerts. He conducted a very successful concert of 70 members of the New York Philharmonic Orchestra at the newly established "Pops" Concerts on May 15, 1946 at Carnegie Hall. Upon the death of Louis Green, our Founder and Conductor for 19 years, Mr. Forstat was engaged to conduct the Westchester Symphony Orchestra. His desire is to build and develop the orchestra to a prominent place in the musical and cultural life of Westchester County. This is his eighth season as Musical Director of the Orchestra.



Miss Boots Anderson (Photograph by Josie Biers)

Pianist Boots Anderson's Engagement Ends This Week; Returns In Autumn

Boots Anderson, who has been the featured piano soloist at the Farmington Elk's club each evening since January, will finish her engagement here for the season on Saturday and will go to Miami, Fla., for a week where she will make an appearance on TV.

Miss Anderson will go from Miami to Ruidoso, N. M., for a three months engagement at the Buckaroo Lounge, then spend one month giving concerts in various towns in old Mexico beginning at Chihuahua City and ending at Mexico City before returning here to the Elk's club in October.

The artist came here from Albuquerque where she had made appearances at the Peacock Lounge. She had been a resident of Albuquerque for several years having come there for her health 11 years ago from Chicago. Her beginning musical education was obtained from the Sisters of Loreta, she says, and her first public performance took place when she was 12 years old—the place was the Golden Gate Theater in San Francisco.

Boots has had an interesting life of travel interpersed with periods when she took time out for study. She spent two summers in Cannes, France, as a child. When she was a young woman she attended State Teachers College in Chattanooga, Tenn., for two years but decided she was not interested in teaching, so finished up at Northwestern University for her B. A. degree. She has studied at Julliard School of Music in New York and also studied under the late Albert Stoessel for two summers.

She has appeared on radio and TV on west coast channels and appeared in concert in Alaska, South America, Panama and in many cities in the United States. She has gained international recognition as the only woman who has ever played two solovoxes. She is both an organist and pianist.

Quite a gal, Boots! Farmingtonians and lovers of music in general will be looking forward to her return here in the autumn.



MISS CAROL BRICE

Carol Brice, Contralto, Sings May 3 at College

In 1944 Carol Brice, brilliant young Negro contralto, who will sing here on May 3 at 3 p.m. at Superior State College auditorium, was the first of her race ever to win music's coveted Naumberg Foundation Award, entitling the winner to a debut in New York's Town Hall.

The daughter of a Congregational minister and a school teacher, Carol Brice was born in Indianapolis and grew up in Sedalia, N. C. Both of her parents were associated with the Palmer Memorial Institute, founded and run by her aunt, Dr. Charlotte Hawkins Brown. Palmer, it is believed, is the only finishing school for Negro girls in the United States. Her father served there as chaplain, her mother as a teacher of history.

Music was an intrinsic part of the school life, and little Carol's voice was so extraordinary that the choir took her with them when they went on tour. In Boston they appeared at Symphony Hall; in New York at Town Hall, foreshadowing her triumphant debut there 22 years later.

At Talladega College in Alabama, where she was graduated with a degree in music, she learned of the Julliard Graduate School and its fellowships. Her mother and brother Jonathan, who is now her accompanist, were living in New York then, so she came North to join them in 1939. That fall she accomplished her ambition by winning a Julliard fellowship, which was renewed for five successive years.

Her major orchestra engagements include 10 appearances with Boston Symphony under the direction of Serge Koussevitsky at Boston, New York and Tanglewood; three engagements with the Pittsburgh Symphony under Fritz Reiner; the Kansas City Symphony under Efrem Kurtz; the San Francisco Symphony, Pierre Monteux conducting and many other well known orchestras throughout the country.

In private life, Miss Brice is the wife of Neil Scott, of the public relations firm that bears his name. She is the mother of a five-year-old son, Neil, Jr.

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This Clipping From
BEAVER-ROCHESTER, PA.
TIMES

MAY 1 - 1953

Noted Pianist To Play With Symphony

Joseph Eposito, well-known pianist, will be the guest soloist with the members of the Pittsburgh Symphony Orchestra who will present a concert Monday evening, May 4, in the Rochester High School auditorium.

Mr. Eposito, who has studied music in Italy, Pittsburgh, and the Chicago of Music, received his Master's degree from the Julliard School of Music in New York.

In addition to being vice-president and one of the founders of Music of Mt. Lebanon, he is president of the Music Club of Pittsburgh and vice-president of the Pittsburgh Concert Society. Mr. Eposito has been mentioned in "Who's Who in America," and several of his outstanding pupils have won prizes in music competitions. Others have been presented in their own recitals.

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This Clipping From
KINGSTON, N. Y.
NEWS-LEADER

APR 30 1953

Mendelssohn's Guest Soloist Will be William McGrath

William McGrath, tenor from Medina, New York, will be the guest soloist at the Fiftieth Anniversary concert of the Mendelssohn Club of Kingston on Friday evening, May 1st.

When William McGrath reached high school, he decided that some day he would become a music teacher, and there in his native Medina he began to study several musical instruments.

His all around musical sense soon led him into voice coaching, and for one particular Christmas program, he was coaching the tenor soloist. On the night of the performance, a snowstorm prevented the soloist from appearing and young McGrath had to step in and sing the part himself.

This was the turning point in his plans because his performance revealed such remarkable qualities that his teachers were convinced, and convinced him, that he should concentrate on voice. He then began voice study and performed in many local music festivals, the most important being the Allstate competition which he won while still a high school sophomore.

The following December after he had finished school, William McGrath was engaged by the Buffalo Philharmonic as tenor soloist in the Verdi Requiem. The other soloists for the performance were Rose Bampton, Herta Glaz, and James Pease—quite a company for so young an artist.

This time an unexpected snow-

storm kept him from appearing. He was greatly delayed but arrived just in time for the first tenor solo which he started to sing offstage, and walked onto the stage as he sang. Since that first appearance, he has been a guest with the same orchestra more than thirty times.

In 1946, the year after his orchestral debut with the Buffalo Philharmonic, William McGrath was offered a fellowship to the Juilliard School of Music. The people of Medina were proud of him and furnished him with money which enabled him to accept. They have been rewarded by hearing his voice on the Bell Telephone Hour and the Metropolitan Auditions of the Air, and have requested not that he directly return this grant, but that he present a yearly concert in Medina, the proceeds of which should repay the grant. These concerts have been so popular that the return of the money was soon realized. Even so, McGrath continues to present his annual concert and now the proceeds are used to help other young artists as he has helped six years ago.

Mendelssohn Club is happy to present this brilliant young artist upon the memorable occasion of its 50th season of song.

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This Clipping From
WATERBURY, CONN.
REPUBLICAN

MAY 2 - 1953



EDITH GORDON

Noted Soloists To Appear At Appeal Dinner

Edith Gordon, soprano, and Raymond Smolover, tenor, will be featured stars at the campaign dinner of the Jewish Federated Appeal Sunday evening at the Hotel Elton. Guest speaker will be the Honorable Moshe Rosetti, secretary - general of the Israeli Parliament.

Star of the Menotti opera, "The Medium and the Telephone," Miss Gordon has sung in numerous operettas and musical comedies including: "Bloomer Girl," "The Chocolate Soldier," and "Barber of Seville." She is a winner of the nation - wide music auditions sponsored by the National Jewish Concert Bureau. She was also the recipient of the McGill Scholarship at the Juilliard College of Music.

Raymond Smolover has appeared as guest soloist with the Philadelphia Symphony and the NBC Symphony. Winner of the Tanglewood Music Center Scholarship, he holds graduate degrees of music from Carnegie Tech and Columbia. He appears frequently as a soloist at the Tanglewood Opera Center.

Sponsored by the Jewish Federated Appeal, the dinner marks a high point in the annual campaign for funds on behalf of the needy overseas and in Israel of the United Jewish Appeal, and the more than 30 organizations providing educational, welfare and religious services in the United States and Waterbury which are beneficiaries of the campaign.

Co - chairmen for the dinner are Leon Merson and Joseph Swirsky.

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This Clipping From
SAN RAFAEL, CALIF.
INDEPENDENT-JOURNAL

MAY 4 1953

Musical Program Planned For Mill Valley Triple C Meeting

Mrs. P. A. Stang, president, who is in charge of Wednesday's one o'clock luncheon of triple C of the Mill Valley Community church, has announced that an exceptionally fine musical program has been arranged to follow the luncheon.

The musicians are Mrs. Libera Evans, lyric soprano, and her accompanist, Mrs. Faith France, who will also play a group of piano solos.

Mrs. Evans attended Philadelphia's leading opera training school, the "Academy of Vocal Arts," where she studied under members of the Metropolitan Opera Company. Her subsequent romance with a minister-to-be led her to specialize in oratorio music.

She has appeared professionally at the Bruten Parish church in Williamsburg, Pennsylvania, at the Bryn Mawr Presbyterian church, the Oratorio Choir of Union Theological Seminary in New York City, and in California with the past seasons

joint perances of the San Francisco Theological Seminary and the Marin Chorale.

Mrs. Evans is also an interpretive soloist with the bay area federation of churches' television production, "Faith of our Fathers" over KRON-TV.

Upon completion of her husband's term at the San Francisco Theological seminary in San Anselmo, the Evans will return east.

Mrs. France received her Master's degree in music at the Kansas City Conservatory and went on to study under Madame Samaroff at the Juilliard school of music in New York City. Later she studied under Egon Petri and taught at the Kansas City Conservatory and the San Francisco Theological seminary.

Reservations for the luncheon will be taken through today, by Mrs. Martin Know and Mrs. L. D. Thomas.

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This Clipping From
TROY, OHIO
NEWS

MAY 4 - 1953

Troy Composer To Be Honored At Dayton Production Of Her Opera

Eusebia Simpson Hunkins, native Trojan, will attend the production of her folk opera, *Smoky Mountain*, and be honored as its composer at the Dayton presentation on May 12 at 8:30 p. m.

The pianist-composer's work will be given by the Dayton Music club at the Dayton Art Institute, and co-sponsored by the latter as a membership event. It is being directed by June Buritt Deardorff.

The performance of Mrs. Hunkins' work and her appearance in Dayton will attract much attention in Troy musical circles. Last January the Troy Music club featured her biography and compositions in a program on women composers.

The daughter of Mr. and Mrs. John Simpson, she was widely recognized as a talented pianist during her girlhood days in Troy. After graduation from Troy high school in 1920, she studied with Dayton teachers and was later sponsored for New York study by the late Mrs. H. G. Carnell and the Kettering fund. In 1926 she was granted a fellowship in piano at Juilliard school of music in New York city. There she studied piano with James Friskin, composi-

tion with Rubin Goldmark and conducting with the late Albert Stoessel.

After graduation Eusebia Simpson represented the Juilliard Foundation on the conservatory staff of Cornell college, Mt. Vernon, Iowa, for a year. The following July, in 1931, she became the bride of Maurel Hunkins, also a musician. The couple and their two children now reside at Athens, where Mr. Hunkins is dean of men at Ohio university.

The folk opera, now in rehearsal at Dayton, was started as an Appalachian mountain program in costume in 1947. The next year Mrs. Hunkins added men's voices and some acting parts. When asked to write something for a benefit for Ohio university a year later, she wrote *Smoky Mountain* as a folk opera in nine weeks.

The work employs several innovations—there is no visible conductor and the piano is placed in the midst of the chorus. Orchestra and players of solo instruments are on stage as part of the action.

Dancing in the show includes both round and square "set running" which were popular with early settlers. The opera is also being presented this spring in Honolulu.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

Valentino Marconi, N. Y. debut, April 9 E.—The very talented young pianist displayed his accomplishments to best advantage in Book II of the Brahms-Paganini Variations. Here he generally attained a noteworthy clarity and drive, while indicating a nice feeling for some of the slower variants. A bit of deliberateness and hardness blemished the most difficult measures. Though various finer points in style, structure, phrasing and shading were missing at times from his account of the Beethoven "Waldstein" Sonata, excitement was generated in certain vigorous sections of its opening and closing movements. More melodiousness and color and less weightiness in rhythm and accent were needed in the Chopin Berceuse and E major Scherzo, but Mr. Marconi brought temperament and lyricism to parts of the Chopin C sharp minor Polonaise, op. 26, No. 1. Of the novelties, Dallapiccola's Sonatina Canonica on Paganini Caprices was more like a potpourri than a new, coherent composition; Edmund Haines' Sonatine No. 2, despite influences from French composers like Ravel, had its own craftsmanship, playfulness and sweetness.

E. B.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 3 - 1953

New Broadway Star

Leontyne Price's 'Bess' Caps Her Lucky Year

By HELEN ORMSBEE

Leontyne Price, who has won so much praise for her portrayal of Bess in "Porgy and Bess," played her first part on Broadway only a year ago this month. She was one of those numerous saints in "Four Saints in Three Acts," and the interval since then has been a year of good fortune for her. When the curtain at the Ziegfeld Theater went up on "Porgy and Bess" some weeks ago, Miss Price had been singing her role for many months in Europe.

"Audiences over there were wonderful to us," she said the other day. "They listened even more with their eyes than with their ears. They knew the Gershwin music, and they knew the story, but the Negro dialect of Catfish Row was strange to them. It's not like that on Broadway. When we heard the laughs at little things in the speeches, we were sure we were home again."

"Our first stop in Europe was Vienna, and we weren't prepared for all that enthusiasm. It just burst on us. In Berlin it was the same, only much more. London was a little quieter, but how they kept coming! Instead of four weeks we stayed four months. Paris, though, was the place that overflowed with welcome, and we thought they would never let the curtain come down."

The Good Luck Year

But what about Leontyne Price's year of good luck? How did it happen to her? At the start of it, she was a girl from Laurel, Miss., who had been studying for two seasons and a half at the Juilliard School of Music. She played Mistress Ford in the school's performance of Verdi's "Falstaff."

In the audience that night was Virgil Thompson, and later when he was auditioning candidates for AVA's revival of his "Four Saints," Leontyne was among them. He wanted to hear something by Handel, and she had often sung Handel oratorios in the choir of Wilberforce College in Ohio. She got the part of St. Cecilia, with its high clear notes.

It was mid-April of 1952 when "Four Saints" commenced its two-week engagement. Toward the end of it, Miss Price was asked to go to the office of Blevins Davis and Robert Breen, the producers of "Porgy and Bess."

Study in Europe to Wait

"They talked with me and told me they had seen me in 'Falstaff,' too. After that I sang for them," she recalled. "I wasn't too excited because just then I was planning to go to Europe to study. I'd won two fellowships—the Fulbright and the John Hay Whitney awards—and I wasn't thinking of a stage production. I sang 'Summertime' and other things from 'Porgy.' In two or three days my contract was signed, and I gave up the idea of going abroad on those fellowships—or rather, I postponed it. I'll use the awards later on."

Leontyne Price can tell you the exact date when rehearsals began on the present production, for that was the day she met William Warfield, the distinguished Negro baritone who was

to have the role of Porgy. It was May 5, 1952. She is Mrs. Warfield now, but that is getting ahead of the story.

Behind Miss Price's career there has stood from the start a staunch friend and sponsor. She is Mrs. Alexander Chisholm, of Laurel, Miss. In the girl's early years Mrs. Chisholm, a musician herself and the wife of a banker, saw the child's musical gifts and gave her opportunities to develop them. There were piano lessons. Leontyne always sang, but she never thought of being a professional singer until her junior year in college. Again Mrs. Chisholm came forward.

A Matter of Friendship

"She helped me to go to New York and sing for a jury of the Juilliard School," Miss Price said. "After I sang I was granted a full scholarship. That was one of so many things she has done for me. She says they're a matter of personal friendship, not of race relations. She's known me ever since I was born. My aunt was a maid in her family for forty years, and that started the friendship."

When "Porgy and Bess" opened on Broadway, Mrs. Chisholm was on hand for the occasion. Last summer, while the company toured this country in preparation for Europe, she saw several performances.

"I remembered something when William Warfield came to our first rehearsal last May," Leontyne Price continued. "Two years before that, I'd gone to his recital at Town Hall and I wanted his autograph, but there was such a crowd that I couldn't get near him. He had seemed so famous and far beyond me then."

Courtship and Marriage

The company gave its first performance in Dallas, Tex., on June 9, and the courtship had its frustrations. "By the time we got to Chicago," she remarked, "we'd agreed that I wouldn't have dates with any one else." They were married in New York on Aug. 31, the day before the company flew to Vienna. The cast attended the wedding, and Cab Calloway gave the toast at the reception. The troupe's stay abroad was so much longer than had been expected that Warfield had to come home from London to fulfill his American concert bookings.

"I'm still working with my vocal teacher, Florence Page Kimball, who has taught me ever since I entered Juilliard," said the singer. "I study the classics, contemporary French songs, operatic roles. Aida is my favorite role, and some day I'd like to do grand opera. My husband and I plan to give concerts together, but that won't be till I've worked and studied more. He is ahead of me as an artist and I must catch up."



Leontyne Price, who plays Bess in the new production of "Porgy and Bess," at the Ziegfeld.

THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU

220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860.

RIVERHEAD, N. Y.
NEWS
5/7/53

Quinn To Speak On Israel

The Eastern Long Island Chapter of Hadassah is proud to present William Quinn, director of the New York State Department of Labor, in an interesting and inspiring talk to be held on Sunday evening, May 17, 8 p. m., at the Georgian Room of the Hotel Henry Perkins.

In June, 1952, Mr. Quinn made a 7 week tour of the world, sponsored by the American-Christian Palestine Commission. This trip will be described and interpreted by Mr. Quinn in an informal talk and will be illustrated by numerous color slides. A musical interlude has also been proposed to follow the guest speaker on the program. Two accomplished musicians, well-known in this area, and both graduates of the Juilliard School of Music will perform. Carol Bernstein Jurgielewicz, soprano, and

Joan Rothman Brill pianist will be on hand to round out the gala evening.

All proceeds for the evening will go to the Youth Aliyah division of Hadassah, dedicated to the care of orphaned and immigrant children. For those who are interested in having dinner prior to the program, dinner parties are being arranged; for reservation call RI 8-3080 and ask for Mattie. For tickets call RI 8-3828.

Mrs. Sarah Goldstein, hostess for the evening and Youth Aliyah chairman and the entire Eastern Long Island Chapter of Hadassah takes pleasure in cordially inviting their Christian neighbors to attend this presentation and hear William Quinn, lecturer and traveler discuss, "A Gentle Views Israel."

THE ORIGINAL
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SPRING VALLEY, N. Y.
LEADER
5/7/53

55-Voice Youth Chorus at Monsey Church Tonight

Rockland County music lovers will be in for a treat this Thursday night, May 7, at 8 o'clock. At that time, the Monsey Christian Reformed Church will be the scene of a concert by the Eastern Academy Chorus, of Paterson, N. J.

This chorus is composed of fifty-five youthful singers, all students at Eastern Academy, a Christian high school in Paterson. Numerous winter and spring appearances of the group have helped develop their musical abilities to an outstanding degree. These talents will be exhibited in a unique array of sacred musical selections, including those for full chorus, small groups, and vocal solos.

Director of the chorus is Professor Wilbur S. De Vries, veteran of twenty-five years' experience as organist, choral conductor, and teacher of music. Professor De Vries holds bachelor's and master's degrees from Juilliard School of Music, famed musical institution in New York City.

The concert will be open to the public without admission charge. Parents interested in training their children musically will be particularly interested in this program.

Sponsors of this third appearance of the Eastern Academy Chorus at Monsey in recent years will be the newly-formed Rockland County Christian School Society, an organization presently engaged in laying plans for opening of a Christian day school in this area. Information about this Society's plans will be available at the concert. A free-will offering will be received.

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Cir. (D 25,858)

WESTFIELD, N.J.
LEADER
5/7/53

Musical Society Presents Concert

FANWOOD—The Fanwood Musical Society will present its annual scholarship concert May 16 in the parish house of the All Saints Episcopal Church, Park avenue, Scotch Plains.

Proceeds are presented to a young musician who has applied for the fund and has given a performance at a meeting during the season. He is selected by the scholarship committee for seriousness and general musicianship. The first award was presented to Louis-Cyrille Martin, pianist, who is currently studying in Paris.

This year's concert will include Grace Nocero, violinist, winner of the 1952 award. Miss Nocero has been attending classes at the Juilliard School of Music in New York. Another young performer will be Elizabeth Ann Marshall, pianist of South Orange. Miss Marshall is a pupil at the French School of Music in Plainfield.

The Little Orchestra, which proved very popular to last year's audience will be programmed again this year under the direction of Miss Loraine Conover.

Friedel Graef of Westfield, soprano, will sing two groups of songs. The second vocalist appearing is Wilbur Viebrock, tenor soloist of the Crescent Avenue Presbyterian Church, Plainfield.

The president of the society advises that tickets are available from club members or may be purchased at the door.

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

MAY 8 - 1953

Lyric Soprano In Homecoming Recital Here Under Kiwanis Club Sponsorship

Miss Georgette Crochiere, lyric soprano, will present her second song recital, Sunday afternoon, May 17, at 3 in the Chicopee High School auditorium, under the sponsorship of the Chicopee Kiwanis Club.

Miss Crochiere, who was featured in many minstrel presentations while attending Chicopee High School, is a graduate of the Juilliard School of Music in New York, in 1951, where she received a four-year scholarship. She is currently enrolled in the opera department of the Julius Hartt College of Music, in Hartford, Conn., where she is studying with Lewis Polansky, head of the voice department. She is also receiving dramatic training from Dr. Elmer Nagy, director of the school's opera department and director of the Colorado Opera Co., and assistant director of the City Center Opera Department of New York City.

She attended Tanglewood for one season and last season was a member of the Cape Cod Summer Circus. Miss Crochiere has played the leading role of "Lady MacBeth" in Macbeth and the role of "Mary" in the "Devil and Daniel Webster" given by the Hartt



Miss Georgette Crochiere

Opera Co. The latter opera will be produced at Sturbridge during the summer and Miss Crochiere will be understudy for a Metropolitan Opera star who has the leading role.

Tickets for the recital may be obtained from J. G. Heidner & Son, Inc., Holyoke; Ripel Hardware Co., Williamsett; Hastings Stationery Store, Chicopee, or from Kiwanians.

Miss Crochiere is a daughter of Mr. and Mrs. O. L. Crochiere of 529 Chicopee St.

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This Clipping From
HAZLETON, PA.
PLAIN SPEAKER

MAY 7 - 1953

Broadway Stars Here Tomorrow

Hazleton Mental Health authorities announced today that outstanding Broadway actors will fill the roles in "My Name Is Legion." This play will be presented in the Grebey Memorial Junior High School, North Vine Street, Friday at 8:30 p. m.

The play is a dramatization based on "A Mind That Found Itself" which is an autobiography by Clifford Beers and was adapted to the stage by Norris Stirling and Nina Ridenour. It is a production on American Theatre Wing Community Plays and is under the direction of Vera Allen.

The cast includes, Robert Fitzsimmons who played in "Abe Lincoln in Illinois"; Len Wayland star of "Street Car Named Desire"; Edward Harvey, who has been with touring companies in "John Loves Mary"; Henry Clarke a star in "Oklahoma" and a winner of the Juilliard Fellowship; Frank Schofield, CBS announcer and who

starred as a young reporter in "Born Yesterday".

Earl Dawson will be here as stage manager and announcer and will present the cast.

Louis G. Feldmann, district attorney of Luzerne County and President of Hazleton Mental Health, Inc. will present a few brief remarks on the play and the Mental Health Movement. Mental Health Week is being observed this week.

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This Clipping From
STROUDSBURG, PA.
RECORD

MAY 6 - 1953

Orchestra Postpones Concert Date

A concert by The Little Orchestra Society of Monroe County, originally scheduled for next week, has been postponed to May 22.

Raymond Marsh, Bartonsville, artist-student at Juilliard School of Music in New York, will be soloist for the concert. Conductor of the Little Orchestra Society is Thomas H. Knepp.

Concert will be held in Stroudsburg High School auditorium beginning at 8 p. m. Friday, May 22.

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This Clipping From
OSSINING, N. Y.
CITIZEN-REGISTER

MAY 5 - 1953



HARVEY SPEVAK
Appointed Organist

Harvey Spevak Trinity Organist

Harvey Spevak of Livingston, N. J., has been appointed organist and choir director of Trinity Church.

Mr. Spevak, who was born in Livingston attended school there and was graduated from the Caldwell, N. J. High School. He is attending Juilliard School of Music in New York and is majoring in organ, under Vernon de Tar, organist of the Church of the Ascension, New York. Mr. Spevak has been organist and choir director for St. Peter's Church, Livingston, N. J.

In addition to playing the organ for services and directing the Senior and Junior Choirs of Trinity Church, Mr. Spevak will also give piano lessons, specializing in beginners.

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SMITHTOWN BRANCH,
N.Y.
STAR
5/6/53

Mariners Spotlight Waldorf Luncheon Of Hadassah Unit

Top Quartet Will Feature Mid-Island Division's Annual Donor Luncheon

The Mariners, outstanding singing quartet in radio, concert, and TV, will feature the Fifth Annual Donor Luncheon of the Mid-Island Division of Hadassah on Tuesday, May 26 at the Waldorf-Astoria.

Taking their name from first having met at the Manhattan Beach Coast Guard Station, The Mariners made their TV debut with Fred Allen on Dec. 22, 1945, the day after being mustered out of the service. Jim Lewis hails from Alabama, attended Talledega College, and sang in Bill Robinson's "Hot Mikado," besides performing in supper clubs such as Ruban Bleu and Cafe Society. Tom Lockhart of California, is a graduate of Pasadena Jr. College and the University of Calif. Nat Dickerson was born in Georgia, raised in Philadelphia, featured with the Jubilee Singers at Fisk University, and attended Juilliard School of Music. He has appeared in "Porgy and Bess" and "Finian's Rainbow." Marty Karl from Stanberry, Mo., in the Ozarks, sang leading roles with the American Opera Co. in Chicago.

Guest speaker at the Hadassah luncheon will be Hugh MacDonald, American newspaperman and author, who spent two years with U.S. military forces in Europe and North Africa and was severely injured in action. A graduate of Stanford University, he also studied at Harvard Law School and the University of Munich. A sense of justice prompted him to join the Haganah to aid Israel in her struggle for independence. MacDonald is a keen student of the Middle-East, and has campaigned for Israel on radio, TV, and the lecture platform throughout the United States. Mrs. Harold Friedman of Babylon will sing the National Anthem, with Mrs. Rudi Wetzel of Babylon as piano accompanist.

Officers for the luncheon are: Mrs. Sol Stein of Hempstead, chairman; Mrs. Lester Goldstein of East Islip, Journal; Mrs. Alex Hochheiser of Babylon, program and Suffolk publicity; Mrs. Raymond Goldstein of Eastport, treasurer; Mrs. Daniel Levy of Bay Shore, arrangements; Mrs. Harry Sweet of Patchogue, co-chairman of arrangements; Dorothy Hollander of Hempstead, corresponding secretary; Mrs. Paul Fischel of Oceanside, recording secretary; and Mrs. Samuel Decker of Mineola, Nassau publicity.

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This Clipping From
VARIETY
NEW YORK, N. Y.

MAY 6 - 1953

M-G-M Pacts Dixie Group From Juilliard

The Sperle Karas orch, a new jazz group, has been pacted by M-G-M Records. Diskery will kick the group off on wax with the release of four sides sometime next month.

All the members of the Karas orch, a 10-man outfit, are students at the Juilliard School of Music, N. Y. Orch is being handled by Patricia Music.



220 West 19th St., New York 11, N. Y.
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KATONAH, N.Y.
RECORD
5/7/53

KHS Band Concert To Offer Varied Program May 15

The 18th Annual Band Concert of the Katonah High School Band will be presented on Friday evening, May 15th, at 8:15 p.m. in the school auditorium. The band has scheduled an ambitious and varied program, including the March from Tschalkowsky's Sixth Symphony; Adagio Cantabile from Beethoven's Pathétique Sonata; Jesu, Joy of Man's Desiring, by Bach; Georges Enesco's Roumanian Rhapsody; and Prelude in G Minor by Rachmaninoff.

Other selections are Si. Trocadero, which combines fast-moving, Latin-American rhythms with the exciting harmony of the American dance band; and Clare Grundman's Westchester Overture. Mr. Grundman, a resident of South Salem, is one of this country's outstanding composers for band.

Tucky Finch will play a solo, Trumpeter's Lullaby, by Leroy Anderson. Joanne Stone, Nancy Orban and Chris Kreszy will be featured in Bright Eyes, a trumpet trio, in the modern idiom, with band background.

Guest soloist will be Bertrice Stoeck, outstanding young violinist. Miss Stoeck, who has been concertizing since the age of seven, received her training from some of the greatest violin pedagogues and was a student at the Juilliard School of Music. She has played on stations WQXR, WNBC and WOR, and was a winner on the Arthur Godfrey Talent Scout Show. She is the daughter of Sam Stoeck, well-known violin maker, and owner of the Kisco Music Center. Miss Stoeck will be accompanied at the piano by Ruth Lobbin, a graduate of the Cincinnati Conservatory and one of the leading piano teachers in this area.

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This Clipping From
LONGMONT, COLO.
TIMES-SUNDAY

MAY 8 - 1953

Monas Harlan Concert to Be Held May 14

Monas Harlan, described by critics as a "dramatic tenor whose voice is of wide range and unusual richness," will present a concert under the sponsorship of Wednesday Music Club, at Longmont high school auditorium, Thursday, May 14, at 8 p. m. Harlan, whose wife is the niece of Mrs. F. W. Grace of 1007 Third Avenue, Longmont, will be in this city while en route to his home in Los Angeles after a concert and auditions in New York City.

A graduate of Westminster College and Conservatory of Music in New Wilmington, Pennsylvania, the musician also attended Juilliard Graduate School of Music in New York City on a three-year fellowship, awarded on basis of nation-wide competition.

He received his master's degree in voice from the University of Southern California, and served four years as commissioned officer in the corps of engineers during World War II.

Harlan has been soloist with the New York Oratorio Society, Carmel Bach festival and Southern California Oratorio Society, as well as taking part in many other oratorio performances.

At the present time he is tenor soloist of the First Presbyterian church of Hollywood and Wilshire Boulevard temple of Los Angeles, and formerly of the Dutch Reformed church of Brooklyn.

He has been soloist with various orchestras including the Los Angeles Philharmonic, San Francisco symphony, Bakersfield symphony and Highland Park symphony.

His opera appearances include "Falstaff" with the St. Louis Opera company, and he took part in other operas including "Magic Flute," "La Bohème," "Faust," "Ariadne auf Naxos" and "Volpone," which had its world premiere in Los Angeles. He has sung in "The Mikado" and "Pirates of Penzance," and appeared in concert and recital on East and West coasts.

Harlan also has been featured soloist on national and international broadcasts.

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This Clipping From
GARDNER, MASS.
NEWS

MAY 8 - 1953

CLUB TO HEAR MUSIC CRITIC

Gardner College Women
Plan Meeting Monday —
Raymond Morin Guest

The Gardner College Club will conclude its current program on "Modern World Trends" by presenting Raymond Morin, Worcester music critic, pianist and commentator, at the clubs' May meeting Monday night.

Mr. Morin will speak on "Contemporary Music" at the meeting to be held at 8 p.m. in the home of Miss Esther Garbose, 164 Lawrence Street.

Mr. Morin, well-known to many Gardner residents through his radio and concert work, is active in many musical fields. He has presented more than 1000 radio broadcasts as a pianist from various radio stations.

A faculty member of Becker Junior College for the past nine years, Mr. Morin is director of the Becker College Concert Series. He is the founder of the Worcester County Young Artists Recitals.

In the field of writing, Mr. Morin has been music critic since 1940 and is a feature writer for the New York Herald Tribune, Etude Music Magazine, Musical America, Musical Digest, Philadelphia Forum Magazine and other music magazines.

Mr. Morin is the author of "Worcester Music Festival: Its Background and History" published in 1946 and "William Billings: America's Musical Pioneer" printed in 1941.

Mr. Morin has presented concerts throughout the East, Middle West and Southern Canada. He has had special music courses at New England Conservatory and Juilliard School of Music. Mr. Morin, who was born in Pittsburg, received his Bachelor of Music Degree from the University of Michigan and did graduate work in Paris, France.

During the business meeting, there will be a report from the Scholarship committee, Miss Rachel Brooks, Miss Muriel Sutherland and Mrs. Thomas P. Kelly.

Hostesses for the evening will be Miss Cora Leamy, Mrs. C. Henry Hartshorn, Jr., Mrs. George LeBlanc, Miss Marian Viets, Mrs. Ernest Kendall, Miss Eva Steward, Miss JoAnn Rutherford and Mrs. Joseph Tenney.

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This Clipping From
BILLBOARD
CINCINNATI, OHIO

MAY 9 - 1953

2d Composer Contest Set By Haverlin

NEW YORK, May 2. — Carl Haverlin, president of Broadcast Music, Inc., this week launched the second annual Student Composers Radio Awards. The contest this year will also be open to fledgling composers in Canada. First prize will be worth \$2,000, with nine additional awards, totaling \$7,500 in all, earmarked for distribution to winners. All prizes go to finance additional study.

The competition is sponsored by radio broadcasters, and BMI here and in Canada. Judges include William Schuman, president of the Juilliard School of Music; Earl V. Moore, of the University of Michigan; and Henry Cowell, president of the American Composers' Alliance.



220 West 19th St., New York 11, N. Y.
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MILLERTON, N.Y.
NEWS
5/14/53

MISS DAHLBORG TO SOLO AT REGIONAL ON JUNE 7

Romona Dahlborg, who is rapidly attaining national fame as a flutist via television and metropolitan concert appearances, has been signed as soloist with the Community Choral Club, William J. Meder conductor, for the program to be given on the evening of Sunday, June 7, at the new auditorium, Regional High School, Falls Village, Conn. Accompanied by Miss Evelyn Dann at the piano, Miss Dahlborg will play two groups of compositions by Handel, Kennar, Bach, Poldini, and Saent Saens.

Miss Dahlborg, daughter of Mrs. Doris Dahlborg of Lakeville is already well and favorably known to the music lovers of this region, as she has played in local concerts since she was a child. Now boasting a Master's degree from the famous Juilliard School of Music, New York City, where in spite of her youth, she was a member of the faculty during the past year, she will tour next season with the Becker Ensemble under the management of Columbia Artists.

COXSACKIE, N.Y.
UNION
5/8/53

Players and Pipers . . .

by John and Betty Bagley

Members of the Eastern New York Chapter of the American Guild of Organists will be guests and participants in a special service of music at St. Luke's Episcopal Church in Catskill on May 19 at 4:30 p. m. The public is cordially invited to share in the program, which is designed to emphasize the spiritual values of good music.

The program will include: "Puer Natus Est," Improvisation on Gregorian Theme No. 1, Everett Titcomb, played by Miss Winifred A. Wagner, Organist, First Church of Christ Scientist, Schenectady. "O Man Bewail Thy Grievous Sin," Bach, played by Charles Brand, Organist, Immanuel Lutheran Church, Schenectady.

"The Bells of Ste. Anne de Beaupre," Alexander Russell, played by Allan Chamberlain, Organist, First Methodist Church, East Greenbush.

"Fest-Spiele," Dr. W. Volkmann, played by Frederick W. Kalohn, Organist, First Lutheran Church, Albany, and Dean of the Eastern N. Y. Chapter.

Also two anthems by the church choir: "Rise Up O Men of God" by Robert B. Reed, and "Now Let Every Tongue Adore Thee" by Nicolai Bach.

The Rev. Walter R. Strickland, Rector of St. Luke's Church, who has planned the program, will be assisted in the service by the Rev. Oliver Carberry, Rector of St. Paul's Church of Albany.

Having more than ten thousand members and a history going back 57 years, the American Guild of Organists is dedicated to the elevation of the status of church organists. The organization tries to increase the appreciation of the responsibilities of its members, to raise their standards of efficiency, and to instill in their hearts a spirit of consecration to God.

Joyce Flissler, violinist, who will be guest artist with the Treble Choralliers when they give their third spring concert in Catskill on May 14th, won acclaim for her brilliant playing in Town Hall, New York last season. A violinist since the age of eight, Miss Flissler won scholarships at the Mannes School of Music and the Juilliard School of Music and, by reaching the finals in the New York City-wide auditions, she won the chance to play with the City Symphony Orchestra under the direction of Leopold Stokowski.

Other awards came her way in rapid succession, including the Loeb Memorial Prize, the Young People's Philharmonic Auditions, and the Walter W. Naumburg Foundation Award, which granted her the Town Hall debut, for which she was acclaimed.

Although still young, Miss Flissler has given many concerts as soloist and with symphony orchestras. Catskill is fortunate to have the opportunity of hearing her in the interesting program she has scheduled for her concert here, which includes: Brahms' "Sonata in D Minor"; "Migun" by Bloch; "Beau Soir" by Debussy; "Polka" by Paganini; "Midnight Bells" by Kreisler and "Moto Perpetuum" by Novacek.

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This Clipping From
NEW YORK, N. Y.
POST (Bx-Home Ed.)

MAY 10 1953

IT HAPPENED IN THE BRONX

The Army Put This Bronx GI In a Happy Spot

By PETER J. McELROY

Army classification officers often have some difficulty in assigning recruits to service jobs utilizing the rookies' civilian talents.

But it seemed they were stumped, for sure, when Martin Canin of the Bronx enlisted in 1951.

Canin, 23, now a corporal had begun a brilliant career in music. A graduate of the Juilliard School of Music, the young pianist had given concerts throughout the east. His performance of a Brahms concerto in New York in 1949 won critics' approval. Virgil Thomson wrote

of Canin: "He is an artist of impeccable technique and tone."

When the Army officers had to find a spot for Canin in the vast military organization, they found a simple answer—they made him a disk jockey.

Canin considers himself the most fortunate soldier in the Army today. He was assigned to the Music Festival City of Salzburg, Austria, where he helps GI's get hep to the classics with his record show "Classics By Requests," on the Blue Danube network of the Army Radio in Europe.

Canin wrote to his parents, Mr. and Mrs. Monroe Canin, 1006

Gerard Av., that many soldiers stationed there have fallen under the spell of the music center of Europe.

"We have more requests for Mozart's music than any other composer," Canin wrote.

A musician's dream has come true for Canin. He is continuing his studies in the Mozarteum, the music conservatory overlooking the famed Alzbach River. Canin is developing his piano technique with Prof. Paul Shilhawsky and he is only one of hundreds of GI's who are combining military duties with off-duty study at the conservatory.

Canin has also been giving re-

citals at the Mozarteum for capacity Austro-American audiences.

His recitals have been favorably reviewed by Salzburg critics. Canin expects to continue his public performances upon completion of his three-year enlistment and looks forward to a future tour of Europe.

The Bronx corporal said he hoped to attend the Salzburg Music Festival this summer.

"The most amazing thing," Canin wrote his parents, "is that Special Services sends us hundreds of be-bop records... we are all very happy with our Beethoven, Chopin and Grieg."



CPL. MARTIN CANIN

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This Clipping From
WILLIMANTIC, CONN.
CHRONICLE

MAY 11 1953

Third and Final In Concert Series Wednesday Night

Frances Bible, leading mezzo-soprano of the New York City Center Opera Company, will present the third and final recital in the community concert series at Shafer Auditorium on Wednesday evening of this week.

Born in Sackett Harbor, N. Y., Miss Bible began to study voice in her home town. She continued her musical studies at the Juilliard



FRANCES BIBLE

School of Music in New York City, graduating with the highest rating and winning a five-year fellowship to the graduate school. After four summers with the Chautauqua Opera Company, Miss Bible made an auspicious debut with the City Center Opera Company during the 1948 season. Miss Bible has gone on to become the stellar mezzo-soprano of the company. Her performances, in Aida, Carmen and Salome have been highly praised for the insight of her interpretations as well as the lovely quality of her voice.

Last month, the City Center received Rossini's opera, "La Cenerentola," a work that has not been played in many years because of the extraordinary demands of the Cinderella part played by a mezzo-soprano voice. Miss Bible was as-

signed the role and received virtually rave reviews for her superb vocalism. More recently Miss Bible has made several TV appearances in operatic roles. She was selected to create the Octavian role in "Der Rosenkavalier" and proved her right to stardom in a new medium.

Local music lovers will have the opportunity to hear this excellent artist, recognized as one of the country's leading singers, at the very height of her career. The performance begins at eight o'clock.

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SOMERSET, KY
COMMONWEALTH
5/13/53

Mrs. Schumacher's Musical Program

Burnside Woman's Club Observes National Music Week

At an open meeting of the Burnside Woman's Club at the Masonic Hall, Friday, Mrs. Albert Schumacher, of Berea, an accomplished pianist and instructor of music, gave a musical program, primarily of American composers, but including Chopin's "Polonaise," Rachmaninoff's "Prelude in G Minor," and Sinding's "Rustle of Spring." Mrs. Schumacher played MacDowell's "Hungarian," "Witches' Dance," "To a Wild Rose," "To a Water Lily," Nathaniel Dett's "Juba," T. Liebenow's "Indian Lodge," and a modernized version of "Flight of the Bumble Bee" called "Bumble Boogie."

Mrs. Schumacher presented one of her pupils, 11-year-old Jenny Whitaker, of Berea, who sang "I Can Sing You a Song of Springtime," "Indian Love Call," "I Believe" and "Wild Horses."

The program was in observance of National Music Week and was under the direction of the Music and Fine Arts Committee, Mrs. Joe Dickerson, Chairman. Mrs. Schumacher was introduced by her daughter, Mrs. Dickerson.

Mrs. Schumacher began her musical career at an early age, having directed a choir in her home town, Caledonia, Minn., before she was 15 years of age. She studied music at Oberlin Conservatory, Oberlin, Ohio, and in New York with Augusta Cattlow and Madame Ella A. Toedt, of Juilliard School of Music.

Following Mrs. Schumacher's and Miss Whitaker's recital, refreshments were served by the hostesses, Mrs. C. R. Cox, Mrs. Wm. Coomer, Mrs. Stanley Wainscott, Mrs. J. A.

Mitchell and Mrs. Robert Wise, then, at the request of several club members, Mrs. Dickerson sang, "Indian Love Call," "Make Believe," "Will you Remember?" and "Summertime." She was accompanied by Mrs. Schumacher.

Mr. Albert Schumacher was a guest of the club. Other out of town guests were Miss Marjorie Knauer, of Somerset, and Mrs. Dery, of Detroit.

Mrs. A. J. York, president of the Burnside Woman's Club, and Mrs. Edgar Garland were elected delegates to the Kentucky Federation of Women's Clubs Convention to be held in Louisville May 12 to 15th. Mrs. Fred Smith and Mrs. I. C. Jolly were elected alternates to the convention.

The next meeting of the club will be held at the home of Mrs. J. Hober Lewis.

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This Clipping From
WESTERLY, R. I.
SUN

MAY 11 1953

Louise Castagna to Be Guest Soloist at Richmond Concert

Miss Louise Castagna, recent winner of the Arthur Godfrey talent show, will be guest soloist with the Richmond Choral Group May 23 at 8 o'clock at a concert at the Richmond School auditorium in Wyoming.

The affair is being sponsored by the Charho Lions Club of Charlestown, Richmond and Hopkinton, and only a limited number of tickets are on sale. Miss Castagna will be accompanied by Harry Lawton, who will direct the choral group.

Miss Castagna, a graduate of the Juilliard School of Music in New York, has made several television appearances in New York, and her debut before a nation wide audience on the Arthur Godfrey Show,

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This Clipping From
BILLBOARD
CINCINNATI, OHIO

MAY 9 - 1953

M-G-M Inks Juilliard Student Jazz Combo

NEW YORK, May 2.—M-G-M Records has signed a new jazz combo led by 22-year-old Sperie Karas, third-year student at the Juilliard School of Music, and composed of Sperie and 11 other Juilliard students. The combo uses strings, woodwinds and rhythm section and has appeared professionally only once.

The diskery will soon release four sides by the group, all standards. Arranger for the combo is Eliot Glenn. Karas has played drums for the New York Philharmonic and the Radio City Music Hall Symphony Orchestra.

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This Clipping From
WILMINGTON, N. C.
NEWS

MAY 15 1953

Carlyle, Ronald Hodges To Give Two-Piano Concert This Evening

The story of the piano artists being presented in Wilmington tonight is a local one.

Carlyle Seymour Hodges, wife of Ronald Hodges, is a local girl, daughter of Mr. and Mrs. J. Carl Seymour.

The Seymour home on Columbia Avenue was a musical one, with daughter practicing her scales, mother guiding at the bench, sister Louise critically listening and father lending his natural ear to the results.

Carlyle Seymour's ascension on into the outstanding musical ranks was backed by concerts at local churches and clubs and with Wilmington's own New Hanover High School Glee Club.

Climax of the local girl's studies was the winning of a scholarship to Rollins College in Winter Park, Fla. after winning in the auditions sponsored by the local chapter of the National Guild of Piano Teachers.

Receiving a Bachelor of Music Degree from the Florida College, Miss Seymour went to New York to get her teacher's degree from the Columbia Teacher's College.

And there, the local story ends for a while. At Columbia one of her classmates was Ronald Hodges, who also began his musical studies under his mother.

From Upper Montclair, New Jersey, Ronald Hodges had come to Columbia after doing studying and post graduate work at Juilliard School of Music.

Carlyle Seymour became Mrs. Ronald Hodges in November of 1951.

But the story doesn't end; it just begins.

Carlyle and Ronald Hodges are both solo artists. They made their duo-team debut at an army concert at Fort Monmouth, N. J.

Carlyle prefers to stick to her teaching now. "Ronald is the artist in the family."

They plan more concerts as a team, though, and have just been offered by the Steinway Company the use of two of their finest pianos for practice, making easy one of the big problems in two-piano work.

Ronald is still studying with Edwin Hughes, noted teacher, between his concerts. The work of the artist is never done.

After a year of study in Paris, he chose to specialize in French works, choosing one of the most difficult — Ravel.

Reviewers Say
About his all-Ravel concert recently presented in Washington, D. C. were the following quotations:

"His performance was marked by assurance and a fine sense of style. Hodges played with fidelity to the spirit as well as the letter of the composer," from the Times-Herald in Washington.

The Evening Star had this to say: "The young pianist was fully justified in undertaking the challenge of the extraordinary demands Ravel placed on virtuosity. His technique has all the freedom and security necessary to make the music flowing and intelligible."

A concert, a musicale, a solo, a duet, or a lesson — Hodges and Hodges will render it.

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Cir. [D 17,365] [S 25,198]

This Clipping From
BUTTE, MONT.
STANDARD
MAY 16 1953

Music Camp Will Be Sponsored for High School Students

MISSOULA—For the fifth year, Montana State University and its School of Music will sponsor a Music Camp for high school students during the 1953 summer college.

This year's camp will run two weeks, from July 26 to Aug. 7, and will be the first major event to take place in the university's new School of Music building, which will be dedicated next week. Luther A. Richman, dean of music, said that as in the past, additional staff members will be brought in to assist in the two weeks of music the camp band. He is supervisor study.

Merrill B. Van Pelt will direct of instrumental music of the Cincinnati Public Schools and is on the faculty of the Cincinnati Conservatory of Music.

Max Noah, head of the music department of Georgia State College for Women, will conduct the camp chorus. He has been the director of many college choirs, including Guilford College A Cappella Choir in North Carolina, and the Greensboro, N. C., male chorus.

Eugene Andrie, who will conduct the camp orchestra, is an MSU music faculty member and conductor of the University Symphony Orchestra. Before coming to MSU, he was with the Grand Rapids and Kalamazoo Symphonies as first violinist and was musical director of the Western Michigan Youth Symphony.

Another faculty member, J. George Hummel, will direct the piano ensemble. He formerly directed an Air Force band, studied in New York city and was graduated from the Juilliard School of Music.

In addition to playing in the musical groups, campers will have the opportunity to take elective courses in basic musicianship, music appreciation, radio techniques, conducting and arranging, and social and folk dancing, according to Justin Gray, music school faculty member and camp director.

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Cir. [D 10,122]

This Clipping From
TORRINGTON, CONN.
REGISTER

MAY 14 1953

Salisbury-Lakeville Miss Dahlborg To Appear In Concert

SALISBURY - LAKEVILLE — Romana Dahlborg, who is rapidly attaining national fame as a flutist via television and Metropolitan concert appearances, has been signed as soloist with the Community Choral Club, William J. Meder, conductor, for the program to be given June 7 at the new auditorium at Regional High School, Falls Village.

Accompanied by Miss Evelyn Dann at the piano, Miss Dahlborg will play two groups of compositions by Handel, Kernan, Bach, Poldini, and Saent Saens. Miss Dahlborg, the petite blond daughter of Mrs. Doris Dahlborg of Lakeville, is already well and favorably known to the music lovers of this region, as she has played in local concerts since she was a child. Now boasting a master's degree from the famous Juilliard School of Music, New York City, where in spite of her youth she was a member of the faculty during the past year, she will tour next season with the Becker Ensemble, under the management of Columbia Artists.

Miss Dahlborg's talent was discovered in her native city of New Haven by a pupil of the well-known composer, Paul Hindemith. From then on her progress was rapid. She won scholarship after scholarship from Juilliard, the National Music Camp at Interlachen, Mich., and the Berkshire Music Center, Tanglewood, Mass. She played in orchestras under Koussevitzky in New York, Tanglewood, New Haven, and with ensembles appearing at Carnegie Hall, Town Hall, New York, as well as in the Library of Congress and on Robert Montgomery's nationally acclaimed television program.

"I feel our community is very fortunate in being able to secure Miss Dahlborg for our concert on June 7," said Mr. Meder. "I suspect that it won't be many years until it may be impossible to book her for any but big-time appearances. She has a genuine affinity for her instrument. Her tone is not only big and clear but sweet. Her musicianship is remarkable and she has beauty, charm, poise, and a platform manner so winning that many artists twice her age might well envy it." A big turnout is expected for the concert from towns throughout the region, and Mr. Meder urges that tickets be obtained early.

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Cir. [D 68,741]

This Clipping From
NEW YORK, N. Y.
POST (Bx.-Home Ed.)

MAY 17 1953

Federation Choral Concert

The Federation Choral of New York will give its annual spring concert June 3 in Town Hall. Donald Comrie, a graduate of the Juilliard School of Music will conduct, and the Adelphi Concert Ensemble will be the guest artists. The choral, which has many Bronx members, was founded in 1938 by Mrs. Kate Fowler Chase.

CHAPPAQUA, N.Y. TRIBUNE MAY 15/53

Westchester Group Plays Here May 23

The Horace Greeley School Symposium on Saturday, May 23, will be the scene of a concert program by the Westchester Symphony orchestra, led by Milton Forst, Mrs. Stephen Mayer of Lawrence Farms East is chairman of the program which is under the auspices of the PTA music committee.

The Westchester Symphony orchestra, which was founded by the late Louis Green in 1926, had a nucleus of six members. The membership has built up to where it now has over 75 playing members. Members of the 1952 orchestra included three from Chappaqua. They are Mrs. Lillian Haskins, Richard Blaz, and Melvin Cross.

More than 20 members of this all - Westchester County group have graduated into professional ranks.

The orchestra is composed of musicians who are amateurs because they play as a hobby rather than for pay. Their every-day roles vary from lawyers, brokers, doctors, dentists, business executives, secretaries, housewives, teachers, college professors and high school musicians.

Milton Forst, the director is beginning his eighth season at the helm of the orchestra. His wish is to make this orchestra the outstanding group of its kind in the country. He is also anxious to have people of the county know and enjoy this orchestra and to this end the orchestra has played in many county areas. Membership is from more than 20 county areas.

Since the first day he sat in an orchestra at the school, Mr. Forst was inspired by the desire to conduct, and his musical studies have been devoted to that end.

At the age of eighteen he joined the National Orchestral Association for three years. In 1931, he won a Fellowship in cello at the Juilliard Graduate School, where his master was the distinguished Felix Salmond. In 1934, he was awarded a Fellowship in conducting at the Juilliard, under the late Albert Strossel.

In 1935, he completed successfully and became a member of the New York Philharmonic Symphony Orchestra. He has availed himself of the opportunity to observe the techniques and methods of the world's greatest conductors. During his 20 years of intensive orchestral experience he has become thoroughly familiar with the vast orchestral repertoire.

He made his conducting debut at the age of 34 with the Detroit Symphony Orchestra in 1944 and was reengaged in 1948. On January 11 and 12, 1946, he conducted the Utah State Symphony Orchestra in two concerts. He conducted a very successful concert of 70 members of the New York Philharmonic Orchestra at the newly established "Elpis" Concerts on May 18, 1948 at Carnegie Hall. Upon the death of Louis Green our Founder and Conductor for 19 years, Mr. Forst was engaged to conduct the Westchester Symphony Orchestra. His desire is to build and develop the orchestra to a prominent place in the musical and cultural life of Westchester County. This is his eighth season as Musical Director of the Orchestra.

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This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

MAY 10 1953

Metropolitan Opera To Bring Star Cast

FULL-SCALE Metropolitan Opera presentation of Puccini's "La Tosca" is set for the Eastman on Thursday evening, May 21. Despite the headaches involved in moving the massive Met scenery, properties, costumes and lighting equipment—calling for 26 baggage cars—the Met has no road versions of its operas. All productions are designed originally with tour requirements in mind.

The complete orchestra of 92 musicians and the 78 chorus members (Kurt Adler, chorus master) will be conducted in Rochester by one of the Met's

leading conductors, Fausto Cleva, who was assistant conductor and chorus master from 1926 to 1942, returning as full conductor after an absence of eight seasons.

Previously he conducted at several principal Italian opera houses. For almost 20 seasons he was musical director of the Cincinnati Summer Opera Association and spent several seasons with the San Francisco Opera. It was at San Francisco that he coached Dorothy Kirsten as Puccini's ill-fated heroine, and she has sung all but two of her famous Toscas with Cleva.

Among the famous Met stars to be heard at the Eastman is George Cehanovsky, in the role of Sciarone, a police officer. Since he made his Met debut in 1926 he has appeared in more than 50 roles in all languages.

He studied voice with his mother, who was head of the vocal department of the Imperial Conservatory in his native Russia. He came to the United States in 1921, his first engagement being with the San Carlo Opera. Honored by the Met's directors for 25 years of distinguished service, he has appeared with all the major opera companies in this country, has concertized extensively.

Margaret Roggero, who appears as the shepherd boy in "Tosca,"

is one of the Met's most promising young singers. She created the role of the secretary in the Broadway production of Menotti's opera, "The Consul." Auditioned by Rudolf Bing, she was engaged immediately for the Met in 1950, and during her first two seasons has sung more performances than any other of her feminine colleagues.

New York born, Miss Roggero attended Juilliard School of Music, subsequently was a member of the Robert Shaw Chorale and played in Charles L. Wagner's transcontinental tour of "Cavalleria Rusticana."

Starring in "Tosca" will be Dorothy Kirsten, George London and Mario Del Monaco.

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This Clipping From
PORTSMOUTH, VA.
STAR

MAY 17 1953



RONNIE BARTLEY

Bartley Band Will Play at Officers' Mess

Ronnie Bartley, his songs and sweet trombone, will be featured at the annual "Spring Get-Acquainted Party," to be held May 22 at the Officers Club at the local Naval Shipyard.

One of the nation's fastest rising young bandleaders, Bartley offers a 30 minute floor show and features a band-within-a-band, with his "Gas House Six" which comes out sweet and hot on the Dixieland numbers.

A former trombonist and vocalist with Blue Barons, Sammy Kaye and Jimmy Dorsey, Bartley doesn't lack musical know-how. He has studied at the Cincinnati Conservatory and is a graduate of the Juilliard School of Music in New York City.

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This Clipping From
MACON, MO.
CHRONICLE-HERALD

MAY 20 1953

Talented Pianist Gives Program For P.E.O. Guest Day

Frederick Kirchberger of the Music Department of the Northeast Missouri State Teachers College in Kirksville, enchanted an appreciative audience yesterday afternoon when he presented a musical program at the Presbyterian Church for the members and guests of Chapter BZ, P. E. O. at the chapter's annual guest day.

Mr. Kirchberger, who has appeared in Macon on several occasions, is organist at the Presbyterian Church in Kirksville. He studied for three years at the University of Wuerzburg in Germany, at the same time majoring in piano at the state conservatory there. He studied piano at the Kelindworth Conservatory in Berlin, and in New York studied conducting with the National Orchestral Association. He was also graduated from the Juilliard School of Music, where he majored in piano.

He has given recitals both here and in Europe, and holds a Masters Degree from the Teachers College of Columbia University.

Mr. Kirchberger's opened his musical lecture with a mazurka by Chopin, and went on to demonstrate how music can tell a definite story, illustrate a mood or depict a scene. He played excerpts from songs by Schubert, asking his audience to listen carefully and then give their interpretation of the motion, mood or visual objective the composer wished to convey.

He closed his piano selections with "Evening Meditations" by Liszt and then favored his listeners with several impromptu organ numbers.

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This Clipping From
GREENWICH, CONN.
TIME

MAY 20 1953

Young Pianist To Give Recital At Smith Meeting

The annual spring meeting of the Greenwich Smith College Club will be held on Wednesday, May 27, at 2:30 p. m. at the home of Mrs. Philip W. Swain, 95 Club Rd., Riverside.

There will be a piano recital by Miss Audrey Kooper, who was graduated from Smith with a bachelor arts degree magna cum laude in 1943 and has studied at the Juilliard Graduate School of Music Under Mme. Olga Samareff.

Miss Kooper spent a year in Paris as a Fulbright Scholar and concertized throughout France. After being received this February as one of the outstanding debut artists of the New York 1952-53 concert season, she has already made many appearances in the States including five performances of the

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This Clipping From
AUSTIN, TEXAS
STATESMAN

MAY 17 1953

IN HOGG AUDITORIUM

UT String Quartet To End Community Concert Series

The University of Texas String Quartet will present the last concert of the current Community Concert Series Saturday at 8:15 p.m. in Hogg Auditorium.

Departing from custom, Community Concerts will hold a public ticket sale for the UT String Quartet appearance, and proceeds will be turned over to the Scholarship Fund of the College of Fine Arts Foundation.

THE FOUR ARTISTS who compose the resident quartet of the University of Texas are Angel Reyes, violin; Eduardo Fiorelli,

violin; Albert Gillis, viola, and Horace Britt, cello. "Admirable artists" was the opinion of Glenn Dillard Gunn, Washington Times-Herald music critic, when the quartet performed on the Library of Congress Chamber Music Series in Washington, D. C. Another Washington critic wrote that advance publicity did not exaggerate the merits of the artists, and that each of the Quartet's members was a virtuoso in his own right.

First violinist Angel Reyes, whom Eugene Ormandy described as "one of the greatest young violinists living today," has been guest soloist with the major symphonies of the United States, including the New York Philharmonic Symphony Orchestra and the Philadelphia Symphony Orchestra, under such conductors as Artur Rodzinski and Ormandy. He has presented four Carnegie Hall recitals, and has concertized extensively in Europe, the United States, Canada and Latin America.

EDUARDO FIORELLI is a graduate of the Eastman School of Music, and became well-known in Eastern concert circles before joining the University of Texas String Quartet last September.

Albert Gillis, violinist, is a graduate of the Juilliard School of Music and Yale University. He studied with such outstanding musical figures as Paul Hindemith, Hugo Kortschak, Harold Herkley, Quincy Porter and Ferenc Molnar, and is recognized as one of the top-ranking violinists in the nation.

Horace Britt's reputation in chamber music is world-wide. Born in Belgium and reared in Paris, where he studied at the National Conservatory of Music, he is known internationally as a soloist, conductor and chamber music player.

His distinguished career has included appearances with such leading symphony orchestras as the Philadelphia, the NBC, Chicago, Minneapolis and San Francisco. As a chamber music player, he has appeared with Myra Hess, Georges Enesco, Mischa Elman, Artur Schnabel, Harold Bauer and Pablo Casals.

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This Clipping From
AKRON, OHIO
BEACON JOURNAL

MAY 21 1953

Gets Juilliard Degree May 29

Alan David Daniels, a graduate of Cuyahoga Falls High School and former Kent State University

student, will receive a bachelor of science degree in music from the Juilliard School of Music, New York, May 29.

He and his wife, the former Betty Takacs of Akron, will live

in Iowa City where he will work toward a master's degree at the University of Iowa under a fellowship.

Leontyne Price Signed by Larney Goodkind

According to recent announcement Larney Goodkind, who has managed the career of William Warfield, has completed managerial arrangements with Leontyne Price, the brilliant soprano, who in private life is Mrs. William Warfield. She has been playing the female lead in the current Davis and Green production of the Heyward-Gershwin "Porgy and Bess." Leontyne Price is singing her first major Broadway role as Bess, although she appeared last spring in the Virgil Thomson-Gertrude Stein "Four Saints in Three Acts." The young star was born in Mississippi and was graduated from the Juilliard School of Music in 1952 where she distinguished herself as Mistress Ford in a production of Verdi's Falstaff.

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This Clipping From
NEW ROCHELLE, N. Y.
STANDARD-STAR
MAY 21 1953

Miss Isaac Is Soloist For Symphony

Miss Corinne Isaac, Albert Leonard Junior High School student, will be piano soloist at the Young People's "Pops" concert with the New Rochelle Symphony Saturday at 8 P. M. in New Rochelle High School. Bryant A. Minot is conductor. Miss Isaac will play the Haydn Piano Concerto in D Major.

The 13-year-old pianist began study when she was six with her mother and subsequently entered the Julliard School of Music. She has been at the latter school since she was nine, studying three years with Mrs. Helen Windsor.



MISS CORINNE ISAAC

Last year Miss Isaac won prize on two Paul Whiteman shows and has also taken an award for a performance at Julliard.

In addition to her music work both privately and at school, Miss Isaac is an active member of the Eastern Lawn Tennis Association.

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This Clipping From
WATERVILLE, ME.
SENTINEL
MAY 20 1953

Noted Choral Director To Appear At Music Festival Here Saturday

John D. Raymond, Director of Music at Lafayette College, Easton, Pennsylvania, will be the guest conductor of the 170 voice chorus to be assembled in conjunction with the Saturday Festival of the Eastern Maine Music Festival Association, which this year has chosen Skowhegan as the town for its annual meeting.

Raymond, who has established

an excellent reputation for his outstanding work in the choral field, has been director of the Lafayette College Choir for seven years. The Lafayette Choir travels extensively throughout the Middle Atlantic states giving both sacred and secular concerts.

The choir, under Raymond's direction, has sung over the major radio networks via NBC and Mutual from coast to coast, and has appeared on T. V. in Philadelphia. It presented a special program over NBC at Christmas time for the past five years.

John Raymond is well known to music educators in this state and New England for his fine work in the New England Music Festival which was held in Auburn, two years ago. At that time, the chorus which was assembled from all over New England proved so outstanding that an invitation for another concert in Boston, Mass., was extended.

Raymond is a graduate of the Ford City, Penn., public schools, and received a B. S. Degree in Music Education from the West Chester State Teachers College, West Chester, Pa., then received a Master of Arts degree from Columbia University, New York. He has also pursued graduate courses at the Julliard School of Music, New York City. He has been the instrumental and vocal music director in Coatesville School District, Pennsylvania, and also taught vocal music in Lower Merion Senior High School, Lower Merion Township, Ardmore, Pa. His present position is Director of Music at Lafayette College.

In addition to his college duties at Lafayette, he is also director of the Musical Arts Chorus of Easton, Pa., and director of the Orpheus Club of Philadelphia, Pa. At Lafayette, he is in charge of the Choir of 70 men, the marching band of 70 pieces, the concert band of 55 musicians and a string ensemble of 14 members.

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This Clipping From
TULSA, OKLA.
TRIBUNE

MAY 28 1953

Rosalie Talbot in Art Center Recital Sunday

Rosalie Talbot, gifted Tulsa pianist, will be presented in a recital Tuesday at 8 p. m. in the auditorium of Philbrook Art center under the auspices of the museum music committee.

After winning first place in the Oklahoma State Federated Music club's contest, Miss Talbot entered the Julliard School of Music in New York City, and studied with Carl Friedberg, famous pianist and former pupil of Johannes Brahms. Later she also studied with renowned woman pianist, Nadia Reisenberg.

During her eight years in New York Miss Talbot made many concert appearances including a successful debut at Town Hall, and received unusual praise and appreciation from the musical critics of the two leading New York newspapers. Said the Herald Tribune: "She displayed consistent technical proficiency, and an ability to play vigorously without sacrificing musicality of tone."

After making her debut in Town Hall in April, 1948, Miss Talbot returned to Tulsa to establish a piano studio. She is a member of the Accredited Music Teachers association, Sigma Alpha Iota, Piano Study club, Quota club and Spotlight club.

She has also established and directed the Young Artists auditions for the Tulsa Philharmonic Society for the past three years, the purpose of which is to encourage and aid talented young musicians interested in a professional career in music. The winner receives an appearance with the Tulsa Philharmonic.

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This Clipping From
TAMPA, FLA.
TIMES

MAY 20 1953

Fred Perlman Heads Tampa Philharmonic

Fred Perlman, prominent Tampa businessman, was elected president of Tampa Philharmonic Association to succeed Stephen Park. Members named Perlman to office from his former position on the board of directors during an annual business meeting last night at the University of Tampa.

Vice president's chosen for the new term are John Williams, member of the orchestra and an engineering executive; Tony Pizzo, honorary mayor of Ybor City, and Capt. John Needham, executive director of Tampa's Salvation Army. Miss Katherine Nunez was named secretary to succeed Lucille Dworshak, and Kenneth Bailey, treasurer, follows Arthur Burrows. Mrs. Osie Crump was reappointed parliamentarian. Committee chairmen will be appointed by the new president.

A resident of Tampa since 1925, Mr. Perlman has an extensive musical background in addition to his successful business career. He completed a course of study at the Institute of Musical Art, now Julliard School of Music, in New York City, and during World War I, he taught music theory to GIs at the Brooklyn Music School Settlement. He later studied with other outstanding musicians, authors of music texts in nationwide use.

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NEWTON, N.J.
HERALD
5/21/53

Mrs. Harrigan Concert Soloist

Katherine Tate Harrigan, pianist of Lake Mohawk will be the soloist Monday night at the annual spring concert of the Sussex County Orchestra Society. The concert will be given at 8:30 in the Sparta School auditorium.



MRS. HARRIGAN

Mrs. Harrigan began her piano studies at the age of five. She is presently coaching with Josef Raiffert at Julliard School of Music to enlarge an already comprehensive repertoire. Recent concert appearances include those at the Montclair Museum, Blair Academy, Christian College and other groups.

The choral group is under the direction of Mrs. Florence Wenzel, of Sparta. The last presentation of the group was the "Messiah," given in the Newton Presbyterian Church last December.

Rehearsals will be suspended after the concert and be resumed in October.

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This Clipping From
NEW YORK, N. Y.
DAILY NEWS

MAY 22 1953

Recitalist



CARMEN ABEL, blind lyric soprano who is totally dependent upon braille music, gives a song recital Sunday evening at the Master Institute Theatre, 310 Riverside Drive. A Julliard graduate, she has made extensive radio, TV and night club appearances.

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PLEASANTVILLE, N.Y.
TOWNSMAN
5/21/53

CHAMBER MUSIC CONCERT

A Chamber Music Concert was performed Friday evening, May 15 at the home of Mr. and Mrs. Sol Friedman on Bear Ridge Road by a group of artists from the Julliard School of Music. Of special interest was the performance of a song cycle for piano and soprano entitled "Conciencia del Quijote" by Carl Darrow White, Danae Koutsopoulos, soprano, and King Bosworth, pianist, performed this newly written work.

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This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL

MAY 31 1953

Organist Graduates

Miss Charlotte Key, daughter of Mrs. Frances S. Key, Shelbourne Towers, graduated Friday, from Julliard School of Music in New York City. Miss Key received her Bachelor of Science Degree at the forty-eighth commencement exercises of the School. She majored in organ, studying with Vernon deTarr.

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This Clipping From
MERIDEN, CONN.
JOURNAL

MAY 25 1953

Gershwin Soloist At Bowl Concert



Leo Rewinski

Leo Rewinski, who makes his home at 188 Curtis Street, was announced as one of the "Gershwin Night" soloists by the Junior Chamber of Commerce of New Haven which has sponsored the popular concerts for several years. Others on the August 11 program are Lawrence Winters, famous baritone noted for his interpretations of Gershwin operatic roles, and Adele Addison, young singer who has appeared in many concerts throughout New England.

Mr. Rewinski will reign as soloist in the previously mentioned opening number and again at the end in Gershwin's beloved "Rhapsody in Blue." Conducting the "Pops" orchestra will be Harry Berman, under whom Mr. Rewinski has previously appeared with the New Haven Business Men's Orchestra.

The local musician studied piano for five years with Joseph and Rosina Lhevinne at the Juilliard Graduate School in New York when he also received instruction in composition and ensemble. He has appeared in concerts here, in Wallingford, Bristol, Hartford, Madison and New York City, appearing in the latter place at Town Hall and Times Hall.

For the past four years, Mr. Rewinski has been head of the piano department at Choate School in Wallingford. He has also

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This Clipping From
NEW YORK, N. Y.
VILLAGER

MAY 28 1953

Pen & Brush Ends Season

The final event of the season took place at The Pen And Brush Club, 16 E. 10th St., on Sunday, May 24. It was a concert by Violinist Abraham Shevelov, Concert Master at the Juilliard School of Music, and pianist Harriet Wingreen, a graduate of Juilliard.

Mr. Shevelov, who was born in Tel-Aviv 23 years ago, began the program with an impressive rendition of the Bach D Minor Chaconne. This he played without accompaniment.

Miss Wingreen, who is also a member of Juilliard's chamber music group, then presented three delightful numbers. She also accompanied Mr. Shevelov in a masterful presentation of the D Minor Sonata of Brahms.

Refreshments were served following the concert at an informal meeting where the audience met the performers.

Although this is the last social event for this year, there is a members' watercolor show hanging on the club walls. The exhibition may be seen any afternoon throughout the summer.

given private lessons to area pupils and several of his students have gone on to achieve distinction in the music world.

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This Clipping From
JOURNAL AND GUIDE
NORFOLK, VA.

MAY 30 1953

Alabama State Teacher To Tour European Counties

MONTGOMERY, Ala. — Mrs. Miss Treholm, to whom this honoraria L. Trenholm is one of the 20 graduates of Columbia University as an accomplished musician and city invited to go on a European tour. She matriculated at the University of California in Los Angeles, and at Tulane College, College of Columbia University, from where she graduated. She studied piano for three years in private school with Hazel Harrison of Howard University, three years with Toussou DuBose, and one year with Alton Jones of Juilliard School of Music in New York. She did her post graduate work in choral conducting at Columbia University under Dr. Wilson.

IN SWEDEN, the group is scheduled to attend the Stockholm Music Festival, and Dr. Wilson has also arranged for the group to attend the International Music Congress which meets in Brussels, Belgium. The climax and most significant feature of the tour will take place in London, England, where the party will witness the Coronation of Queen Elizabeth.

A MEMBER of the faculty of Alabama State College, Chairman of the Integrated Arts Department and a teacher in music appreciation, she is very adept in knitting, painting, hat-making and plastics.

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This Clipping From
CLOVIS, N. M.
NEWS-JOURNAL

MAY 29 1953



JEAN CARLTON, who plays the female lead of Lilli Vanessi in the road production of "Kiss Me Kate" is a talented young American soprano whose rise to fame has had a real "Cinderella" flavor. She attended Drake University and the Juilliard Graduate School. In 1945, she won the Naumburg Foundation Award. She has been soloist with the New York Philharmonic Symphony, Philadelphia Orchestra and the Buffalo and New Orleans Symphonies. She has sung leading roles in "The Scarecrow" by N. Lockwood, "The Magic Flute," "Don Giovanni" and Broadway productions of "The Medium" and "The Telephone" by Menotti. During 1951, Miss Carlton sang in France, Italy, Switzerland and England in a series of concerts.

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAY 22 1953

MUSEUM NOTES

By HARRIET HULL

Plans have been made for several events in June which patrons of the Schenectady Museum will wish to mark on their engagement calendars.

The first of these will be an exhibition of painting by students in the museum art course during the 1952-53 season. Their fine display will be at the Museum from May 24 through June 5.

On June 7 a loan exhibit of fabrics from the Scalmandre Museum will be opened. There will be

samples of the fabrics that decorate the renovated post-revolutionary shrines of American history, including Monticello and the White House. These are modern fabrics made with the materials and patterns of the proper periods.

The Scalmandre fabrics will be on display until June 26. Members of the Schenectady Museum association will have an opportunity to see these fabrics before the annual meeting on Wednesday, June 10, at which time they are invited to another of the illustrated lectures by Dr. William D. Coolidge—this one on his recent safari in Africa. During the three months of his trip, Dr. Coolidge took over a thousand pictures.

Music lovers also may look forward to a special event in June, when the museum music committee presents Donald Hopkins in a violin recital. Hopkins is the son of Mr. and Mrs. Eric W. Hopkins of Ontario street.

The concert—for which admission is 75 cents—is scheduled for 8:15 p.m. on Tuesday, June 9, at the museum.

Long-time patrons of the museum will remember that in 1949 Hopkins gave the first of the full-scale presentation concerts for young musicians, which the Schenectady Museum music committee sponsors in September. A graduate of Mont Pleasant high school, Hopkins is now a junior at the Juilliard School of Music in New York, where he is studying violin with Ronald Murat. He is a member of the Juilliard orchestra and string quartet.

The concert on June 9 will include sonatas by Handel, Brahms and Beethoven, as well as a "Poeme" by Chausson. For this recital, Hopkins will be accompanied by his sister Betty. Miss Hopkins graduated with a master's degree in piano from the Eastman School of Music of the University of Rochester.

It is hoped that the recital by Donald and Betty Hopkins may prove an inspiration to other young musicians of this area, who may then wish to try-out for the presentation concert in September. The Schenectady Museum music committee has announced that auditions for this concert will be held at the museum on Saturday, June 13, at 2 p.m. These auditions are open to instrumentalists and vocalists of Schenectady county between the ages of 18 and 22. All auditionists are asked to provide their own accompanists and to notify Donald S. Smith, director of the museum of the music they will use for the audition. The winner of the auditions on June 13 will be invited to give his or her first full-scale concert program in Memorial Chapel at Union College soon after Labor Day, next fall.

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This Clipping From
PLAINFIELD, N. J.
COURIER-NEWS
MAY 28 1953



Miss Grace Nocera
Receives Scholarship

Wins Music Scholarship

Fanwood—The Fanwood Musical Society Tuesday evening named Miss Grace Nocera as the winner of this season's scholarship award.

Miss Nocera, a junior member of the organization, is a second time winner, having excelled in musicianship and progress. She is finishing her second year at the Juilliard School of Music in New York and is the daughter of Mrs. John Nocera, 922 Putnam Ave., Plainfield.

The association met in the home of Miss Muriel Cockburn, 317 Penfield Pl., Dunellen, and elected Wilbur Viebrock vicepresident and Miss Margaret Lowe corresponding secretary. Other officers are: President, Miss Mildred Viebrock; secretary, Miss Cockburn; and treasurer, Mrs. Russell Bullock.

Committee chairmen named are: Hostess, Miss Lorraine Conover; publicity, Mr. Viebrock; membership, Mrs. Brent B. Caldwell; program, Mrs. L. J. Coulthurst; and hospitality, Mrs. J. J. Agnoli.

The auditioning board will be headed by Mrs. R. G. Cockburn, and the chairman of the scholarship board is Osgood S. Rogers.

This Clipping From
TULSA, OKLA.
TRIBUNE

JUN 1 1953

Talbott Music Starts Summer For Philbrook

Opening the summer activities at Philbrook Art Center will be a piano recital by Rosalee Talbott Tuesday at 8 p. m. in the museum auditorium. Sponsored by the museum music committee, the program is open to the public.

A talented young musician, Miss Talbott studied at the Juilliard School of Music, New York, and with Carl Friedberg, famous pianist and former pupil of Johannes Brahms. In New York she made many concert appearances including her debut in Town Hall.

In Tulsa she has worked directly with the Tulsa Philharmonic orchestra in setting up their young artists auditions.

This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL

MAY 24 1953



STUDY IS POSSIBLE—Everett Carter has a scholarship to Juilliard School of Music, but living costs are high now. A Rotary Foundation student loan is making it possible for the U-T senior to study at the New York City school next year. Discussing the loan with Mr. Carter of 444 Fairwood Avenue is John S. Kennedy, chairman of the loan fund trustees.

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAY 29 1953

Music

Robin Hood Dell Plans Events Free to Public

By ROBERT BAGAR.

For the first time in the Robin Hood Dell's history 21 musical events will be presented free to the public, first come, first served. The opening, on June 22, offers Puccini's "Madama Butterfly." The events later in that week include an all-Tchaikovsky program, and a Viennese program, which will feature Jarmila Novotna and Charles Kullman.

Philadelphia's 23-year-old summer festival of music, noted for the variety of its entertainment, has in store for the second week several such presentations of music and well-known artists, among the latter being Alec Templeton, Jan Peerce and Andre Kostelanetz, while the music itself will range from Gershwin to Mozart. The concert season, of six weeks, will be divided into three series, closing on July 30.

The Adirondack Music Festival, at Schrooncrest, N. Y., boasts a special attraction this season, a folk opera which is to be given its premiere there during August. Commissioned to do it are composer Gerald Fried and librettist Alfred Gato. The subject will be some Adirondack folk legend or other, that of Ethan Allen and the Green Mountain Boys at Ft.

This Clipping From
PORTSMOUTH, N. H.
HERALD

JUN 1 - 1953

Christian Church Slates Activities

The Rev. Charles G. Berry, pastor of the Court Street Christian Church, has listed the following church activities for this week.

The regular church board meeting is scheduled for tomorrow at 7:30 p. m. in the parsonage. Also from 3:45 p. m. to 5 p. m. the Pioneer Girls will meet at the church.

The Good News Club will meet Wednesday at 3:45 p. m. A gospel team from the Providence, R. I. Bible Institute will present a program at 7:30 p. m. Richard Bennett of Kings' Lynn, England, a student at the Institute, will be guest speaker. Soloist will be William Hoyt, a graduate of the Institute who is studying voice at the Juilliard School of Music in New York. Piano accompanist will be William Maxin, another student.

This Clipping From
TARRYTOWN, N. Y.
NEWS

JUN 1 - 1953

Bruce Tucker Is Graduate

Bruce Tucker, son of Mr. and Mrs. Jack Tucker of 19 South Broadway, graduated Friday from Juilliard School of Music in New York City. Mr. Tucker, who is remembered as an outstanding drummer with Washington Irving High School Band of a few years ago, majored in percussion instruments at Juilliard, studying under Morris Goldenberg.

He received his diploma from President William Schuman at the 48th commencement exercises of the noted music school.

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This Clipping From
EDITOR & PUBLISHER
NEW YORK, N. Y.

MAY 30 1953



Mary Handy

School System Series Gets Mary a Medal

Boston—Mary Handy, staff reporter of the *Christian Science Monitor*, is the winner for the second consecutive year of the New England Woman's Press Association medal conferred for "the most outstanding contribution as a reporter to the cause of better understanding of public affairs."

Announcement of Miss Handy as the medalist was made by G. L. Frost, Boston bureau chief of the United Press, representing the judges.

A graduate of Principia College, Miss Handy studied at the Middlebury Writers' Conference, at Oxford University in England, and at the Juilliard School of Music. Before joining the *Christian Science Monitor* staff in 1949 she taught English at the Putney School in Putney, Vt. In 1950 she was assigned by her paper to fly around the world to describe the thinking and attitudes of young people in many countries on world and social problems.

The articles which won Miss Handy the New England Woman's Press Association award included a series on the Boston School Committee and the Boston public school system, aimed "to bring more light and less heat" upon this controversial topic.

This Clipping From
PLAINFIELD, N. J.
COURIER-NEWS

JUN 2 - 1953

Vokes Ends Piano Tour

Emmett Vokes, 1092 Sherman Ave., has just returned from a three-month tour with the Philharmonic Piano Quartet.

The group opened its season in Plainfield High School early this year at the Mendelssohn Glee Club Concert. Following that they played 50 concerts from coast to coast and in Canada, including Seattle, Hollywood, Lexington, Colorado Springs, Vancouver, B. C., and New York.

Mr. Vokes received his bachelors degree last year at Juilliard School of Music and expects to receive his masters there this coming year.

This Clipping From
TOLEDO, OHIO
BLADE

JUN 5 - 1953

Juilliard Diplomas Awarded 2 From Here

Two local students have received diplomas from the Juilliard School of Music in New York. They are Mary Katz, daughter of Gottlieb Katz, 1374 Wildwood Rd., violin pupil of Edouard Dethier; Harry Dodd,

son of Dr. A. D. Dodd, 727 Grove Place, piano pupil of Frances Mann. The 48th annual commencement of Juilliard was May 29.

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This Clipping From
NEW YORK, N. Y.
POST

JUN 3 - 1953

Stardust Citation

HELEN THIGPEN, for her singing of "My Man's Gone Now", and touching performance as Serena in "Porgy and Bess" at the Ziegfeld Theatre. She is making her Broadway debut... Studied at the Howard University School of Music, with Maggie Teyte and at the Juilliard School of Music. Made her Town Hall debut in 1946... Miss Thigpen has sung concerts extensively and has appeared as soloist at several music festivals... Her favorite offstage pastimes are cooking and making hats.



THIGPEN

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This Clipping From
HEMPSTEAD, L. I., N. Y.
NASSAU REVIEW-STAR

JUN 2 - 1953

Rockville Pianist Wins Scholarship

Valentino Marconi, 24-year-old Rockville Centre pianist, who made his Town Hall debut recently in Manhattan, was named today as the winner of the Frank Damrosch Scholarship.

The award is presented annually to the student who earns the highest rating during the year in the Juilliard School of Music. It is worth \$500 and is for one year of post-graduate study at the school.

Marconi, son of Mr. and Mrs. Valentino Marconi Sr. of 82 Marlboro Court, Rockville Centre, was one of 149 students graduated from the school at its 48th annual commencement Friday in Manhattan.

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This Clipping From
TULSA, OKLA.
WORLD

MAY 31 1953

Piano Concert For Philbrook

Rosalie Talbott, young Tulsa concert pianist, will give a piano recital at Philbrook Art center at 8 p. m. Tuesday in the museum auditorium.

Miss Talbott's recital will be the final of a series of special music programs sponsored by the Philbrook music committee of which Mrs. Harry Gowans is chairman.

Miss Talbott studied at the Juilliard School of Music in New York and with Carl Friedberg, famed pianist and former pupil Johannes Brahms. Later she studied with Nadia Reisenberg, noted woman pianist.

During her eight years of study in New York, Miss Talbott made many concert appearances, including a debut at Town Hall.

She returned to Tulsa in 1948 to establish a piano studio. She is a member of the Accredited Music Teachers Assn., Sigma Alpha Iota, Piano Study club, Quota club and Spotlight club. She has also established and directed the Young Artists' auditions for the Tulsa Philharmonic society for the past three years.

The Tuesday concert is open to the public free of charge.

The program:
Toccata and Fugue, D minor... Bach
Tanghi... Debussy
Sonata, Opus 15... Schubert
Allegro moderato... Chopin
Andante... Schumann
Valse Brillante, A-flat major... Chopin
Nocturne, C-sharp minor (posthumous)... Chopin
Ballade, A-flat major... Chopin
Prelude and Wooded Dell... Debussy
Gottswagen's Cakewalk... Debussy
Girl with the Flaxen Hair... Debussy
Lied Joyeuse... Debussy
Etude in D-flat... Liszt
Hungarian Rhapsody No. 3... Liszt

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

JUN 2 - 1953

To Join Faculty Of Conservatory



SONIA ESSIN

The appointment of Sonia Essin, American contralto, to the voice faculty of the Cincinnati Conservatory of Music has been announced by Dr. William S. Naylor, director and dean of the faculty. She will assume her teaching duties in September.

A graduate of the Juilliard School of Music, New York, where she was a fellowship student, and of the David Mannes School in New York, Miss Essin was Mrs. Schoen-Rene's authorized assistant teacher at Juilliard for five years.

Miss Essin has spent several years in Europe, singing in opera, concert, oratorio and on radio. She sang with the Dusseldorf and Wiesbaden opera companies in Germany and with La Scala in Milan, Italy.

Her extensive repertoire includes opera, oratorio, lieder, in which she has made a special study of Brahms; arias with orchestra and a large number of classic, romantic and modern songs.

This Clipping From
SAN FRANCISCO, CAL.
NEWS

JUN 11 1953

Playing Both Lyrical and Dainty Work

By Marjory M. Fisher
The News Music Editor

Playing that had all the best qualities of her racial heritage won for Masa Kitagawa the hearty applause of a small but appreciative audience at the San Francisco Conservatory of Music last night.

A prewar student at the Conservatory, Miss Kitagawa returned as an attractive adult artist to pay homage to her former teacher and increase the Ada Clemens Scholarship Fund. Winner of eastern awards herself, she knows their value. And she capitalized upon her Rosenberg Memorial Award to study with Olga Samarofoff and Beveridge Webster at Juilliard.

Thoughtful Work

Her opening Haydn numbers ("Andante and Variations" and "Fantasia") revealed her as an intensely thoughtful player, with a capacity for lovely tone work. Her playing was both lyrical and dainty, in that exquisite manner of Japanese art.

Great delicacy in matters of detail distinguished Stravinsky's Sonata and made its phrases stand forth with a lyricism undreamed of by most pianists. It was a beautiful performance—from an individual, yet highly tensile, point of view.

Needs Variety

Beautiful within its own small scaled concept was her playing of Beethoven's Sonata opus 110. Light, but exquisite and prettily modeled in so far as phrase and line were concerned, her playing lacked the clash of vivid contrasts to make it stimulating. Even so, her playing was not devoid of brilliance. But a greater variety of tone and style would have been an asset.

This Clipping From
CINCINNATI, OHIO
POST

MAY 3 - 1953

Graduate

Elizabeth Bell Drake, daughter of Mr. and Mrs. William Procter Bell of Wyoming, received her Bachelor of Science degree in composition last week from the Juilliard School of Music in New York.

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This Clipping From
YONKERS, N. Y.
HERALD STATESMAN

JUN 1 - 1953

Trask Receives Degrees At Juilliard

Wilbur F. Trask Jr., whose parents live at 564 South Broadway, received his bachelor of science and master of science degrees Friday from Juilliard School of Music in New York City.

Mr. Trask, who majored in trumpet, received his diplomas from William Schuman, president of the school.

This Clipping From
ALBUQUERQUE, N. M.
JOURNAL

JUN 1 2 1953

Albuquerque High School graduate Elizabeth Bell Drake is a graduate of the Juilliard School of Music in New York City. She is a graduate of the University of Southern California and has been director of the Oxnard Union High School band since his graduation from the California university.

This Clipping From
ASBURY PARK, N. J.
PRESS

JUN 3 - 1953

Northside News

Ocean Temple Celebration Set

The 47th anniversary of Ocean Temple No. 13, Daughters of the Improved Benevolent Protective Order of Elks of the World, will be observed for a week, beginning Sunday with a historic tea in the main auditorium of the Elks Home, 1613 Arctic Ave., at 3 p.m., and ending with a religious service Sunday, June 14, at 8:30 p.m. in Asbury Methodist Church with the Rev. Dr. W. L. D. Lyght delivering the sermon.

An outstanding event in the celebration will be the anniversary banquet Thursday evening, June 12, in the Elks auditorium, honoring four of the longest members in the temple. They are Mrs. Clara Henderson, Mrs. Mamie Winston, Mrs. Rachel Chaney and Mrs. Reba Jefferson.

Mrs. Nellie Davis is chairman of the tea committee.

Mrs. Henrietta Freeman Gives Recital Tomorrow

The Church School of Union Baptist Temple will present in recital Mrs. Henrietta B. Freeman tomorrow at 9:15 p.m. at the church.

Mrs. Freeman is organist and director of the Junior Choir and Gospel Chorus at the temple. She has studied at the Philadelphia Musical Academy and the Juilliard School of Music in New York, and at present is studying with Miss Marie Lambert in Philadelphia. Walter Roberts will be accompanist.

The program will include: "I Will Extol Thee" (Costa); "Care Selva" (Handel); "A Spirit Flow" (Campbell-Tipton); "At The Well" (Richard Hagerman); "I Hear The Gentle Lark" (Bishop); "I Heard Of A City Called Heaven" (Burlingame); "He's The Lily Of The Valley" (Bostner); "Didn't It Rain" (Burlingame).

Coronation Style Show Tomorrow

The Sunshine Cheer and Shout-in Club will sponsor a Coronation Style Show at Stanley Holmes Recreation Center, Kentucky and Adriatic Aves., tomorrow at 8:30 p.m. Mrs. Martina Coursey will

DETROIT, MICH.
TRIBUNE
6/9/53

Interracial Violin-Piano Team Tour Dixie Colleges

Anthony Gilombardo, violinist, and Robert Harris, pianist, have just returned to New York from a tour of colleges in the South to complete their concert activities for the 1952-53 season.

Gilombardo and Harris, a young inter-racial violin-piano team, were most enthusiastically received for their unique presentations of both solos and duos during this, their first season together.

The demand for full solo recitals, joint concerts, and orchestral appearances was considerably greater than anticipated and took them individually and jointly to metropolitan centers and small towns in Minnesota, Wisconsin, Illinois, Iowa, Ohio, Texas and Louisiana.

The number of re-engagements and new bookings for the coming season promise them an even heavier schedule.

Mr. Harris is a graduate of the Juilliard Graduate School where he was a fellowship pupil of Josef and Roina Lhevinne and of Dean Oscar Wagner. He is formerly a member of the Juilliard Extension faculty and is presently a member of the faculties of the Music School of the Henry Street Settlement and the Metropolitan Music

School where he is member of the Board of Directors.

Mr. Gilombardo was first prize winner for three successive years at the Festival of Southern California and has held scholarships at both the Music School of the Henry Street Settlement and at the Mannes Music School. A pupil of Mme. Vera Ponomareff, he has played first violin in the Minneapolis Symphony and appeared as soloist in New York with the Mozart Orchestra.

Before forming the team, Mr. Harris had played extensively in this country, and Mr. Gilombardo had concertized throughout the United States and Europe.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

JUN 10 1953

Distinguished Artists To Sing In Norfolk

(Special to The Republican)

Norfolk, June 9 — Distinguished musical personalities will highlight the Litchfield County Choral Union concert Sunday at 4 p. m.

Heading the list is Fenno Heath, the conductor. Mr. Heath, although only 26 years old, has proved his superiority in the world of choral work. At present he is associate director of the Yale University Glee Club, and in the fall will succeed Marshall Bartholomew as director.

Soprano Helen Boatwright needs no introduction to audiences at Norfolk. She appeared twice in recent years with the union. A nationwide celebrity she has been on tour throughout the country this year. Her appearances include Boston, Cambridge, Williamsburg, Princeton and two in New York City.

Margaret Tobias, alto, has a rich and colorful musical background. A graduate of the Oberlin Conservatory of Music, she has toured extensively both here and in Europe. Miss Tobias, upon her graduation from the Juilliard Graduate School of Music, was hailed by critics for her coast-to-coast radio performance of the Mozart Requiem.

Tenor John McCollum stepped into the field of music almost by accident.

Singing has always been his hobby, even when he was city editor of a small California daily. After winning a sizeable cash award in competitive singing three years ago, he decided it was about time to leave the newspaper and professionally engage in "his first love."

David Laurent, basso for this year's performance, is an instructor in music at Brown University, Providence, R. I. A pupil of Royal D'Amico, he has selected as his special field of study early American music. A graduate of Brown in 1949, he received his master's degree there in 1953.

These artists, accompanied by Mrs. Bruce Simonds and Luther Noss of Yale, will perform Horatio Parker's "Hora Novissima."

This Clipping From
CINCINNATI, OHIO
POST

JUN 11 1953

Singer to Teach Here

Sonia Essin, American contralto formerly associated with the Juilliard School of Music in New York, will join the voice faculty of the Conservatory of Music here in September. Miss Essin is a graduate of the Juilliard school and of the Davis Mannes School and was assistant to Mme. Schoen-Rene for five years.

She has spent several years in Europe in opera, concert, oratorio and radio work, including appearances with the Berlin Philharmonic and La Scala. In this country Miss Essin has sung with the Philadelphia La Scala, Oratorio Society of New York, Schola Cantorum and the Boston Handel and Haydn Society. She was staff soloist for several years on the NBC network.



MISS ESSIN

CANTON, N.Y.
PLAIN DEALER
5/14/53

Buddy Morrow, RCA Victor Dance Orch. At Arena May 16

Personable Buddy Morrow will be leading his great RCA Victor dance orchestra from the bandstand of the 85th annual Alpha Ball at Appleton Arena, commencing on May 16, dancing from 10 until 2.

Born in New Haven, Conn., on Feb. 8, 1919, Buddy received his first trombone at the age of twelve as a birthday present from his parents. At the age of 13 Buddy debuted professionally playing at junior and senior school dances in his home town of New Haven. At 15 he was featured with the Yale Collegians at the Fabulous salary of \$35 per week.

Deciding to continue his musical studies he accepted a scholarship to Juilliard School of Music in New York City. During his studies he was heard by Paul Whiteman who offered him a job with his band. During his eight months stay with "Pops" Buddy was featured on the Chesterfield Show, as well as one nighters, theatres and recording dates while with the band.

After leaving Whiteman, Buddy joined the orchestra of the late Eddie Duchin for a short period. While with Duchin, the famous Bunny Hergan heard Buddy and recommended him to Artie Shaw, who immediately signed him for a featured role with his band.

Buddy stayed with Artie for five months, until he broke up his band, and then signed with Vincent Lopez, for a tour of theatres and hotels to the west coast.

The next stop for this talented young man, who had established himself as one of the leading instrumentalists in the nation, was to join Tommy Dorsey's Orchestra in a featured role.

During this time Buddy Morrow was receiving many calls from radio stations to join them as a staff musician. He accepted a position on the staff of the Columbia Broadcasting System, and at the same time found time to free lance in the recording, radio and television industries.

Soon after, Uncle Sam beckoned and Buddy became part of the U. S. Navy for a three year hitch.

Upon discharge Buddy Morrow returned to radio work for a short time, and then joined Jimmy Dorsey where he was featured on the trombone at all the leading spots and locations from coast to coast.

Signing an RCA Victor recording contract in 1950, Buddy changed his style to a strictly contemporary ensemble dance beat as a background for his trombone. The result was the exciting "Ride Ride."

LARCHMONT, N.Y.
TIMES
5/14/53

Lorna London Ballet School Benefit Recital Set May 16th

Plans are being completed for the ninth annual dance concert to be given by the 175 students of the Lorna London School of Ballet Saturday, at 8 P. M.

Soloists on the program include Barbara Tynan, Helen K. Adams, Linda Knox, Barbara Sandomato, Bonnie Burke, Judy Wachtel, Linda Corbett, Caroline Kohloff, Rosetta Vandervelden, Linda Geraldine Clapp, Gay Dockerill, Hood, Susan Schmiedes, Bambi Burdick, Gigi Gould, Glenn London, Teena Brodley, Eleanor Bracken, Carol Tenenbaum, Maureen Magid, Rita Boettger, Jane Klein, Deanna Shaw, Lynn Jensen, Judy Hodges, Christine Hunkle and Sue Marquis.

Guest soloist will be Roland Kohloff of Mamaroneck, student in percussion at the Juilliard School of Music, New York City, who will be heard in an original solo for symphonic drums entitled "Thunder and Lightning".

Accompanying some of the dances will be Miss Allison Hulscher of Mamaroneck, well known concert pianist.

Miss London, who was last seen locally in the Westchester Folies, will be featured in many numbers. She is a graduate of the School of American Ballet in New York City and a former member of the Ballet Caravan under the direction of George Balanchine and Lincoln Kirstein. Miss London is also regional representative of the School of American Ballet for Westchester County.

Tickets may be purchased at the door the night of the recital, from any student of the Lorna London School or at the studio at 1810 Palmer Avenue, Larchmont.

16 Year Old Winner of \$150 First Prize

Robert Gardner, sixteen-year-old cellist from Great Neck, was the winner of the \$150.00 first prize award of the Auditions for Student Musicians sponsored by the Farmingdale Music Foundation. The finals were held last Wednesday night in the High School Auditorium.

Young Gardner, a pupil of Leonard Rose at the Juilliard School of Music in New York, has studied the cello for five years. He played at the concert Saint Saens' "Concerto No. 1 in A Minor" and was accompanied by Michael Steinberg. Mr. Gardner, who is a junior at the Great Neck High School, plays in the High School Symphony Orchestra and in the Great Neck Symphony Orchestra, of which his father, Maurice Gardner, is the conductor.

Two months and three records later, the tremendous response to the instrumental "Ride," a fox-trot "bitter" adaptation of Chopin's Waltz in C Minor, firmly convinced everyone concerned that the Buddy Morrow Orchestra was really on the way to the prominence that was predicted of them.

A few months later they followed up with "Rose, Rose I Love You," which hit the top of every best seller list across the country, and boosted Buddy Morrow and his orchestra into the position of one of the top bands in the nation.

By this time both the bookers and customers alike were anxious for dates on Buddy and he went into rehearsal in August of 1951 in preparation for a tour of all the leading band spots and locations from coast to coast.

Buddy Morrow, who brings his great RCA Victor dance orchestra to the 85th annual Alpha Ball on May 16, has set up a code of clean, respectable, danceable rhythms which is proving very popular with

the customers and critics alike. As Buddy puts it, "Do not try to dance the public down the grandstand, instead play the type of music they want to hear."

This Clipping From
JOURNAL AND GUIDE
NORFOLK, VA.
JUN 8 - 1953

Violinist, Pianist End Tour of South

NEW YORK —Anthony Gilombardo, violinist, and Robert Harris, pianist, have just returned to New York from a tour of colleges in the South to complete their concert activities for the 1952-53 season.

Gilombardo and Harris, a young inter-racial violin-piano team were most enthusiastically received for their unique presentations of both solos and duos during this, their first season together.

THE DEMAND for full solo recitals, joint concerts, and orchestral appearances was considerably greater than anticipated and took them individually and jointly to metropolitan centers and small towns in Minnesota, Wisconsin, Illinois, Iowa, Ohio, Texas and Louisiana. The number of re-engagements and new bookings for the coming season promise them an even heavier schedule.

Mr. Harris is a graduate of the Juilliard Graduate School where he was a fellowship pupil of Josef and Rosina Lhevinne and of Dean Oscar Wagner. He is formerly a member of the Juilliard Extension faculty and is presently a member of the faculties of the Music School of the Henry Street Settlement and the Metropolitan Music School where he is a member of the Board of Directors.

MR. GILOMBARDO was first prize winner for three successive years at the Festival of Southern California and has held scholarships at both the Music School of the Henry Street Settlement and at the Mannes Music School. A pupil of Mme. Vera Fonaroff, he has played first violin in the Minneapolis Symphony and appeared as soloist in New York with the Moart Orchestra.

Before forming the team, Mr. Harris had played extensively in this country, and Mr. Gilombardo had concorted throughout the United States and Europe.

This Clipping From
ERIE, PA.
DISPATCH

MAY 31 1953



Front Row, Center

By LYLE McKAY

The first time I heard Rita Doubet sing was the night she won the first Major Bowes contest held in Erie. Rita was a chubby, pretty girl with a remarkably sweet, clear voice — she sang, as I recall, "Giannina Mia." Bowes immediately offered her a contract, but her folks thought — she was only 11 — she'd better finish school.



RITA DOUBET

So she stayed, and was graduated from Villa Maria Academy. Her only voice teacher in Erie was Marion DeGraw of the Erie Conservatory. One of her graduation presents was a summer course at Chautauqua with famed voice teacher Evan Evans.

Evans, a member of the faculty of Julliard College in New York, immediately arranged a scholarship to that venerable institute. The day she graduated from Julliard she was offered a contract at Asti's, New York's famous supper club for music lovers. She sang there for six consecutive years; during which time she also appeared with the New York Civic Opera Co., Village Opera Co., and Salmagundi Opera Co. She has also been featured at several of New York's smartest night spots, including La Reuben Bleu, Blue Mirror, and Leon and Eddie's.

For three years she was a member of the Metropolitan Opera Quartet at the Church of All Angels in New York — she has given three Carnegie Hall recitals to excellent reviews, and has appeared several times as soloist with the famed Robert Shaw Chorale.

Rita has done network radio and TV shows, and during World War II Rita and her husband (she is now Mrs. Richy Seidel) entertained at all the hospitals and canteens in the New York area.

Upon her return to Erie she appeared at various local clubs and churches, and a year ago joined with the Four Men of Song. The group just completed an eight month's engagement at the East Erie Turners, and are currently appearing as a week-end attraction at the South Erie Turners, and also at various banquets and clubs in the Tri-State area.

During her years at Julliard, Rita spent each summer at Chautauqua, studying and doing solo work. We happened to be staying at the same cottage one summer. For the uninitiated, a Chautauqua "cottage" is not the "roses-round-the-door" variety — it's a big, old, barny rooming house. Our landlady, a kindly old soul named Mrs. Graham, was appalled to learn that I didn't actually know Rita Doubet, who was by far her favorite. So she introduced us, and I am happy to say that we have been good friends ever since.

Rita has appeared many times as soloist in Chautauqua's Amphitheater, with the Chautauqua Symphony, and as a member of the Motet Choir.

Seemed like old times hearing her at the Turners the other night. Thanks to her beautiful voice and excellent training — to even the "pops" numbers she adds an air of grace and distinction. After hearing her sing, some friends with me at the Turners said: "With a voice like that, what is she doing in Erie?"

Rita says that's easily answered. "Richy and I are very happy here. We have two lovely daughters — Barbara, age five and Judy, one and a half — both of whom threaten to outdo us! And we have a talking parrot named Peppy and a wild dog named Peppy. And I still have my music — I'm very glad we came back to Erie."

And so are we.

NEWARK, N.Y.
COURIER
6/11/53

Carol Bird Resigns Nyack Music Post

Miss Carol Bird, daughter of Mr. and Mrs. Arthur Bird, 416 Colton Ave., has resigned her teaching position at the Missionary Training Institute in Nyack to make her permanent residence in Newark.

She received the bachelor of sacred music degree from Eastern Baptist Seminary, and the master of music degree from the Manhattan School of Music where she studied on a scholarship with a major in trumpet and a minor in clarinet. She also matriculated at the Union Theological Seminary where she worked toward a master of sacred music degree.

Miss Bird performed the trumpet obbligatoes in the Messiah performance at the Union Theological Seminary and studied trumpet with William Vacciano of the New York Philharmonic at the Julliard School of Music for one year. For a number of years she has appeared as a trumpet soloist and as a member of a trumpet trio in Carnegie Hall in New York for an annual musical program sponsored by the Missionary Training Institute.

Her trumpet trio has toured the United States and Canada for six years, giving many concerts during the Easter season. During the past year Miss Bird completed her graduate work in music education at the Manhattan School of Music. She plans to do further study at the Eastman School of Music.

BRONXVILLE, N.Y.
THE NEW PRESS
6/4/53

Paul Ukena to Sing At EHS Concert

Paul Ukena, baritone of stage and television, will be guest soloist June 12 when the Eastchester Choral Society presents its annual Spring concert at 8:15 P. M. in the Eastchester High School auditorium, Benjamin Grasso will direct.

Mr. Ukena has made solo appearances with the Robert Shaw Chorale, at the Tanglewood Music Festival, and at Carnegie and Town Halls with the Collegiate Chorale and the Julliard Chorus. He has appeared on radio many times and has made a number of recordings.

His selections at the Eastchester concert will include "La Partenza," by Beethoven; "Avant de quitter ces lieux," Valentine's aria from "Faust," and on the lighter side "I Ain't Afraid of the Admiral," "A Grain of Salt," and "The Constant Canibal Maiden" by Daniel Gregory Mason.

Tickets to the concert may be obtained from members of the Choral Society.

This Clipping From
TRIBUNE
PHILADELPHIA, PA.

MAY 30 1953

Interracial Duet Return From Tour

NEW YORK—Anthony Gilombardo, violinist, and Robert Harris, pianist, have just returned to New York from a tour of colleges in the South to complete their concert activities for the 1952-53 season.

Gilombardo and Harris, a young interracial violin-piano team were well received during their first season together.

Harris is a graduate of the Julliard Graduate School. He is formerly a member of the Julliard Extension faculty and is presently a member of the faculties of the Music School of the Henry Street Settlement and the Metropolitan Music School where he is a member of the Board of Directors. Gilombardo was first prize winner for three successive years at the Festival of Southern California and has held scholarships at both the Music School of the Henry Street Settlement and at the Mannes Music School.

— First With The News

This Clipping From
PASSAIC, N. J.
HERALD-NEWS

JUN 6 - 1953

Andor Toth Conducts Symphony in Houston

Andor Toth, son of Mr. and Mrs. John Toth, 219 Park Avenue, Passaic, for the fifth year is assistant concertmaster of the Houston Symphony Orchestra's summer park concerts in Houston, Tex. He conducted the opening program Sunday.

Last year he led the orchestra in a concert in Galveston and a December holiday concert in Houston.

Previous to going to Houston, Mr. Toth was assistant concertmaster of the Cleveland Symphony Orchestra and conductor of the Cleveland Little Symphony. He organized and conducted the Petite Opera Company, also in Cleveland.

A graduate of Julliard School of Music, he was formerly concertmaster of the Ballet Theater and Carnegie Hall Pops Concerts and a member of the NBC Symphony Orchestra under Toscanini. He also formerly played violin with the Gordon Little Symphony.

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM

JUL 1-1953

BARITONE LISTED ON MUSIC PROGRAM

NEWTOWN

Mrs. Felix E. Baridon of Newtown and Mrs. Harry W. Hoyt of Bethel, co-producers of "Music on the Terrace," to be presented in the Edmond Town hall theater, July 16, have announced that John Langstaff, young American baritone will be one of the soloists during the evening.

They also announce with regrets the withdrawal from the program of the violinist soloist, Miss Yoko Matsuo, due to illness. As soon as arrangements are completed, a violinist to replace Miss Matsuo will be announced.

Mr. Langstaff, who has appeared in song recitals here and abroad, began his career as a boy soprano, at Grace Church, New York city, and with the Bretton Woods Boys Singers. He later continued his studies in New York at the Juilliard School of Music, and at the Curtis Institute of Music in Philadelphia.

At the outbreak of World War II, he enlisted in the Army, and served as infantry line officer in the Pacific area and was wounded at Okinawa. He was discharged from the service fully recovered after months of convalescence, and resumed his musical studies. During the post-war years he has sung with the New York Oratorio society, the American Music Festival in New York, and has appeared on radio network programs.

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

JUN 2 8 1953

Civic Opera Lists Singers Chosen for Principal Roles



MUSIC DIRECTOR—Ariel Rubinstein, to conduct park opera in August.

Following auditions, for the Portland Civic opera's production of Verdi's "Il Trovatore" to be presented August 8, 9 and 15 in Washington park amphitheatre, Ariel Rubinstein, musical director is announcing singers who will have the principal roles.

Ruth Turley, dramatic soprano, a graduate of the Juilliard School of Music in New York, will be Leonora, with Adele Anderson, recently returned from success in Norway, as alternate. Peggy Jene McClure, contralto, Cincinnati conservatory graduate, will be Azucena with Kathryn Miller as alternate. Elizabeth Jones will be Inez.

The role of Manrico will be sung by Walter Richardson, tenor, with Don Alden as understudy; David Johnson, baritone, is cast as Count di Luna; Charles Trombley will be Ferrando with Dean Scott as understudy. William H. Young will be the old gypsy.

The opera will be produced in co-operation with the city bureau of parks and the local musicians' union. Admission will be free.

Rehearsals are as follows: Principals, Mondays, 7:30 p. m., in Lincoln high school, with coaches and conductors; Tuesdays, 7:30 p. m., at Shattuck school with drama and stage directors; Thursdays, 7:30 p. m., at Shattuck. Choral rehearsals, Mondays at 8 p. m. at Shattuck; extra rehearsal June 26.

This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER

JUN 21 1953



● WILLIAM SEVERYNS, newest cast member for Seattle Civic Opera production of Mozart's "Così fan tutte," catches up on news of fall bookings, including his own (as Ferrando) at Metropolitan. After 4 years in the Marine Corps Severyns, son of a former sheriff and police chief here, used his G. I. Bill for study at Juilliard School of Music and the American Theater Wing. His 5 years in New York included work with Robert Shaw Chorale, Gilbert and Sullivan repertory, Radio City Music Hall choros.

This Clipping From
BLUEFIELD, W. VA.
TELEGRAPH

JUN 18 1953

Song Recital



John Stewart Church will sponsor Anna Jackson, lyric soprano of New York City in a Song Recital, Sunday, June 21 at 3 o'clock. Miss Jackson has appeared in recitals throughout the nation. She has appeared in several Broadway musicals including: "The Pirates" and "Set To Music." She appears regularly on radio in a series over Station WMGM and Station WMCA, New York City. Miss Jackson is a graduate of Clark College and Juilliard School of Music. She has also studied under several foreign instructors.

This Clipping From
LOUISVILLE, KY.
DEFENDER
JUN 4-1953

Inter-racial Duo Completes Tour

Anthony Gilombardo, violinist, and Robert Harris, pianist, have just returned to New York from a tour of colleges in the South to complete their concert activities for the 1952-53 season.

Gilombardo and Harris, a young inter-racial violin-piano team, were most enthusiastically received for their unique presentations of both solos and duos during this, their first season together. The demand for full solo recitals, joint concerts, orchestral appearances was considerably greater than anticipated and took them individually and jointly to metropolitan centers and small towns in Minnesota, Wisconsin, Illinois, Iowa, Ohio, Texas and Louisiana. The number of re-engagements and new bookings for the coming season promises them an even heavier schedule.

Mr. Harris is a graduate of the Juilliard Graduate school where he was a fellowship pupil of Josef and Rosina Lhevinne and of Dean Oscar Wagner. He is formerly a member of the Juilliard Extension faculty and is presently a member of the faculties of the Music School of the Henry Street Settlement and the Metropolitan Music School where he is member of the Board of Directors. Mr. Gilombardo was first prize winner for three successive years at the Festival of Southern California and has held scholarships at both the Music School of the Henry Street Settlement and at the Mannes Music School. A pupil of Mme. Vera Fonaroff, he has played first violin in the Minneapolis Symphony and appeared as soloist in New York with the Mozart Orchestra.

Before forming the team, Mr. Harris had played extensively in this country, and Mr. Gilombardo had concertized throughout the United States and Europe.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN 1-1953

Aristo Artists

For the seventh year a different group of singers under the title of Aristo Artists has appeared, each time consisting of different young artists. Apr. 26 they were Nancy Trickey, soprano from Boston; Mary Lee Davis, contralto, who has sung at the Zoo Opera; Willard Pierce, tenor from Virginia, who has studied at the Juilliard and has sung in Radio City Music Hall productions and Gene Hollmann, baritone, a Missourian who has had opera experience, has been in Broadway productions, and has sung with WABC Television and Radio. This proved to be an unusually talented group, and with the competent Alice Wightman at the piano, they presented a most enjoyable program. Each singer gave a cross-section of a recital, ranging from classic repertory to modern. In addition, the program opened with a trio from Haydn's "Creation" sung by Miss Trickey, Mr. Pierce and Mr. Hollmann. Miss Davis has a voice of lovely quality and a charming personality. Mr. Pierce was at his best in an Aria from Gounod's Faust and Faure's "Soir." Miss Trickey, who has the assurance of an experienced artist has also a remarkably fine voice and pleasing stage deportment. Mr. Hollmann, whose beautiful baritone voice has a wide range sang with distinction and maturity of style and musicianship. The pleasant afternoon closed with a quartet from Beethoven's "Fidelio."

This Clipping From
SANTA FE, N. M.
NEW MEXICAN

JUN 17 1953

Marjorie Fulton To Be Heard Here

Marjorie Fulton, in private life Mrs. Mack Harrell, violinist of note will be heard here June 25 when artists of the Aspen Festival Institute appear in concert for the Santa Fe Chapter of the New Mexico Heart Association.

Listed on the program in the "Trio for Piano, Violin and Horn in E. Flat" by Brahms, Miss Fulton will appear with Victor Babin and Joseph Eger.

Marjorie Fulton received her musical education at the Curtis Institute of Music in Philadelphia and at the Juilliard School of Music in New York City. Her professional debut was made in joint concert with her husband, Mack Harrell, in Jordan Hall in Boston. In February of this year, she gave her first recital in Town Hall in New York City.

For the past two seasons she has appeared in concerts of the Aspen Festival where she is a member of the string faculty of the Aspen Institute of Music and has recently been appointed to the faculty of the Juilliard School of Music for the 1953-54 season.

The music critic for the New York Times writes of her recital: "Marjorie Fulton presented a demanding program with complete assurance and a high level of ability. All of her interpretations had a thoughtful, mature approach that took the music into consideration as well as her instrument. Technically, Miss Fulton is very well equipped. Her fingers strike true, her bow arm is resilient and her attack precise. She performed the Bach Siliati with dash and with spirit, and her account of the Beethoven C Minor Sonata had an uncommon degree of musical integration."

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN 1-1953

Orchestra of Young Players in Concert

Probably the New Symphony Orchestra of New York is the most recent addition to the roster of local orchestras. Maurice Bonney, its founder and conductor, since 1951, has gathered together students, professionals and amateurs with the object of presenting the best symphonic music at low prices in the different boroughs of New York. On Apr. 28, Mr. Bonney offered an entertaining program, the second this season in the Needle Trades Auditorium which could easily become an important music center in the Chelsea district. Mr. Bonney has an orchestra of fine possibilities and he himself is a gifted conductor. He has studied at the Juilliard School, was assistant conductor under Joseph Rosenstock and Walter Hendl and has been active in Tanglewood and Aspen Music Festivals. As assisting artist Gerald Warburg, cellist, played the Saint-Saens Concerto in A Minor and Leonora Umstead played the E Minor Concerto by Chopin. The youthful pianist displayed extraordinary technical ability, poetic imagination and fine control. She is a pupil of Miss Hedy Spilner. Mr. Bonney's orchestral offerings included Mendelssohn's Italian Symphony, and first New York performances of works by William Rice of Houston, Tex., and Jacob Avshalomoff a faculty member of Columbia University.

JUL 1-1953

'King and I' Singers Win Year's Study in Europe

Fulbright Grants Awarded to Both

By MURIEL FISCHER,
Staff Writer.

Like the wedding refrain, the cast of a musical show of long run often rings with "members old, members new, members borrowed and members blue..."

This fall "The King and I" will be marked by members missing (two). Missing will be one Amazon (in role only), who started out with the show opening night, March 29, 1951—and one "high D" who was borrowed 15 months ago.

The other lads and lassies of the "King" chorus will surely be blue at the thought of losing Geraldine Hamburg (she plays one of the Amazon women guards of the Siam palace) and Marie Trafficante (who hits the "high D" in the Buddha prayer scene).

Scholarships for Both.

But Marie and Geraldine are jointly rainbow-hued with delight at the prospect of a big something new in their careers. Both girls just won Fulbright scholarships entitling them to a year's study abroad. They leave Sept. 4 on the S.S. Independence, both bound for operatic study in Germany.

The September sailing will be a happy ending to a year's wondering and waiting. It will also climax the coincidental parallels in the girls' careers.

Both singers are 25 years of age, dark of hair, high of cheek bones and bright of eyes. (Geraldine's are hazel; Marie's brown.) Both started out musically on a piano bench. Marie blended ivory-key melodies at age 7 in Malverne, L.I. Geraldine was a quiz kid and prodigy concert pianist in Chicago.

The girls met at the Juilliard



Photo by Twachman.

Looking to the fall and a year's study in Europe on Fulbright scholarships are (left to right) Geraldine Hamburg and Marie Trafficante, members of cast of the musical comedy, "The King and I."

School of Music. Somewhere during the course of Juilliard, each switched her musical-scale sails to singing. And when the school gave a gala opera performance, why it was Marie and Geraldine alternating the lead role.

So it wasn't too odd when Marie joined the "King" cast last March to find her old classmate making with the Siamese make-up in the very same St. James dressing room. And it even seemed perfectly natural when the girls bumped into each other last September—each making a recording to send to the Fulbright jury along with scholarship application. They even "sweated" out the long wait together. "We were so nervous," Marie sighed. "But each of us assured the other she'd make it..."

Plan to Study Opera Together

"And isn't it wonderful," Geraldine chimed in, "that we BOTH got it!"

Happiness Hit High Note.

Marie's lyric coloratura almost reached her Buddha "high D" as she recalled how the good news came June 3. "I screamed so hard I nearly split my incision," she exclaimed. She explained that she'd just recovered from an appendectomy. There was hardly room for womanly operation discussion, however, for all the happy-operatic talk.

"I hear the streets of Germany are just paved with operatic opportunities," Marie mused. Then, rambling, "And did you get the letter about how we'll be unofficial ambassadors?"

Expect Many Questions.

Geraldine wore a quizzical expression. "That's funny, my letter said try to remember you are not official spokesmen."

"Oh, no," Marie shook her head. "They definitely said to study books on American history, literature and government because the people there will be asking lots of questions."

"Oh, my," hummed Geraldine's lyric dramatic. "Oh, my!"

It was certain all then and off Geraldine went to give her Amazon role and ambassadorial air. While Marie's "high D" was toned with capitol-D delight. And the whole cast of the long-run "King and I" seemed to lift with a "members happy" note....

JUN 26 1953

Rise Stevens to Open Pops Series With Festival Celebrities Attending

The opening of the Connecticut Pops season is only a week away. Next Friday at 8:30 p.m., the first in the six-concert series featuring Rise Stevens, Metropolitan Opera singer, star of screen, radio and television, will be offered. Daniel Saldenberg will conduct.

All but seven of 142 boxes have been sold and volunteers in the Connecticut Symphony office, 991 Broad street, report increasing activity in over-the-counter and telephone sales of season-as well as single concert tickets.

The King and Queen and Jenny Lind of the Barnum Festival, and Francesca Lodge will sit in special boxes reserved in their honor, and the event will see the merging of Bridgeport's two great community projects.

Rehearsals Wednesday

Rehearsals begin under Mr. Saldenberg's baton, Wednesday night in Roger Ludlow High school, Fairfield. On Thursday night, musicians will again gather, and on Friday dress rehearsal with Miss Stevens will take place at Fairfield University field in the afternoon prior to the evening performance.

Miss Stevens is scheduled to arrive in Bridgeport Friday morning. Pops officials say she has asked for six box reservations for friends who will accompany her here.

The singer, acclaimed for her portrayal of the role of Carmen, will sing three arias from the Bizet opera—"Habanera," "Siqui-dilla," and "Gypsy Song"—and in addition she has chosen such favorites as Herbert's "Kiss Me Again," and "All the Things You Are."

In private life, the glamorous singer has been chosen one of the "ten best dressed women" in the country. She is married to Walter Surowy, European star. They have a son, Nicky, eight.

Born in New York city of a Norwegian father and American mother, Miss Stevens studied voice at Manhattan's Juilliard School of Music under Mme. Schenck. Her early experience in operatic roles was gained in New York's Opera Comique, but when the Metropolitan Opera took notice of her in those days and offered her a contract, she delayed, believing she needed more stage experience.

She set off for Europe and there, George Szell, present conductor of the Cleveland Symphony, heard her sing and arranged an audition at the Opera House in Prague, Czechoslovakia. Immediately, she was engaged for leading roles.

Vienna, Cairo and Buenos Aires were important steps on the Stevens opera path which brought her back to the United States and a successful debut at the Met in "Mignon" in December, 1938. When she made opera box-offices in "Der Rosenkavalier," the power that he forthwith typecast her in boy roles. "The public won't accept you as a 'femme fatale,'" she was told. But Rise would not listen, and a few years later, proved they were wrong when she scored a hit in the department of sultry females so that today "Carmen" and Rise Stevens are synonymous.

Since then, Miss Stevens has been a drawing card in every field she has entered. In a recent nationwide poll by The New York Times, the two top shows of the year,



RISE STEVENS

chosen to be repeated in their entirety or in part, were two programs on which she co-starred—a comedy show with Martha Raye and another with Ray Bolger.

JUN 13 1953

Personalities Of The Week

Sauter And Finnegan

Something new in jazz history is being written this week with the debut of a dance band that carries some 30 performers, including virtuosi of such non-Dixieland instruments as the recorder and tuba and harp, a vocal ensemble, and no less than two arrangers. Bands with two arrangers are by no means unique, but the oddity of this one is that they get the credit as well as the cash — "they" being Eddie Sauter and Bill Finnegan, whose solid-sounding records have created an in-person demand which will launch the band in the celebrated incubator the Meadowbrook, and take it on a make-or-break nationwide road stint leading to the Coast by Labor Day. Thanks to his identification with the great Goodman band of the late 1930s, Sauter is a shade better known than Finnegan, a gum-chewing sprite in his mid-thirties who has more than enough laurels to rest on if that were his choice. Greenest of them are the famous "Little Brown Jug" and "Sunrise Serenade" settings which sparked the Glen Miller band to fame when Finnegan was just a prodigy of 19. Even

before that Bill had made the jazz world aware of his name with a treatment of "Lonesome Road" for Tommy Dorsey which is still spinning on turntables around the world. Dorsey kindly recommended the lad to Miller, then struggling to keep an economy pay roll solvent, on the theory that 5 or 6 months' experience would make Finnegan ripe for the big time represented by T. D. However, those months saw the meteoric rise of the Miller band and with it Finnegan. Similar views on the possibilities inherent in dance music scored with all the resources of modern instrumentation brought Sauter and Finnegan together after roundabout paths that included the Juilliard for one, the Paris Conservatoire for the other. Now they are challenging the great American public to identify by saying aye whether it knows a good thing when it hears one, and there is a lot of wise money riding with the theory that it will. Bill Finnegan is a product of Rumson, who makes his home on Westervelt Avenue, Tenafly. His wife, Kaye, is a former singer who swapped her career to further his, even developing the odd art of the music copyist to make sure the band can read



EDDIE SAUTER AND BILL FINNEGAN

what he writes. And, in a way, she has proved herself in another manner by producing a male copy of her husband—who will make this June doubly memorable for the still youthful couple by taking a bride himself.

JUN 3 - 1953

Mary Davis, Now Mary Paull, To Sing Here Again On Sunday

By BETTY SULLIVAN

Mary Davis will sing again in Frederick.

Programs for the Community Chorus concert Sunday afternoon at four o'clock in Brodbeck Hall will list the soloist as "Mary Paull" but the name won't deceive local music lovers who remember with affection and pleasure the fine dramatic soprano voice of Hood student Mary Davis. Since graduation in 1942 much has happened to her, including changes of name in professional and private life, but the years only added maturity and beauty to the rich voice which had first training in studies here with Miss Marie Budde.

In undergraduate days Mary Davis was called simply Mary Davis. As a professional singer she needed a more distinctive name and when she married Edward R. Paulhamus in 1945 she did a little syllable juggling and got the "Mary Paull" which she has used for career purposes.

Despite the natural endowment of a fine voice and a preoccupation with things musical (her mother was an organist, an uncle is an amateur musician "with a gorgeous bass baritone voice", and she has "a batch of very talented cousins who play various instruments and paint"), Mary Paull was not a music major in college. She took departmental honors in English, her chosen subject, but she's one of those people who've always "loved to sing" and her sunny, warm, outgoing personality and generous willingness to be heard in church choirs and recitals won her many friends among townpeople.

The Monday Musicales claim Mary Paull as a sort of protegee because in 1941 as their entrant in a competition of the Maryland Federation of Music Clubs, she tied with another girl for first honors. Later she won the Capitol District contest under the Frederick group's sponsorship.

Summers At Chautauqua

Out of college, she spent two summers at the Chautauqua School studying with Evan Evans—and paying her way by doubling as chamber-maid in a hotel. So happened, Mary Paull and the boss housekeeper were not strictly in rapport and when the student ended her stint with broom and pillow slips, a period she felt had been tougher than it rightly should have been, she expressed her conviction in terse, unmistakable phrases ending with a promise—"Someday I'll come back to Chautauqua and I won't be a chamber-maid. I'll be a teacher and I'll sing in the opera company, too". For once words spoken in hot anger came true—she went back to Chautauqua, she taught there, and she sang with the opera company, a mouthwatering honor most young students arrive at only in dreams.

Encouraged by her teacher, Evan Evans, Mary Paull had a go at a scholarship in the Juilliard Graduate School contest. Two hundred and sixty other young aspirants had the same happy thought, but of the thirteen chosen



Mary Paull

in the keen competition one was Mary Paull.

The year 1945 is brightly marked in this singer's calendar—it brought her diploma from Juilliard in June and in December her marriage. It also launched a mighty hectic schedule, for while she lived in New York Mary Paull did a stint of teaching involving 300 miles of commuting a week; kept house; did radio and concert work, and found time for a few recordings.

Collectors have a few copies of Mary Paull's lieder recordings, connoisseur items made when the ill-fated Vanguard company organized to wax "art" songs by top singers. Reviewers enthused but the buying public has few dollars for such selections and the company went bankrupt.

Debut in Town Hall

In March, 1946 there was a debut at Town Hall, New York, and Mary Paull's bright brown eyes and coroneted brown hair, her vivid personality, and her mature voice registered so well critics predicted brilliant things for her. She was especially good in German lieder, her great love.

The year after her marriage Mary Paull was one of the small group of starry-eyed young people in New York who dreamed up a brand new form of musical entertainment—and made it click. The Lemonade Opera has survived to achieve great things, such as the present American premiere of a "new" opera contrived by a Swiss composer of bits of unfinished Mozart works.

The founders in 1946 were plus plans and minus money for their venture when the pastor of the Greenwich Village Presbyterian Church, where some of them were choir members, offered the church auditorium. "If you're a success, make a donation to the church. If not, well, the congregation will be nothing out because the hall's not being used now", the clergyman reasoned. It was an awfully hot summer and lemonade was sold in the pews—hence the catchy name which has survived for the summer opera troupe.

Such practical consideration as lack of cash or an "angel" failed

opportunities didn't materialize, and they had to settle for Hagerstown, but at least they're near enough to be neighbors and take part in music events here.

Musical success is a savory thing but like all professional women Mary Paull had to decide what she really wanted—a career or home life with her husband and children. The latter placed first, and she's primarily wife and mother, and only secondly concert singer. There are two small Paulhamuses now—a little girl three and a half who "Carries a tune nicely", and gives promise of musical talent, and "French son" Thadeus, born a year ago come

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD-STAR

JUN 12 1953

Rose Event To Feature Korean Music

A Korean program will be presented during the annual rose luncheon of the Women's Society of Christian Service, St. John's Methodist Church, Tuesday at 1 P. M. in the parish house. Mrs. Eddy Johnston is chairman, assisted by a committee.

Miss Mai Kim, the guest entertainer, will present in costume a program of Korean songs and also speak about her native land. Miss Kim is a scholarship student at the Juilliard School of Music and also studies at Adelphi College. Miss Kim resides in Amityville, L. I., with a member of the First Methodist Church, there, of which she is also a member. Mrs. Carl Bergsten is in charge of the program. Special guests will be residents of the Colburn Home.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 12 1953

Jean Bousquet To Sing 'Carmen,' Her Favorite, at Pops Concert

Bizet's "Carmen" is the favorite opera of Jean Bousquet, who will be the featured soloist at the third annual Pops Concert, Friday evening, June 19, at the Pittsfield Community Music School.

Her interest in this particular opera began at Juilliard School of Music, New York City, where she received special coaching in the leading part. She supplemented her study in the Juilliard Opera Workshop by making a large collection of pictures of all the famous singers who have portrayed Carmen.

special sketches of their costumes, and phonograph records of their performances.

Subsequently, she held a scholarship at New York College of Music for special opera training under Dr. Leopold Sachse, then stage director at the Metropolitan Opera. Her conception of the role of Carmen, one of the most complicated and controversial in the opera repertoire, was deepened by her work in the classes of Madame Gota Lundberg, also from the Metropolitan Opera Company, and with Siegfried Landau. Mrs. Bousquet chooses to portray Bizet's heroine as a lively mischievous gypsy girl, not a calculating sophisticated flirt.

Her enthusiasm for the music of the opera, quite apart from its theatrical setting, has led her to give concert versions of it frequently. She has drawn from her collection of costume sketches to create the design for the dress she will wear, which will be in the traditional red and black. Her black lace mantilla, black lace fan and high Spanish comb are heirlooms.

In Friday's concert, Mrs. Bousquet will sing the celebrated "Habanera," a Spanish tune.

Sunday in Paris where his father was with SHAEF, and who "just bounces" when he hears music. The children's musical flair must be a heritage from their mother because "even the baby laughs" when their father tries to sing.

This Clipping From
ANSONIA, CONN.
SENTINEL

JUN 3, 1953

GETS MASTER'S DEGREE



ESTELLE LOPRESTI

Miss Estelle Lopresti, daughter of Mr. and Mrs. Michael Giordano of 51 Central Street, was graduated yesterday from Teachers' College of Columbia University. She received the degree of master of arts in music.

Miss Lopresti appeared in recital May 7 at Milbank Chapel of the Columbia University Teachers' College as part of her work for the master's degree. The program was well received.

Miss Lopresti received the degree of bachelor of science in music from Juilliard School of Music, New York, in May, 1952, and has appeared in recitals locally and in New York City. She was a member of the Punch Opera Company of Greenwich Village, New York City, and has made appearances on radio and television programs. During the summer of 1948 she had her own 15 minute program over a New Haven radio station and has also appeared on WNHC-TV, as well as WNBC-TV, New York.

A lyric soprano, Miss Lopresti has studied with Mrs. Richard Donovan of Hamden and Miss Catherine Aspinall at Juilliard School of Music. Since September she has been studying with Paul Althouse, former leading tenor at the Metropolitan Opera Company, teacher for Eleanor Steber, concert artist, and Richard Tucker, tenor of the Metropolitan Opera Company, and other outstanding singers.

Miss Lopresti plans to continue with her vocal studies while giving recitals and appearing on programs. She is scheduled for several important auditions.

This Clipping From
RIVERSIDE, CAL.
PRESS

APR 18 1953

Capacity Crowd Expected For Walters Violin Concert

Advance ticket sales for the Alfred Walters violin concert Thursday night at Municipal Auditorium indicate a capacity crowd, said Lester F. Bardin, chairman of the concert committee for Arlington Ward of the Church of Latter Day Saints (Mormon) which is sponsoring the concert.

Walters, associate professor of violin and director of instrumental organizations at La Sierra College since 1947, has achieved considerable stature in the concert field.

He appeared as soloist with the Boston Pops Orchestra under Arthur Fidler, playing Mendelssohn's "Concerto in E Minor" and has appeared as soloist with other symphony organizations.

He appeared on radio over WBEN, Buffalo, and has been soloist on the NBC coast-to-coast tele-

vision program, "Faith for Today."

Walters has made several long play records for Capitol Blue Seal and was heard most recently at Redlands Bowl with the San Bernardino Symphony Orchestra.

A graduate of the New England Conservatory of Music, Prof. Walters received a scholarship to Juilliard School of Music in 1939. He has studied under the top violin masters of the world, his most recent work being with Toscha Seidel in Westwood Village.

Prof. Walters is listed in "Who's Who in Music."

Tickets are on sale at Cheney's Music House and will be available at the box office the night of the concert.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUN 4 - 1953

To Play Tuesday



DONALD HOPKINS

Donald Hopkins To Present Program Here

Donald Hopkins, talented young Schenectady violinist, will give his first local program of the year Tuesday at 8:15 p.m. in the Schenectady Museum under auspices of the museum's music committee. He will be assisted at the piano by his sister, Betty.

Hopkins is finishing his junior year at Juilliard School of Music, New York, where he is using a state scholarship toward a bachelor of science degree. He is studying violin with Ronald Murat. For four years he played with the Schenectady Symphony and for three years was concertmaster of the former Schenectady Youth Orchestra. He was concertmaster of All-State section orchestras in 1948 and 1949.

Miss Hopkins, recipient of a George Eastman honorary scholarship for three years while attending Eastman School of Music, received the degrees of master in music and bachelor of music with distinction with a major in piano and a minor in organ.

Tickets may be obtained at the museum.

NASHVILLE, TENN.
GLOBE
6/5/53

Interracial Duet Of Musicians Back From Seeing South



New York—Anthony Gilombardo, violinist, and Robert Harris, pianist, have just returned to New York from a tour of colleges in the South to complete their concert activities for the 1952-53 season.

Gilombardo and Harris, a young interracial violin-piano team were most enthusiastically received for the unique presentations of both solo and duos during this, their first season together. The demand for full solo recitals, joint concerts, and orchestral appearances was considerably greater than anticipated and took them individually and jointly to metropolitan centers and small towns in Minnesota, Wisconsin, Illinois, Iowa, Ohio, Texas and Louisiana. The number of re-engagements and new bookings for the coming season promise them an even heavier schedule.

Mr. Harris is a graduate of the Juilliard Graduate School where he was a fellowship pupil of Josef and Rosina Lhevinne and of Dean Oscar Wagner. He is formerly a member of the Juilliard Extension faculty and is presently a member of the faculties of the Music School of the Henry Street Settlement and the Metropolitan Music School where he is member of the Board of Directors. Mr. Gilombardo was first prize winner for three successive years at the Festival of Southern California and has held scholarships at both the Music School of the Henry Street Settlement and at the Mannes Music School. A pupil of Mme. Vera Fomareff, he has played first violin in the Minneapolis Symphony and appeared as soloist in New York with the Mozart Orchestra.

Before forming the team, Mr. Harris had played extensively in this country, and Mr. Gilombardo had concertized throughout the United States and Europe.

This Clipping From
MERIDEN, CONN.
RECORD

MAY 25 1953

Rewinski Named Soloist At Bowl Gershwin Night

The initial notes of the first movement of George Gershwin's Concerto in F will do more than



Leo Rewinski

open the "Gershwin Night" pops concert program at the Yale Bowl on August 11. They will also serve to introduce to the thousands of music-lovers expected to crowd the Bowl a musician who has for many years been a very talented and well-known resident of the city of Meriden.

Leo Rewinski, who makes his home at 188 Curtis Street, was announced as one of the "Gershwin Night" soloists by the Junior Chamber of Commerce of New Haven which has sponsored the popular concerts for several years. Others on the August 11 program are Lawrence Winters, famous baritone noted for his interpretations of Gershwin operatic roles, and Adele Addison, young singer who has appeared in many concerts throughout New England.

Mr. Rewinski will reign as soloist in the previously mentioned opening number and again at the end in Gershwin's beloved "Rhapsody in Blue." Conducting the "Pops" orchestra will be Harry Berman, under whom Mr. Rewinski has previously appeared with the New Haven Business Men's Orchestra.

The local musician studied piano for five years with Josef and Rosina Lhevinne at the Juilliard Graduate School in New York when he also received instruction in composition and ensemble. He has appeared in concerts here, in Wallingford, Bristol, Hartford, Madison and New York City, appearing in the latter place at Town Hall and Times Hall.

For the past four years Mr. Rewinski has been head of the piano department at Choate School in Wallingford. He has also given private lessons to area pupils and several of his students have gone on to achieve distinction in the music world.

Kansas City, Mo.
Call
6/5/53

Interracial Duo Ends Successful Concert Tour

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HARRIS-GILOMBARDO

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NATCHITOCHES, LA
ENTERPRISE
5/1/53

Symphony Orchestra In Spring Concert Monday Night, Miss Sarah Guitar Soloist

The Natchitoches symphony orchestra will present its formal Spring concert Monday evening in the Fine Arts auditorium on the Northwestern State campus at 8:15 p.m.

The program will feature Miss Sarah Guitar of the Northwestern State music faculty in a performance of the first movement from Lalo's "Symphonie Espagnole" for violin and orchestra. Joseph Carlucci, also of the NSC music faculty, will conduct the orchestra.

Other selections on the program are: "Coronation March" by Meyerbeer; Minuet from Symphony No. 35 by Mozart; a Chopin waltz Brahms; "Hungarian Dance No. 5," Tchaikowsky's "Andante Cantabile," a moment musical by Schubert, the "Pizzicato Polka" and "Tales from the Vienna Woods" by Strauss.

Miss Guitar, a native of Dallas, Texas comes to Natchitoches from Austin, Texas where she played last season with the Austin symphony. In addition to teaching strings at NSC, she is concert mistress of the local orchestra and appears frequently on local musical programs. Recently she began teaching strings in the NSC training school and the Natchitoches high school.

She holds a Master of Music degree from Louisiana State university where she studied violin under Oramay Welch. She has also studied with Angel Ries at the University of Texas and Mischa Mischakoff at the Julliard school of music in New York.

The Natchitoches symphony is composed of Natchitochesans and college students. Local members are: May Beville, Julia Pace, Ruth Markar, Don Glaty, Linda Shows, James Hyde, Annette Palmer and Linda Corley, violins; Allene Shields and Paul Torggimson, violas; Barbara Brittain, cello; Betty Jean Tolar, clarinet; Roy Graham, bassoon; Gordon Young, trumpet; Dwight Davis, baritone; Eleanor Brown, piano.

In the group from the parish are: Ann Arledge, violin, John Miller, Eloise Morton, cellos, from Camp; Marjorie Norsworthy, cello from Provencal.

Admission to the concert is free and everyone is cordially invited to attend.

This Clipping From
KELLOGG, IDAHO
NEWS

APR 10 1953

CAROL BRICE SINGS MONDAY



The most distinguished series in the history of Shoshone County's Community Concert association will come to a close on Monday night, April 13, when Carol Brice, the great Negro contralto, will appear at Kellogg High School in the season's final concert. Since last fall, Community Concert members have enjoyed a superb array of talent starting with the Longines Symphonettes, directed by Michel Plastro; continuing with Walter Cassel, operatic baritone; Vivian Della Chiesa, television soprano; The Men of Song, virile male quartet; and on Monday will come Carol Brice, prima donna contralto.

After a Carol Brice recital under his auspices in March, 1947, Serge Koussevitsky, late famed conductor of the Boston Symphony Orchestra, exclaimed, "Her voice is like a cello." Miss Brice had been invited by Mr. Koussevitsky to sing at a concert of the friends of the Boston Symphony. Her program, including songs of Handel, Lieder and an exciting Hall Johnson spiritual, had been sung to an

audience accustomed to the great of the music world. Their acclaim of her glorious performance was reflected in the enthusiastic and whole-hearted praise of Mr. Koussevitsky. Himself a cellist, he likened her voice to the rich tones of that beautiful instrument, and spoke of the perfection of her diction.

Miss Brice, daughter of a Congregational minister and a school teacher, has been singing ever since she was little more than a baby. Beginning her career as a member of the Sedalia Singers of North Carolina at the age of three, she studied for five years at the Julliard School of Music. She was the first of her race to win the coveted Naumburg Foundation (1944) and since that time has sung with the Pittsburgh Symphony under Fritz Reiner; the Kansas City Symphony under Efrem Krutz; the San Francisco Orchestra under Pierre Monteux; the New York Philharmonic Symphony Orchestra under Fritz Reiner; in recital at Carnegie Hall, Town Hall and at Chicago's Orchestra Hall and as soloist with the Yale University Glee club.

Miss Brice will be accompanied at the piano by her brother, Jonathan Brice, in a program which will include selections by Marcello, Sechi, Arnold, Brahms, Schubert, Verdi, Braga, Quilter, Kennedy-Fraser, Manning, McGimsey and an arrangement by Hall Johnson. Mr. Brice will play solo numbers by Schumann, Rachmaninoff and Grainger. The program starts at 8:15 o'clock.

This Clipping From
CINCINNATI, OHIO
ENQUIRER

JUN 15 1953

Opera

Brings Conductor New To Local Scene

ANTON COPPOLA, who makes his first Cincinnati appearance with the Cincinnati Orchestra at the Summer Opera Zoo Outdoor Theater, where he will conduct for the Summer Opera Company's July 1 and July 4 performances of "La Boheme," is considered one of America's finest young conductors. Certainly he has had, in the past decade, probably more actual experience than any other of his colleagues.



A NATIVE of New York City, where he studied piano, oboe and composition on a Julliard School of Music scholarship, he learned orchestra routine with the Radio City Music Hall Orchestra under the late Erno Rapce who made him his assistant. During the war, Coppola served as bandmaster of his regiment and, after his discharge, made his debut as a conductor of open-air opera in a performance of "La Boheme," the Puccini masterpiece he will conduct here with Stella Roman, Helen George, Brian Sullivan and Cesare Bardelli starred.

COPPOLA conducted for the San Carlo Opera Company, the entire standard repertoire, and then served as associate conductor of the San Carlo Company and conductor for the Connecticut Opera Association even while continuing his studies with the late Paul Breisach whom Cincinnatians will remember for his fine work with the Summer Opera Association here.

COPPOLA has wielded the baton during performances of everything from "Madame Butterfly" to "Othello," with side incursions into the field of musical comedy and, of course, of theater music. He has held the podium with

such singers as Dorothy Kirsten, Lucia Albanese, Leonard Warren, Robert Weede, Kurt Baum, Fedora Barbieri, Brian Sullivan, Eugene Conley, George London and others.

IN CINCINNATI, Coppola is one of seven conductors who will be leading the Summer Opera Orchestra this season. The others, equally well-known in the music world, are Giuseppe Barnaboschek, Ernesto Barhini, Fausto Cleva, Jonel Perles, Nicholas Roscigno and Mario Mazzoni.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 12 1953

Wonderful Town Indeed!

Edith Adams Mixes Eileen and TV

By HELEN ORMSBEE

Edith Adams, who plays Rosalind Russell's sister Eileen in "Wonderful Town," says even now she has to pinch herself to be sure that what has happened to her is real. Here she is with a leading role in a very big hit, and this is her first appearance on Broadway. She comes straight from television, where she has sung and acted in "Kovacs Unlimited" on weekday mornings for more than a year and a half.

"When I told my friends on our TV show that I had auditioned and got this part," she remarked the other evening in her dressing room, "they just gasped. 'What?' they said. 'You stood on the stage and sang out?' That meant out into the theater, with no microphone to help you. 'Well,' they said, and caught their breath. Then, 'Did you say Rosalind Russell? And George Abbott?' They seemed to think it was too good to be true. Maybe I felt a little that way myself."

As soon as she began rehearsing for the stage production she could see that these rehearsals were different from her work in the television studio. There they never could stop at the end of each morning's show to discuss its good points or its bad points. They had to get new material ready for tomorrow. But in "Wonderful Town" every move and look was tried over and over, and the aim was perfection.

"I'd been warned that George Abbott was a most exacting director, so I was pretty scared," she confessed. "But he understood that I was new and he gave me time to find things out for myself."

"Sometimes he would say, 'All right. If you want to do it that way, we'll try it.' In a day or two I'd see that my way wasn't so good and his was better. All this gave me the greatest confidence in him. If he were to tell me now to go jump out the window, I'd just ask, 'Which window?' And I'd do it."

As long ago as last September, Edith Adams, busy on CBS-TV, heard about the new musical that was being made from "My



Edith Adams

Sister Eileen." "They were holding auditions, and lots of sopranos thought Eileen would be a good part to try for, she recalled. She thought so, too, but she decided that she'd better make some special preparation for it. Until she got her start in television she was a student at the Julliard School of Music, and she had been trained as a coloratura soprano.

So for weeks last fall she worked with her singing teacher, Clytie Mundy, to get back those clear, flexible tones which she hadn't been using at the microphone. It was late in the casting of "Wonderful Town" when she had her audition.

"I sang 'Why Was I Born?' and 'Mountain Greenery,'" she said. "Nothing by Leonard Bernstein because you must never sing a composer's own music for him. He knows too much about it. Well, after I sang for them, they had me read scenes from the script. Then they asked me to come back the next day."

That second time she sang more, and she met Rosalind Russell. "We talked a little, and

I saw her give a nod as if she thought I'd do." Several days went by without any word from the producer's office. But it came, and she had her contract.

A Tenafly Girl

Though Miss Adams didn't mention it, a major difficulty in finding the right Eileen was that she must be exceptionally attractive. And that wasn't hard for Edith Adams. She is blonde and slender, and only a half-inch shorter than Miss Russell. When she talks her eyes smile at you and she seems to be having a thoroughly good time.

Tenafly, N. J., is her home town. When she was a senior at the Tenafly High School she sang the heroine in the student operetta, and after her graduation she commuted daily for three years to the Julliard School in New York.

"I was to get a B. S. degree in music in one more year, taking some of my courses at Columbia," she explained. "But instead I won those contests—Miss New York Television and Miss U. S. Television—and that led me into TV. I said, 'Why should I study History of Music in the sixteenth century when I can be working?' My mother was disappointed. She used to be a teacher and she wanted me to have my degree. But she and my father are very pleased about 'Wonderful Town.'"

Hessian Ancestor

"My real name is Edith Enke. Adams was my mother's maiden name, and I have lots of Adams relatives. My father's family came from Pennsylvania. Once we started to look up our Enke ancestors and we found that the first one in this country was a Hessian soldier who fought for the British in the Revolutionary War. We sort of lost interest."

Miss Adams is an actress who sets her alarm clock to ring at 6:30 a. m. on Mondays, Tuesdays, Thursdays and Fridays, for at 8 o'clock on those mornings she appears on the Kovacs hour, Channel 2. By 7 a. m. she is out of her hotel and breakfasting near the television studio, and at 7:30 she begins putting on her make-up. After playing and rehearsing all the morning, she sleeps all the afternoon, and she is in fine fettle when she comes to "Wonderful Town" in the evening.

"I love every minute of it," she said, "and I keep learning things. For instance, when you're there on-stage you're so—so exposed to the audience. At a run-through, once, I wasn't far enough over to the left in a scene and I started inching myself along. 'Don't do that,' somebody told me afterward. 'Remember, the audience sees all.' In television if something goes wrong, I can wiggle my hand to the camera man. He'll pan and get the trouble out of sight, but there's nothing to save you in 'Wonderful Town.' Everything has to be right every time."

This Clipping From
DIAPASON
CHICAGO, ILL.

JUL 12 1953

RALPH S. GROVER



RALPH S. GROVER recently assumed his new responsibilities as minister of music of the First Presbyterian Church of York, Pa. Prior to his appointment Mr. Grover had lived in Wilmington, N. C., where he served several churches in addition to doing private teaching and composing. Mr. Grover holds the bachelor and master of science degrees in organ from the Julliard School of Music, where his organ teachers were David McK. Williams, E. Power Biggs and Vernon de Tar. From 1936 to 1941 he studied with Clarence Watters at Trinity College, Hartford,

Conn., where he served as assistant organist of the college chapel. His first organ studies were with Dr. Ralph A. Harris in Brooklyn, N. Y. From 1941 to 1946 he served in the United States Army. While attending Julliard from 1946 through 1950 Mr. Grover was organist and choir-master of the Church of the Messiah, Paterson, N. J., where he put on performances of cantatas and oratorios. He also served as dean of the Northern New Jersey Chapter of the A.G.O. in 1949-50 and as conductor of the Paterson Oratorio Society from 1948 to 1950. The performances of the "Elijah" and "Creation" with members of the Julliard Orchestra and Paterson Philharmonic received high praise from critics of the Paterson papers.

Mr. Grover holds the associateship of the A.G.O. and has appeared in recital in St. Bartholomew's, New York; Trinity College, Hartford; in Paterson; various places in Texas and in Wilmington, N. C. He is also a composer with two published choral works to his credit, plus many unpublished organ, choral and instrumental works.

In York Mr. Grover plays a large four-manual Hutchings organ and conducts three choirs.

This Clipping From
AUSTIN, TEXAS
AMERICAN-STATESMAN

APR 3 9 1953



CHORAL EXPERT IN ACTION—Virginia Decherd, long recognized as one of the state's finest choral directors, conducts her Austin High School Choral Groups through a rehearsal in preparation for their annual Spring Music Festival, scheduled for Wednesday and Thursday nights. Miss Decherd, a graduate

of New York's Julliard School of Music, has shown quite a flair for innovations in choral offerings, and this year she and her talented singers will present the novel "Brooklyn Baseball Cantata" and the impressive "Song of Easter" as part of their program.—(Neal Douglass Photo by Nolan Borden)

APR 19 1953

Fortune To Direct Acting In MDG's "Beggar's Opera"

CASTING of leading and supporting roles for the Music Drama Guild production of "The Beggar's Opera" (Cox, May 5-7) was completed this week by Hubert Kockritz, musical director and producer. Kockritz announced that Robert Porhine is acting as stage director. He teaches music at Hughes High School, is a veteran of Mummies Guild and Varsity Vanities productions at the University of Cincinnati, and has written a number of musical comedies produced by the Varsity Vanities. His first assignment with the Music Drama Guild was as stage director of the Guild's production of "Connecticut Yankee" this season. He will also serve this summer as stage director for Mr. Kockritz when he produces operas for the Evansville, Ind. municipal opera company.

THE PART of "The Beggar," a narrative which co-ordinates the

story of the opera, will be done by Maxine Johnston, who has been active in the Guild in many capacities. She is costume coordinator for all productions, and is in charge of costumes for this one also. She did the part of Queen Guinevere in the Guild's "Connecticut Yankee."

IN CASTING Paul Ross in the humorous role of Mr. Lockitt, a wealth of acting and singing experience is tapped. He made his first appearance with the Guild as Grumio in the Guild's "Taming of the Shrew." A tenor, Ross studied at Julliard School and sang opera leads under Wilfred Pelletier in New York. He was featured on NBC in the chorus of "La Boheme," was with the Dallas Starlight Opera for two seasons; did sixteen different operettas with the Paper Mill Playhouse in New Jersey; was a member of the Ben Yost Guardmen; and played 10 weeks with

Martha Raye at her famous Five O'Clock Club in Miami, Fla.

THE COMPOSER of "Beggar's

Opera," is the young talented British musician Benjamin Britten. His more known operas include: "The Rape of Lucretia;"

JUL - 1953

Up and Down the Guild Keyboard

By Grace White

Pupils of Rosina Lhevinne have won not only prizes in the Guild Recording Festival, but many other honors and awards. Jeannine Dowis has won the first prize with the National Music League, a contract for a tour for next season. Howard Karp received the \$500 Loeb cash prize along with his post-graduate diploma from Julliard School of Music. Gerson Yessin was soloist in Boston with the Boston Pops and will give a recital at the Gardner Museum, July 5. James Mathis won an appearance for next season at the YMHA in competition with eighteen other pianists in New York.

JUL 10 1953

Concert Violinist To Play Sunday At St. Stephen's

Alphonse Carlo, concert violinist and associate professor of violin and chamber music at Rollins College at Winter Park, Fla., will play the violin at the 10 o'clock service in St. Stephen's Episcopal Church Sunday morning.

A native of New Haven, Mr. Carlo received his musical education at the Julliard School of Music in New York City.

During his teaching career, he has served on the music faculty of Southern Methodist University at Dallas, Texas. He has made many solo appearances in this country. Frequently, he performs in sonata recitals with his wife, Katherine Carlo. He also is concertmaster of the Florida Symphony Orchestra, with which he has been soloist.

RHINEBECK, N.Y.
GAZETTE
4/9/53

Conductor



Age of 164 eggs a bird a year to 187 state has increased from an average of 164 eggs a bird a year to 187

President of the Society of Pacific Sound, Tacoma, Washington, and composition at the college of Pacific Northwest Composers. He is at present assistant professor of piano and in recent years. His own works have been widely played on the west coast. His own works have been widely played on the west coast. His own works have been widely played on the west coast.

John Cowell, pianist and composer, will give a concert at College

John Cowell To Give

—Mrs. Harry Lovelace

turned from the hospital.

March 19 when Mrs. Harper returned from the hospital.

burg. Mrs. Briggs has been staying at the Harper home since

Mrs. Florence Briggs of States

Henry Harper, and her mother,

Mr. and Mrs. William F. Harper

Easter guests at the home of

LeRoy Germond.

Sunday guests of Mr. and Mrs.

Pleasantville, Conn. were Easter

This Clipping From
KANSAS CITY, MO.
CALL
JUL 17 1953

To Head Music Department At Lane College

JACKSON, Tenn. — (ANP) — Dr. Mitchell B. Southall is the new head of the department of music at Lane college here, C. A. Kirkendoll, president of the college, announced last week.

A graduate of Langston university and the Julliard Conservatory Dr. Southall earned his Ph.D. from the University of Iowa at the age of 28. During World War II, he studied at Howard university under the Army specialized training program.

At an early age, Dr. Southall was considered a musical prodigy. At six he was composing comprehensible piano pieces.

When he was graduated from Langston, he received the anonymous award for being the student who brought the greatest credit to his alma mater.

I. W. Harper, director of the fine arts school at the University of Iowa, stated that Dr. Southall was the most talented student of the arts that school had produced in 20 of the then 25 years of his deanship at the institution.

His studies at the graduate level gave him an average of 97 1-2 or "A" at graduation.

Dr. Southall has the distinction of being a member of the American Musicological society, and of the American Council of Learned societies.

This Clipping From
RENO, NEV.
EVENING GAZETTE
APR 22 1953

Community Concert Season Ends With Piano Quartet Recital, Widely Acclaimed

One of the most exciting concerts of this or, for that matter, any season in Reno was presented Monday evening at the State building by the Philharmonic Piano Quartet.

All four pianists, Ada Kopetz, Bertha Melnik, John Scales, and Robert Emmett studied at the Julliard School of Music and all have given successful solo recitals in this country. Their individual virtuosity was apparent in their playing but at no time did it take preeminence over their ensemble work. Their precision of attack, expert tossing of the melodic line from one piano to another, and artistic handling of the counter melodies and embellishments were consistent in each of their numbers. Less tangible, but equally apparent to the audience, was their obvious enjoyment in playing together.

Credit must certainly be given to Moritz Bomhard for his fine arrangements. Since available music for a group of this type is definitely limited they are very fortunate in having a man of his ability with whom to work.

The program opened with the stirring "Overture to 'The Marriage of Figaro' by Mozart, followed by 'Variations on a Theme of Haydn,' Op. 56 by Brahms. This tremendous work, originally written for two pianos, showed to advantage more than any of the other numbers the solid musicianship of the individual performers.

The "Etude in G-Sharp Minor," Op. 25, 6 by Chopin, which most piano students who have struggled through it know as the Etude in "thirds," was delightfully clear and precise. The Chopin group also included two "Preludes," the D minor and A major. Because the feeling for rubato is such an individual thing, in this writer's opinion the A major is better played

as a solo, but the D minor was most effective on four pianos.

The first half of the program closed with a medley of the music of Offenbach, appropriately entitled, "Offenbachiana." These familiar melodies received a spirited treatment in the excellent arrangement.

"Fetes" by Debussy opened the second part of the program. The pulsating rhythms and shimmering harmonies of this piece achieved great beauty under their sensitive fingers.

This was followed by an equally good performance of the well-known "Liebestraum" of Liszt. The "Square Reel" composed by Scott Watson especially for the Quartet, was a clever, amusing number employing the contagious rhythms of the barn dance.

Excerpts from "The Nutcracker Suite" by Tchaikowsky took on new vibrancy and color under the masterful touch of the four artists. The intricate rhythms of the closing number, the "Russian Dance," from Petroushka by Stravinsky, were brilliantly handled and were a fitting climax to a well chosen and varied program.

The enthusiasm of the audience demanded five encores: Schubert's "To Be Sung on the Water," a highlight of the program, incidentally, Mendelssohn's "Spinning Song," and three popular numbers "Falling in Love with Love," "Tico, Tico," and "In the Still of the Night," all exceptionally well done.

—D. L. F.

This Clipping From
LAS CRUCES, N. M.
SUN-NEWS
APR 8 1953

Pianist Will Give Last Of Concerts

Samuel Sorin, a pianist of brilliant technical equipment and of the ripest interpretative maturity, will bring the current season of the Las Cruces Community Concert association to a close, when he appears in a piano recital at Union High School auditorium, tonight.

From the time he was six years of age, Sorin has grown as a musician. At twelve, he had won local, state and national contests. Scholarships enabled him to study first in Chicago and then at the New York Julliard School of Music.

His first tour was sponsored by the American Federation of Music Clubs. This took him to 72 cities throughout the nation. For three seasons after that, Sorin toured with increasing prestige, appearing in recital and as soloist with famous symphonies throughout the country.

The climax to his early career came when he appeared under Eugene Ormady and the Philadelphia symphony, both in Philadelphia and in New York's Carnegie hall.

Following a period of military service, Sorin returned to the concert stage to gain added fame. Typical of his success was the fact that after his appearance with the Carnegie Pops orchestra, he had the unusual distinction of being re-engaged for the same series only three weeks later.

This Clipping From
BRIDGEPORT, CONN.
POST

JUL 12 1953

Daniel Saidenberg's Long Search Ends With Purchase of Rare \$25,000 'Cello

By TERE PASCONE

Daniel Saidenberg, the Connecticut Symphony's conductor and musical director, and a talented cellist as well, has purchased a rare violin cello, valued at \$25,000, dating back to 1737, and made by the great Montagnana, contemporary of Stradivarius.

For 20 years, Mr. Saidenberg has been scouting around for a 'cello made by a great master, and a few weeks ago, his wish was realized. It was uncovered in Amsterdam by a Chicago dealer, and is one of only half a dozen perfect Montagnanas in existence.

In 'Mint' Condition
Mr. Saidenberg said it is in "mint" condition, which means the cello has never been repaired, has its original neck and even its original varnish.

The rare instrument will make its debut in the hands of the Redding conductor, Wednesday, at Tanglewood, when Mr. Saidenberg will perform with the Baroque Trio in the Elizabeth Sprague Coolidge series. In the Trio are also Julius Baker, flutist, who recently recorded a series of flute solos under the baton of Fritz Reiner, former Metropolitan Opera conductor, of Weston; and Fernando Venenti, harpsichordist, who participated in the Pablo Casals Bach festival in France several seasons ago.

Television viewers will have the opportunity of seeing Mr. Saidenberg and the instrument Sunday, Aug. 2, in his first television appearance with the Baroque Trio. The program will be offered on Channels 4 and 6 in "Recital Hall" series at 5:30 p.m.

'Perhaps I Will'
Connecticut Symphony officials, knowing Mr. Saidenberg's fine reputation as a cellist as well as conductor, have often asked the lanky musician to be cello soloist with his own orchestra. Although he has hesitated in the past, he showed signs of weakening last week.

"Perhaps I will some time," he said.
Mr. Saidenberg's first love, as a child, was the cello. As the story goes, Mr. Saidenberg's parents who operated a music shop in Newark, N. J., wanted to make a pianist out of him. Little Danny, however, had his eye on a big beautiful cello in his father's store, and whenever he was left alone to mind the establishment he used to take the instrument out of its case and play it. Pretty soon, he could play the stringed instrument better than the piano, and his parents finally let him have his way and got him a cello teacher.

"So if we can't have a Bachman-inoff in the family," they figured, "we can perhaps have a Casals."

A Child Prodigy
The young Danny became a child prodigy in no time, and played in many concerts before teaching the age of 12. While still a youngster, however, his parents shipped him off to the Paris Conservatoire and there he studied under Andre Heikling for two years.

A few years after his return to the United States, he auditioned for the great Stokowski and his Philadelphia orchestra. Mr. Saidenberg confesses he had never heard of



DANIEL SAIDENBERG, CONDUCTOR
... his 'cello is worth \$25,000

Stokowski, and because he was reluctant to become an orchestra cellist, auditioned with great elan, self-consciousness and boredom. In a short time a contract arrived, hiring him. Danny sent it right back, asking for more money. He got it.

Mr. Saidenberg may have been green enough not to know who Stokowski was when he auditioned for him, but he says he found out after the very first rehearsal.

Given Juilliard Fellowship
While playing in the orchestra, he continued with Juilliard Fellowship which he had received at the age of 16 and two years later, he received the Naumberg Cello award, the second to be presented to a young cellist since the organization's founding.

At 22, Danny Saidenberg had growing pains, and resigned from the Philadelphia orchestra. His friends told him he was crazy, but his goal was to be a virtuoso artist not just play in a Symphony group, and he refused to be swayed. Returning to New York, he became a cellist on the staff of CBS as a temporary step, but left within a few weeks to join various chamber music ensembles. Then the great opportunity came. He heard the Chicago Symphony was looking for a solo cellist. At the right time, he packed up and went to Chicago, only to discover with dismay a number of other cellists had arrived with the same idea. Nevertheless he played for Frederick Stock and got the job and came into his own.

Formed His Own Ensemble
The first time he took a baton into his hands was when he was hired by a Chicago dancer to conduct a small orchestra for one of her dance recitals; and to his own amazement, Mr. Saidenberg discovered that conducting, dormant until that occasion, was in his soul. His success was so instantaneous he formed his own ensemble in 1935.

The Saidenberg Symphony was enthusiastically received in Chicago, and for six years, he toured the middle West with the group, until spurred on by its success, he came to New York in 1941 and

founded the New York ensemble: The Saidenberg Little Symphony, which he still conducts.

He has appeared also as guest conductor with the Cincinnati Opera, the Illinois Symphony orchestra, the Chicago Opera, the Women's Symphony orchestra and Ballet theatre, and with his Little Symphony has made many appearances at Town Hall, the YMHA, the New Friends of Music, and the Bach Aria Group.

Although his chief interest is conducting, Mr. Saidenberg has never given up playing the cello as a sideline, and for two summers, at the special invitation of Pablo Casals, he participated in the Bach festivals in France in 1950 and 1951.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1953

KILGORE—Van Cliburn, promising young pianist, has been awarded the 1953 grant of the Olga Samaroff Foundation. Cliburn, a student of Mme. Rosina Lhevinne at the Juilliard School of Music, has appeared as soloist with the Dallas Symphony Orchestra, after being named the 1952 winner of the Dealey Memorial Award.

This Clipping From
RALEIGH, N. C.
NEWS & OBSERVER

JUL 24 1953

Music Changes Made at Peace

President William C. Pressly of Peace College announced the appointment of two new music faculty members at Peace for the fall session—Dr. Carl Hjortsvang of New York as head of the voice department and Mrs. Jack Thompson as organist and teacher of organ.

Dr. Hjortsvang, a native of Wisconsin, is of Danish background and comes to Peace with much experience for this position. He has been director of outstanding college choirs at Huron College, South Dakota and Evansville College in Indiana. While at Evansville he was also director of the Civic Chorus Society and Evansville Opera Company. He has toured both in America and in the Scandinavian countries as a singer, and has appeared in concert, opera and in oratorio. He has a bachelor of arts degree from Dana College, Blair, Nebraska; bachelor of music and master of music degrees from the American Conservatory of Music, Chicago; and a doctor's degree in Sacred Music from Union Theological Seminary of New York.

He has recently been tenor soloist at the Brick Presbyterian Church of New York City. While completing work for his doctorate at Union Seminary, he has taken graduate courses at the Juilliard School of Music and at Teachers College, Columbia University. In addition to teaching voice at Peace he will direct the college choir.

Dr. Hjortsvang is married, and he and Mrs. Hjortsvang have two children. They will move to Raleigh about September 18. Mrs. Hjortsvang is also a musician.

Mrs. Thompson, of Raleigh, will succeed Mrs. Nelly Phillips Staudt of Raleigh, who retired this year. Mrs. Thompson is a native of Philadelphia. She holds a bachelor of music degree from Syracuse University. She has maintained a private music studio in Daytona Beach, Florida, where her family moved some years ago. She is a member of the American Guild of Organists, and at the present time she is organist at the First Presbyterian Church of Raleigh.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9 - 1953

Tanglewood

Leonard Bernstein, composer, pianist and conductor, who heads the orchestra and orchestral conducting departments at the Berkshire Music Center, will lead the student orchestra in the second half of their first symphonic concert of the season tomorrow evening at 8:30 in the Tanglewood Music Shed. He will conduct Anton Dvorak's "New World" Symphony.

Robert Mandell of the Bronx, N.Y., will open the program with excerpts from Mendelssohn's "Midsummer Night's Dream," and Harold Blumenfeld of St. Louis, Mo., will take the baton for Prokofiev's orchestral suite, "Lieutenant Kije."

The conductors of the first half of the program are students of Mr. Bernstein. Mr. Mandell, 23, is at Tanglewood for the third season and Mr. Blumenfeld for the fifth. With a M.S. degree from Juilliard Music School, New York, Mandell is co-musical director of the National Art Club, New York.

Mr. Blumenfeld, 29, has studied at the Zurich, Switzerland, Conservatory, Yale School of Music, Eastman School of the University of Rochester, N.Y., and Salzburg, Austria and under Hindemith and Robert Shaw. He now is assistant professor of music and director of opera theatre at Washington University, St. Louis, and also director of the St. Louis Grand Opera Guild.

The concert will be open to members of the Society of Friends of the Berkshire Music Center, whose contributions aid in the support of the school. Membership may be obtained at the Tanglewood office of the Friends.

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 19 1953

Rise Stevens To Appear With Series

Rise Stevens, star of the Metropolitan Opera Co., screen, radio and television, will be one of the artists who will appear in New Orleans as part of the New Orleans Opera Guild 1953-54 season.

Miss Stevens, a native of New York, has been singing since 10. She won a scholarship to the Juilliard School of Music, and then studied abroad. She made her operatic debut in Prague, and later joined the Metropolitan.

Miss Stevens appeared 35 times with the Metropolitan in a single year, a record. She has been selected as one of America's 10 best dressed women.

The Opera Guild's Community Concert Series will also include the Virtuosi di Roma, Vladimir Horowitz, the Sadler's Wells Ballet, the George Gershwin Festival Orchestra and soloists, George London and Irmgard Seefried, the New York Philharmonic-Symphony Orchestra, the St. Paul Cathedral Choir and pianists Robert and Gaby Casadesu.

Tickets for the entire series are now on sale to the public at the Guild offices, fourth floor, D. H. Holmes.

No tickets will be sold to individual concerts. The series will open with the Virtuosi di Roma at the Municipal Auditorium Oct. 17.

JUL 3 - 1953



LASALLE QUARTET AT CHILDREN'S CONCERT
What is the white stuff?

Willi Mueller

tok and Schoenberg in their repertoire as with the classics. When the performance is finished, the quartet usually gets a rousing cheer from a young audience, plus such probing questions as "What is the white stuff you put on the bows?" (rosin), and "Why doesn't the music have titles instead of just numbers?"

The LaSalle Quartet got started four years ago when its members graduated from Manhattan's Juilliard School and stepped right into a position as quartet-in-residence at Colorado College, Colorado Springs. In Leader Walter Levin's words, they quickly discovered that "there just weren't any audiences who knew about chamber music or cared about it or would turn out to hear it" in that part of the country. But the group was young (average age, 29) and hard-working ("You've got to give the public the best there is all the time").

They played for anybody who would listen, often without pay, and soon hit on the idea of lecture-concerts. Since its Colorado debut, the LaSalle has given 150 of them, and as many regular concerts. Last academic year it played for the public schools in Colorado Springs, and soon found students dragging their parents to evening concerts. Now the members of the group are local celebrities; they are stopped on the streets by autograph hunters.

In experience and finesse, the budding LaSalle's are no match for such famed international quartets as the Budapest, Griller or Paganini. But where these majestic ensembles tour the cosmopolitan concert circuits, quartets like the LaSalle are digging themselves in as hinterland institutions. The LaSalle finds that it has literally built a new audience. Moreover, by going out of its way to play for young listeners, it is building up chamber-music interest for the time when the youngsters will be buying their own concert tickets.

Argument for Strings

In Canon City, Colo. (pop. 6,345) last week, 100 listeners aged four to twelve sat cross-legged on the floor around the LaSalle String Quartet. The first violinist began an explanation of the music to come: "We are like four people having a conversation, but we use our instruments instead of our voices. We start out rather quietly, but then a great argument develops. After a while we calm down again, and then each waits his turn to speak. We all have our say, and finally we are all agreed." Then the quartet put the various parts together and played the whole first movement of Haydn's *Quartet, Opus 77 in F Major*.

Thus the LaSalle String Quartet spoon-feeds a young audience its first taste of a "difficult" musical form, chamber music. It finds that its layman-language explanations work very well with listeners of all ages, and just as well with the Bar-

JUL 24 1953

Symphony Conducting Remains Small Field

By W. G. ROGERS

NEW YORK (AP) — "There are many young conductors coming along in this country," says Thor Johnson.

But while that prospect pleases him, he feels obliged to stop right there and ask thoughtfully: Coming along to what?

It's a small field, and an exclusive one. Johnson and I together, ticking names off on our fingers, couldn't count anywhere near 50 men who earn a living conducting orchestras in the United States. Even supposing a young fellow is the best conductor in the world, where does it get him if there isn't an orchestra to spare?

Johnson himself is, very tidily, one of the fewer than 50, and even so he has hardly graduated from the young-conductor ranks. Forty last month, he begins in the fall his seventh season as the Cincinnati Symphony's seventh conductor.

Seven is the mystic number, and you think of cauls, hocuspocus and nightshade, but the fact is, Johnson got that way strictly by hard work in college, at the Juilliard, in the Army.

At the University of Michigan he conducted an amateur symphony, took it on tour, finally was rewarded with a scholarship which gave him two years in Europe. Back home he conducted in Michigan and North Carolina, became Koussevitzky's first pupil at the Berkshire Music Center. Then the Army took him on, made him band leader, and he organized a GI symphony orchestra.

"Army bands are wonderful laboratories," he says, and adds that he and other aspiring American conductors "are all extremely grateful for the varied opportunities that have been given to us. I would advise a young man to become a conductor if he wants to."

"No American has ever conducted permanently any major American symphony" . . . like New York Philharmonic, Johnson notes, but "I hope that, if an American-born conductor proved to be qualified, the boards of those symphonies would entrust him with the job."

Johnson is probably a bad example, of course. It isn't that he does so many jobs himself that there's nothing left for other new conductors to tackle. The fact is, he's such a hard worker that any young American watching his dust would be sensible enough to decide, no thanks, not for me!

During a season he gets up about 100 concerts, 20 pairs for regular subscribers in Cincinnati's Music Hall, a dozen more for young people, and then special numbers for tours, or for Girl Scouts, or for the Scottish Rite.

In seven years he has done 50 world or American premieres. Cincinnati doesn't have a corner on him. Come spring and summer, he's off at music festivals . . . the Ann Arbor May festival, Bethlehem's Moravian-American Music festival, California's Ojai festival, the Brevard Music festival, the Salt Lake City annual "Messiah" performance, the Asheville Mozart

festival, or at Tanglewood or Dumbarton Oaks. In 1949, for instance, besides his 100 hometown concerts, he was engaged for seven festivals.

It's sort of his own fault, since he had a hand in founding some of them. While he was conducting a WPA orchestra in 1939, he created the annual Mozart festival. He founded Ojai, helped found the Moravian music event, has just founded the summer music festival in Wisconsin's Door County, where he will be this summer.

If he helps Cincinnati, Cincinnati helps him, too. He has been granted in effect a city subsidy consisting of a \$26,000 reduction in the Music Hall rent. But besides that he calls on the entire community for direct music support.

AUG 1 1953

Towles Scores In Concert At Tennessee

NASHVILLE, Tenn.—"A great talent with an artistic future" commented Artur Schnabel, former coach of Lois Towles, pianist, who was presented in concert at Tennessee State University, July 22, 8:15 p.m. in the school auditorium.

Appearing with Lois Towles was the Herbert F. Mells Memorial Faculty String Quartet, composed of Brenton B. Banks, first violin; Maurine Stovall, second violin; William O. Smith, viola; and David Kimbrell, cello.

AS A PIANIST, attractive Miss Towles is attaining a place parallel to the greats of her race. Her potential talent was evidenced at the tender age of nine and her life from then was directed toward developing her musical capabilities.

Miss Towles, native of Texarkana, Texas, obtained her musical training at the University of Iowa, Juilliard School of Music in New York and the Paris Conservatory of Music, Paris, France. Before launching her concert career, she was professor of music at Fisk University.

THE Mells Memorial String Quartet, recently on a brief tour of Texas, performed Beethoven's String Quartet, in F Major, Allegro movement and Ravel's String Quartet in F Major, Allegro movement.

JUL 19 1953

Music, Art And Drama



ALAN LUMPKIN
... Beach guest star

Lumpkin In 'Traviata' Wednesday

Alan Lumpkin, Miami tenor, will be guest artist with the Sherman Opera Company in scenes from Verdi's "La Traviata," which will be presented at 8:30 p. m. Wednesday at Miami Beach Community Center.

Lumpkin, who is associated with the studio of Netta Symes Morris, will handle the role of Alfredo Germont.

The tenor has been heard frequently in Bayfront Park concerts, and recently appeared as soloist with University of Miami Symphony Orchestra in Mendelssohn's "Hymn of Praise," which was given a spring performance in Dade county auditorium.

Even more recently he sang a leading tenor role in Jacques Wolfe's folk-opera, "John Henry," which was a feature of the Poinciana Festival.

Before coming to Miami last year Lumpkin studied at Juilliard School of Music in New York, and was seen on Broadway in Jean Arthur and Boris Karloff's "Peter Pan."

Others featured in the "Traviata" cast are Miami Singers Gloria Alana, as Violetta, Charles Amidon as Annina, and Harris Carlan as the Elder Germont. Fern Sherman will be at the piano.

JUL 12 1953

TELLS OF EUROPEAN ATTITUDES

Bottje on Music

"I'm not sure concert goers abroad enjoy modern music any more than Americans. They are perhaps more tolerant."

That is the way Will Gay Bottje, composer and musician, who has just returned from study in Amsterdam on a grant under the Fulbright Act, sums up the attitude toward contemporary music in the European Cities where he heard concerts.

"Really," he protested, "I know only about Amsterdam, for that was where I lived."

MODERN ONCE

He added, however, that on seven trips to Paris he found only one program that offered any modern music. On that occasion only 400 people gathered for the program in a hall that would have held hundreds more.

Bottje last month attended the festival of the International Society for Contemporary Music, held in Oslo.

Audiences at these concerts were from 700 to 800, mostly adherents of the society, Bottje found. Milton Byron Babbitt, who teaches at Princeton University, was the only composer represented on the series with an American background, and there appeared to be few Americans present at the festival.

Bottje did his steadiest concert-going in Amsterdam.

DUTCH ENTHUSIASTIC

"Dutch audiences," he remarked, "are very enthusiastic. You don't expect that of the Dutch, but they are. They don't shout, but they stand up and applaud when they are pleased. They often rise when a conductor enters and they are on their feet usually two or three times during a concert."

"Quality of the Concertgebouw Orchestra of Amsterdam at present, may be a little bit below the very best American orchestras," Bottje said, "but for enjoyment purposes I don't see how it could have been better."

This orchestra has several series of concerts. In the series of 15 Mr. and Mrs. Bottje attended there were two symphonies by American composers, one by Roy Harris and one by Paul Creston.

"That's more than most American orchestras would have done," Bottje commented.

A number of American soloists appeared with the orchestra Bottje said. He noted also that there is less anxiety for "big names" for guest artists with symphonies than in this country.

The fact that in Amsterdam and elsewhere throughout the countries Bottje visited, symphony concerts were generally held in halls seating not more than 2,500, delighted him.

"That's the way it ought to be," he said.

MOSTLY COMPOSING

Though Bottje has a stack of concert programs several inches high brought back from Europe, he devoted most of his time to composing. During the year he revised and orchestrated a violin concerto on which he had previously worked, wrote a Symphony, a wind quintet, a viola sonata and made an extended setting for Amy Lowell's poem, "Patience."

"Most of what I did," he said, "I rewrote five or six times and I'm inclined to think the re-writing was the most valuable part of the work for me."

Bottje, who holds a Master's degree in composition from Juilliard School of Music in New York, will continue his study of composition next Fall, beginning work for a Doctorate at Eastman School of Music in Rochester, N. Y. His first year's work, he expects will be largely with Bernard Rogers, American composer on the Eastman faculty. Later, the Grand Rapids man will work with Dr. Howard Hanson, Director of Eastman School of Music and one of the most widely recognized of contemporary American composers.

Bottje and his wife and young son, Gerrit, will move to Rochester before the opening of the Fall term at Eastman.

ROSLYN, N. Y.
NEWS
6/19/53

Elman, London, Piano Quartet Announced For Concert Series

First Artist Will Be Booked For Fall Appearance;
Program Open Only to Concert Members

The Manhasset Community Concerts this week announced a varied three-concert series for its 1953-54 season. Featured artists will be Bass-Baritone George London, the Philharmonic Piano Quartet, and Violinist Mischa Elman.

Concert dates will be announced as soon as they are worked out with the artists' managements and the auditorium schedule. The first concert will take place in the fall.

George London, who made such a sensational success in "Boris Godunov" at the Metropolitan Opera last January, was born in Montreal of American parents. The family moved to California when he was quite young. As an undergraduate at Los Angeles City College, he sang in churches and with small opera companies. His career moved with almost incredible rapidity. In 1947, the bass-baritone toured the United States as a member of the Bell Canto Trio. In 1949 he won himself a place at the Vienna State Opera. London made his Met debut in 1951 as Amonasro in "Aida", and has since sung Escamillo in "Carmen" and the title role in "Don Giovanni". A compellingly dramatic figure on the stage, London also sings with rare musicianship.

The Philharmonic Piano Quartet consists of Ada Kopetz, Bertha Melnik, John Scales and Robert Emmett Vokes. Their arrangements are made by composer Moritz Bomhard. All four pianists have studied at the Juilliard School of Music and have given successful individual concerts.

Mischa Elman, needs no introduction. The golden tone of Elman, now in the ripe stage of his maturity, is hailed by critics all over the world as the supreme mastery of violin virtuosity.

The three concerts will be available only to members of the Manhasset Community Concerts. Membership cards will be mailed out in the fall. Mrs. Edgar H. Houghter is president of the organization. Henri Noel is executive-president. Mrs. Ruth Noel is secretary.



MISCHA ELMAN

Swarthout, honorary vice president; Mrs. Jay Jostyn, first vice president; Mrs. Gilbert J. Courtney, second vice president; Mrs. E. Bertil Anderson, third vice president; Mrs. Karl D. Fernstrom, treasurer; and Mrs. Ladislav Soucek, secretary.

MAYVILLE, N. Y.
SENTINEL
7/23/53

Wilkins Flying For Appearance On Voice of Firestone

Fred Wilkins, first flutist with the Chautauqua Symphony orchestra and a musician of national fame, will leave here by air Sunday evening for New York City to appear on the TV broadcast "Voice of Firestone" Monday evening at 8:30.

Wilkins, who is well known in Mayville through his many summers spent in the village, has appeared with the Howard Barlow Firestone orchestra on many occasions and previously has served as guest soloist on the popular television hour.

Monday evening he is scheduled for presentation in a flute solo.

Wilkins, who instructed the former Helen Rothra, young local musician, for several summers, is connected with the Juilliard School of Music in New York City, the Manhattan Conservatory of Music, the NYC Teachers' College faculty, and many other music schools in the East. He also plays in the RCA Music Hall orchestra, the Collegiate Chorale and the New York City Opera company, to mention only a few of his affiliates.

His musical notes are well known to both radio and television listeners as well as to the many area persons who avail themselves of symphony concerts offered on the Chautauqua summer program.

Wilkins became first flutist with the Chautauqua Symphony several years ago when the late Georges Barrere stepped aside to allow him that position. His appointment was made by Barrere.

Although the musician and his family have resided within the village for several summers, they currently are spending the summer at the Dr. Cobb home on Portage road between here and Westfield.

HUNTINGTON, N. Y.
LONG-ISLANDER
7/2/53

First Summer Concert Of Township Band Features Soprano Soloist

The first summer concert of the Huntington Township Concert Band will be held at 8:30 P.M., Wednesday, July 8 at Heckacher Park. This performance will be the Band's contribution to Huntington's Tercentennial and will feature Miss Danae Sfaelos of Huntington as soprano soloist.

Miss Sfaelos is a scholarship winner of the Juilliard School of Music where she is now studying voice with Madame Belle Julie Soudante. She has sung with the National Symphony Orchestra of Washington, D. C. and has had recital engagements in New York City where she also teaches voice. Miss Sfaelos graduated from

Catholic University of America in Washington, D. C. where she studied fine arts. Her selections for the concert are: Summertime-Gershwin; Danny Boy-English Air; Aria Divinites de Styx from the Opera Alceste-Gluck; Der Gang zum Liebes-Brahm. She will be accompanied by King Bosworth, a Juilliard graduate.

The program for the concert is as follows: Liberty Bell March-Sousa; Orlando Palandrine Overture-Haydn; Symphony in B Flat Finale-Faucher; Washington Grays March-Grafulla; soprano soloist; Blue Tail Fly-Grundman; Fiddle Faddle-Anderson; Caribbean Fantasy-Morrissey; Battle Hymn of the Republic-Ringwald; Stars and Stripes Forever-Sousa.

The summer concerts will be held every Wednesday evening during July and August in front of the Heckscher Park Museum. Remember - Rain at 8 - No Date.

AUG 1-1953



MAN OF MANY FACETS—Professor Jester Hairston, of the College of Pacific music faculty, a graduate of Tufts College and the Juillard Institute of Music, is one of the busiest men on the West Coast. In addition to portraying "Leroy," the Kingfish's brother-in-law in the Amos and Andy show; "Johnny," the cleaner on the Beulah show, and "King Moses" on the Humphrey Bogart show, he is currently co-starred as a Baptist minister in the Warner Bros. film, "This is Love," the story of Grace Moore, starring Kathryn Grayson. Here, Hairston leads 24 of his Jubilee singers in a spiritual, to the delight of Noreen Corcoran, who plays Miss Moore as a child. (Newspress Photo.)

NEWPORT NEWS, VA
PRESS
7/12/53

LIMELIGHT PERSONALITY

One of the healthy tendencies in contemporary musical life is the cross-current between so-called popular and serious music which is carving out a new channel for our composers to follow.

Thus, in such a show as "Wonderful Town" you find the able John Geyans taking assiduous vocal pains with his part of the Bernstein score as he would a Mozart role at City Center, and conductor Lehman Engel working as diligently with him as they did together in Gian-Carlo Menotti's "The Consul." To observe the list of premiers in which Engel has taken part (a list going as far back as the prewar "Second Hurricane" of Aaron Copland at the Grand Street Playhouse) he is clearly a favorite among the composers who write for the theater.

A native of Mississippi, where he was born some 40 years ago, Engel came to New York to study composition at the Juillard School, meanwhile acquiring a good deal of skill as a conductor. Those who remember the WPA Music Project in New York remember Engel's small, well-trained vocal group as one of the



LEHMAN ENGEL

best things it produced, and he still keeps his hand in at this exacting form of musical performance.

A long wartime service with the Navy provided him with a wide variety of musical experiences, and his return to professional activity has given him an even higher standing not only on Broadway but in the great Southwest, where he has been for several years music director of Summer productions at the State Fair Grounds in Dallas, Texas. (In his place this Summer, while he is busy with "Wonderful Town," Dallas has engaged Franz Allers, last active on Broadway in "My Darling Aida.") Engel's broad musical culture is clearly apparent in the excellent work he did with the full-length recording of "Porgy and Bess" (for Columbia), his sense of popular tempos and accents a considerable part of the success achieved in the revivals of "Babes in Arms," "Pal Joey" and "On Your Toes" for the same label.

When that American repertory theater of Gershwin and Thompson, Kern and Menotti, Porter and Rodgers is finally launched, Engel should be a number-one candidate to be its conductor.

This Clipping From
ASHEVILLE, N. C.
CITIZEN

JUL 9 - 1953

Thor Johnson Will Conduct Camp Concert

BREVARD, July 8.—Thor Johnson, who took a leading part in Asheville musical circles in the 1930's, will be guest conductor at Transylvania Music Camp for the 4 p. m. concert Sunday.

Dr. Johnson, who is conductor of the Cincinnati Symphony Orchestra, has been an annual guest at Transylvania since the camp season in 1947.

He has always been one of the camp's most enthusiastic supporters and was a boyhood friend of the camp director, James Christian Pfaff.

His father is a minister in the Moravian Church and Pfaff's father is a bishop in the church.

Following service in the Army during World War II, Dr. Johnson was appointed conductor of the Juillard School Music orchestra in New York.

He conducted the Cincinnati symphony orchestra in 1946 when the regular conductor, Eugene Goossens, was ill.

When Goossens retired, he was chosen to take over the orchestra's leadership.

Johnson was a co-founder of the annual Mozart Festival in Asheville in 1937. After a period of study in Europe he taught music at the University of Michigan and returned to Asheville during the summers to conduct the festival until World War II brought the festivals to a close.

He also conducted the Cincinnati orchestra when it appeared here in a Civic Music Concert in 1950.



THOR JOHNSON

This Clipping From
SAN ANGELO, TEX.
STANDARD-TIMES

JUN 14 1953

NON-DIXIELAND

New Jazz Band Forming To Tour United States

Something new in jazz history is being written this week with the debut of a dance band that carries some 30 performers, including virtuosi of such non-Dixieland instruments as the recorder, tubs and harp, a vocal ensemble and no less than two arrangers.

Bands with two arrangers are by no means unique but the oddity of this one is that they get the credit as well as the cash—"they" being Eddie Sauter and Bill Finnegan, whose solid-sounding records have created an in-person demand which will launch the band in the celebrated incubator at Meadowbrook, N. J., and take it on a make-or-break, nation-wide road stint leading to the coast by Labor Day.

MANY LAURELS

Thanks to his identification with the great Goodman band of the

late '30s, Sauter is a shade better known than Finnegan, a gum-chewing sprite in his mid-30s who has more than enough laurels to rest on if that were his choice. Greenest of them are the famous "Little Brown Jug" and "Sunrise Serenade" settings which sparked the Glenn Miller band to fame when Finnegan was just a prodigy of 19.

Even before that Bill had made the jazz world aware of his name with a treatment of "Lonesome Road" for Tommy Dorsey which is still spinning on turntables around the world. Dorsey kindly recommended the lad to Miller, then struggling to keep an economy payroll solvent, on the theory that five or six months' experience would make Finnegan ripe for the "Big Time" represented by T. D.

However, those months saw the meteoric rise of the Miller band and with it, Finnegan. Similar views on the possibilities inherent in dance music scored with all the resources of modern instrumentation brought Sauter and Finnegan together after roundsabout paths that included the Juillard for one, the Paris Conservatoire for the other.

EASTERN PRODUCT

Now they are challenging the great American public to signify by saying "Aye" whether it knows a good thing when it hears one, and there is a lot of wise money riding with the theory that it will.

Finnegan is a product of Newark, N. J., who makes his home in Rumson on the Jersey coast. His wife, Kaye, is a former singer who swapped her career to further his, even developing the odd art of the music copyist to make sure the band can read what he writes.

And, in a way, she has proven herself in another manner by producing a male "copy" of her husband, who will make this June doubly memorable for the still-youthful couple by taking a bride himself.

This Clipping From
NYACK, N. Y.
JOURNAL-NEWS

APR 15 1953

Spring Concert Features Artists Of String Quartet

The English Church School PTA will present the Committee for Strings of Rockland Foundation in a spring concert at North Main Street School Auditorium, April 24, at 8:30 p. m. Artists for this program will be Mrs. Dorothy Newhouse, violinist, presently teacher of violin at Juillard School of Music; Mrs. Mathew Potter, violinist, formerly teacher of music at the University of Iowa; Mrs. Janet Simons violin, former member of the Pittsburgh Symphony Orchestra and Ballet Theatre Orchestra; Mrs. Nellie Harvout, cellist, first cellist of the National Orchestra Association and Orchestra of the New York City Ballet Company.

The "Toy Symphony" will be played by school children of this area and members of the string quartet.

The schools of the Ramapo Central School District 2 are holding poster contests among pupils of the upper grades. Certain posters will be displayed in various stores in the area. A prize will be awarded to each school for the pupil making the best poster the night of the concert.

JUL 15 1953

Marie Goodman, Richmond Soprano, Has Set Voice Teaching as Her Goal

A slender young member of the Monroe Community Center Chorus created more than the usual stir in the audience a couple of weeks ago when she sang "Summertime" on the Carillon Pop Concert program that evening. Many who had never before heard 23-year-old Marie Goodman expressed the desire to hear her again.

James Carr, coproducer of WTVR's Design for Music did more than wish. He asked her to make a guest appearance on his program and she will be heard and seen on the TV show which will be presented over WTVR at 5:30 P. M. on Friday.

A native Richmonder and graduate of Armstrong High School, Marie has been singing since she was 10 years old and has been first soloist at her church for many a year. At Armstrong the influence and guidance of Musical Director Henry Savage convinced her that music was more important to her than almost anything else.

Encouraged by Harris

She continued with piano and voice lessons when she went to Virginia State College in Petersburg where she studied with the late J. Harold Montague, music director of the college, and with Cleota Collins. However, she did not entirely realize that her voice was "worth while" she says, "until Mr. George Harris came to Virginia State once to take over while my voice teacher was ill." It was his analysis of her voice that encouraged her to make a career, as well as a study of music.

"I don't have a concert voice," she said, "but I hope eventually to become a voice teacher." With that as her goal, she will go to Ann Arbor next winter to get her master's degree in "voice therapy" at the University of Michigan. This is an almost clinical course which will teach Marie all about the voice, what makes it go and why it behaves the way it does under all sorts of conditions.

Taught Music, English

The daughter of Mrs. Florence Goodman, of 1618 Decatur St., Marie already has put her talents to good use. For two years she taught music and English at the Negro high school in Blackstone. During the Spring of 1952 she commuted to Richmond each week end to produce her own radio program,



Singer Marie Goodman
Local Girl Gets TV Spot

and her chosen repertoire includes the classics, semi-classics and ballad-type selections from Broadway shows. No blues, no jazz and, surprisingly, no spirituals.

"The spirituals are beautiful," she says, "and often during our recent tour, I was asked why I didn't sing them. But you have to sing what you sing best, and so stick to the things in which I feel most at home."

Marie Goodman Sings, over WANT.

Last winter she was one of a group of four soloists who, through the auspices of the Juilliard School of Music in New York, were sent on a 20-week tour through 14 Midwestern States. They performed in high schools on an educational program designed to promote voice culture and to help improve race relations.

"The attentiveness and response was overwhelming everywhere we went," Marie says. "It was one of the most gratifying experiences a singer could have."

Sings With Chorus

Currently Marie is working during the day as a nurses' aide at Medical College. She sings regularly and has many a night engagement to sing for private musicals, gatherings and weddings—almost 40 weddings in the past few years, she says.

Her voice is a mezzo-soprano,

JUL 14 1953

Baroque Trio To Open Concerts In Coolidge Series Tomorrow



Fernando Valenti, harpsichordist, who will play at Tanglewood tomorrow night in first of three chamber music concerts that Mrs. Elizabeth Sprague Coolidge will give to Berkshire Music Center July Wednesday nights.

Masterpieces of music, long neglected and therefore new to most concertgoers, is the basis of the repertoire of the Baroque Trio, who will be heard at Tanglewood tomorrow evening at 8:30 in the first of three Wednesday night Chamber music programs. The concerts are the gift to the Berkshire Music Center of Mrs. Elizabeth Sprague Coolidge. Fernando Valenti, harpsichord, Julius Baker, flute and Daniel Saidenberg, cello make up the trio.

Pupil of Iturbi

Fernando Valenti, harpsichord, is a former piano pupil of Jose and Amparo Iturbi, and Ralph Kirkpatrick. He attended Yale, and his study of early Spanish instrumental music won him an invitation to perform with Pablo Casals in the Prades Festival in 1950. Recently he was appointed to the faculty of the Juilliard School of Music, New York, as first harpsichord instructor. He played and taught at the Institute for Humanistic Studies in Aspen, Col., and gave a lecture-recital at Tanglewood some summers ago.

Daniel Saidenberg, a native of Winnipeg, Canada, grew up in New Jersey. From piano he switched to cello, and before the age of 12 was in several concerts. After studying for two years at the Paris Conserv-

1941, has been the Saldenberg Little Symphony, which has made several nation-wide tours.

Julius Baker, the newest member of the trio, substituting for John Wummer, who is in Europe, is solo flautist of the Bach Aria Group and for the past two years of the Chicago Symphony Orchestra. He recently resigned from the latter to devote all his time to solo work and chamber music.

Open to Friends

The concert at 8:30 will be open to Friends of the Berkshire Music Center and invited guests of Mrs. Coolidge.

The program follows:

Three Sonatas George Teleman
Four Sonatas (harpsichord solo) Domènec Montali
Sonata for cello and continuo, from Der Gertrude Maikmeister Teleman
Trio Sonata in G major Antonio Vivaldi
Sonata a Trio in B minor J. B. Lully
Sonata No. 5 for flute and harpsichord George Handel
Pieces de Clavecin en Concert J. P. Rameau



Daniel Saidenberg

atory he joined the Philadelphia Orchestra under Leopold Stokowski and continued with the Juilliard Fellowship he had won at 16. Following receipt of the Naumburg cello award he was briefly with Columbia Broadcasting System, toured a season with chamber music ensembles and was first cellist with the Chicago Symphony under Frederick Stock.

In 1953 he formed his own ensemble, the Saldenberg Symphonietta, which toured the Middle West, and appeared as guest conductor with the orchestras of Cincinnati, Illinois, Chicago and Ballet Theatre. In 1946 he was invited to head the Connecticut Symphony Orchestra. His own ensemble, since

HUNTINGTON STATION
N.Y.
WATCHMAN
7/3/53

First Summer Concert Features Miss Sfaelos

The first summer concert of the Huntington Township Concert Band will be held at 8:30 P. M., Wednesday, July 8 at Heckscher Park, Huntington. This performance will be the band's contribution to Huntington's Tercentennial and will feature Miss Danas Sfaelos of Huntington as soprano soloist.

Miss Sfaelos is a scholarship winner of the Juilliard School of Music where she is now studying voice with Madame Belle Julie Soundante. She has sung with the National Symphony Orchestra of Washington, D. C., and has had recital engagements in New York City where she also teaches voice.

Miss Sfaelos graduated from Catholic University of America in Washington, D. C., where she studied fine arts. Her selections for the concert are: Summertime, Gershwin; Danny Boy, English air; Aria Divinites du styx from the Opera Alceste, Gluck; Der Gang um Liechen, Brahms. She will be accompanied by King Bosworth, a Juilliard graduate.

The program for the concert is as follows: Liberty Bell March, Sousa; Orlando Palandria Overture, Hydn; Symphony in B Flat, Fauchet; Washington Grays March, Grafulla; soprano soloist; Blue Tail Fly, Grundman; Fiddle Faddle, Anderson; Caribbean Fantasy, Morrissey; Battle Hymn of the Republic, Ringold; Stars and Stripes Forever, Sousa;

The summer concerts will be held every Wednesday evening during July and August in front of the Heckscher Park Museum. Remember, Rain at 8, No Date.

This Clipping From
MOBILE, ALA.
PRESS-REGISTER
AUG 2- 1953

BACKSTAGE and STUDIO

... in Mobile

By JOHN FAY

THE AUGUST ISSUE of The Southwestern Musician, official magazine of Music Teachers Association in six states, including Alabama, and portions of two others, pays a singular honor to one of Mobile's better known musicians, JOSEPH C. GOULD, organist and choirmaster of the Government St. Methodist Church.

On the cover of the San Antonio (Texas) published magazine is the picture of the Mobilian seated at the console of the Methodist Church organ. Inside is a biographical sketch of Gould with emphasis on his work with choirs and in introducing little-known music to audiences of Mobile.

The article says, in part:

"A sage poet once wrote, 'A musician who learns to master the intricate technique of pipe organ playing has all the glory, the grandeur, the profundity of the ages at his fingertips.'"

Lives And Breathes Organ

"... Here is a man and an artist of whom it might well be said, '... thinks, lives and breathes pipe organ.' And he has been doing that for quite some time.

"A native son of Mobile, Joseph began his musical studies while attending the local Murphy High School. He first studied piano with MISS KATHERINE HURLEY, then with MISS MINNIE F. BLACK, one of Mobile's most noted teachers of piano for many years. To add further to his musical experience, he studied violin with MISS LORETTA SCHWAEMMLE."

The account also mentions MISS PHOEBE LAWRENCE, Gould's first organ instructor, and then as now organist at All Saints' Episcopal Church, and the late, beloved DR. FREDERICK A. DUNSTER, eminent English organist, with whom he studied organ, voice and harmony while Dr. Dunster was serving at Christ Episcopal Church and as director of the Mobile Philharmonic Society.

It takes the Mobile musician through assignments at St. Joseph's Church here, the St. Francis Street Methodist Church—where he played a large three-manual tracker action organ—and into military service from which he emerged with a master sergeant's rating and an award for distinguished service and devotion to duty.

"Gould remained in New York City," it continues, "and studied organ with Vernon de Tar, faculty member of Juilliard Institute of Musical Arts and Music School, Union Seminary. His piano studies and theory were with Mme. Louis Scevensky.

"In the Fall of 1948 he took up his duties as organist and choirmaster of the Methodist Church in Mobile. A fine volunteer choir with solo voices in all sections has been developed since then for adults, and a junior and intermediate group for children and young people. The choral work of Gould's adult choir is recognized throughout the area."

The article also notes that Gould is president of the Mobile Music Teachers' Assn., sixth district director for the Federation of Music Clubs in Alabama and a charter member of the Alabama Music Teachers' Assn. It also mentions his recent organization of the Mobile Chapter of the American Guild of Organists, of which he is local dean. It closes:

"He has given several organ recitals introducing many works

for the first time in Mobile. Many early church works have been presented with string orchestra, organ and soloists. He plays cello in a local string quartet. ... Gould also serves as choir director of the Congregation Abavav Chesed. . . .

KNOWING the gracious but, all the same, businesslike personality of that excellent contralto, CLARAMAE TURNER, it is a particular pleasure to receive from her a schedule of the current Hollywood Bowl (California) series inscribed with her best wishes.

The attractive singer who did such a good job in her Civic Music appearance here last season is on two of the Bowl programs (50 cents general admission, by the way). She sang in the concert presentation of Bizet's "Carmen" July 23 with Dorothy Warenskjold, Eugene Conley and Stephen Kemalyan and two days after that with Virginia Haskins, John Carter and Robert Weede in a Rodgers and Hammerstein night.

I note also that DAVID POLERI, the tenor of Mobile Opera Guild and subsequent international opera successes, is scheduled for one of the programs in August with Jennie Tournel, mezzo-soprano.

FOR THE THIRD TIME in a very few months, South Alabama art circles have been sorrowfully shocked by the death of one of their topmost leaders—most recently by the untimely passing of CARLOS ALFARO MOON of Florida.

He was of such a stature in Southern art that far more capable critics than I have assessed his work and found it good.

Of his personality as a worker on art projects and as a teacher, I think this should particularly be said: He was the sort who would a thousand times rather be called by his universal nickname—"Shiny"—than "Mr. Moon."

I have a treasured, personal proof of his generosity of self and talent. Some years ago at a Bayou Painters session, I praised one of his oils, a scene from Fort Gaines. I immediately forgot the picture among many at the colony which I liked, but he did not forget.

Months later, at Christmas-time, I received the painting, framed and with a red holiday ribbon tied around one corner.

He was that kind of person.

This Clipping From
OSSINING, N. Y.
CITIZEN-REGISTER

JUL 28 1953

at the NEW YORK THEATRES

by Charles K. Freeman



ISABEL BIGLEY

PERSONALITIES

Two particularly bright spots of ME AND JULIET are Isabel Bigley and Joan McCracken and it would not be fair to let the summer go without noting in these columns that both girls take hold of their respective chores in the above named musical and solidly deliver on behalf of the producers, Rodgers and Hammerstein. You will note this fact when you see the opulent presentation which is the third of the R and H offerings on Broadway.

Miss Bigley, who was lured to her present assignment from the successful GUYS AND DOLLS, takes hold of her songs and dialogue and pulls, with her charm and sincerity, the focus of attention, sharply down to wherever she is holding forth. She's learned a lot of know-how since she left Walton High School in the Bronx to take a job as secretary and tend to the subject of singing in her spare time. Later, her eye on a professional career, she took vocal lessons at the Juilliard School of Music and one day showed up at the auditions of OKLAHOMA at the same time Joan McCracken turned up with

her work clothes to demonstrate her terpsichorean agility.

To the surprise of both they were hired for the original company of that long running musical, one as understudy for the leading role of Laurey and the other to make a name as the "fall down" girl in the Agnes De Mille choreography. For both of these two accomplished and cheerful talents opportunity opened wide the door. Miss Bigley was plucked out of her role as understudy of Laurey and sent to London to appear at the Drury Lane theatre in a replica of OKLAHOMA. She remained in England three years until the producers of GUYS AND DOLLS started a search for the mission good-looker Sarah Brown. They caught up with Miss Bigley and she was precisely right in that musical.

The Misses Bigley and McCracken are shrewdly contrasted in their present employment. They don't let down in any area of the production and move, the one with charm, the other with comic brashness through the maze of Jo Mielziner's wonderful settings.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 17 1953

Eugene D. Sullivan Wins Honorary Award At Juilliard School

NEW YORK—Eugene D. Sullivan of 32 Harold Street, Pittsfield, Mass., has been awarded an honorary scholarship for the second year at Juilliard School of Music. Mr. Sullivan, son of Mr. and Mrs. Lewis J. Sullivan, will begin his sophomore year in September.

Awards are determined by faculty jury on the basis of a performance examination, as well as on general scholastic record. An honorary scholarship and a scholarship carrying financial aid imply equal merit on the part of the recipient.

This Clipping From
INDIANAPOLIS, IND.
STAR

AUG 4 - 1953

'St. Louis Blues' Composer To Appear At Convention

DR. W. C. HANDY, composer of "St. Louis Blues," and other nationally known musicians, will be honored in Indianapolis during the annual convention of the National Association of Negro Musicians, Aug. 16-21.

The convention will be conducted at the Second Christian Church, 29th and North Kenwood Streets.

Dr. Handy's appearance will highlight the National Honor Night Program, set for Thursday night, Aug. 20, at 8:30 p.m.

DESIGNATED to honor the contributions made by outstanding Negro musicians, the program will also feature Betty Lou Jackson, pianist-composer; Charles D. Coleman, organist-composer, Detroit, Mich.; Gloria Anne Harris, soprano of New York and Detroit; Virgil Abner, Chicago tenor, and Evelyn Davis, Detroit pianist.

Concluding the convention will be the annual Artist's Concert, to be presented in the Mural Friday night at 8:30 o'clock. Featured artists will be Miss Charlotte Wesley, young American soprano, and Miss Gladys Childress, concert pianist.

Miss Wesley, who holds a bachelor of music degree and an M.A., has studied music abroad as well as privately in the States. After making a concert tour with Todd Duncan in which they featured excerpts from "Porgy and Bess," she made her Broadway debut in 1950 in "The Barrier," and more recently appeared in the leading role of "My Darlin' Aida." She is now preparing for her New

York Town Hall debut next February.

A GRADUATE of the Juilliard School of Music, Miss Childress in 1951 was awarded the \$3,000 Ford Foundation scholarship. She was also selected as the outstanding young American concert pianist to tour the country under the auspices of the Music Foundation Artists' Bureau of New York. She made her New York debut in 1945 in Town Hall and has since appeared in concert in Hollywood, Chicago, New Orleans and Colorado Springs.

The convention of Negro Musicians will begin Sunday, Aug. 16, with a mass meeting at 3:30 p.m. Other activities during the week will include the annual \$250 scholarship contest Sunday night, State Night program Monday and National Branch nights Tuesday and Wednesday.

This Clipping From
BROOKLYN, N. Y.
EAGLE

AUG 9 - 1953

South Pacific's Singing Star Freeport, L. I. Glee Club Grad

George Britton, who stars as French planter Emile de Becque in "South Pacific," says he will never again be skeptical of even the corniest backstage story on the screen or in magazines.

Handsome Mr. Britton's rise to stardom in the Rodgers and Hammerstein musical hit now at the Broadway Theater would make even Horatio Alger turn green with envy. Although he has sung in opera in Europe, and reprises in a repertoire of 45 roles as well as 25 operetta parts, Britton has appeared only once before on Broadway. That was in 1946 in "Great Lady."

When Rodgers and Hammerstein conducted an audition call for replacements for "South Pacific," George was signed to play one of the Seabees who bellicosely proclaim "There's Nothing Like a Dame." Within a few weeks he was promoted to be Roger Rico's understudy. One evening three months after taking on this assignment, he came to the theater to find a cordon of front and backstage personnel grouped around Rico's dressing room. It was then checking time, just a half hour before curtain.

"What's going on?" inquired the amiable Mr. Britton.

"You are," was the terse answer of the stage manager.

Made Impression

Mr. Britton was hustled into his first act costume and make-up and with the production staff out front rooting for him, he gave an elegant account of himself. Fortunately Richard Rodgers wandered into the theater, was so impressed with George's performance he made a mental note to have his colleagues watch him the next chance they had. It wasn't long before M. Rico was felled by a bug, eventually dropped out of the show entirely and George was given permanent N. J.

possession of the part and stellar billing.

"Accents have never been much of a problem, I guess because I've been trained to listen as a musician," Britton says. "I worked in Europe, too, as a young man, so I heard a lot of different languages, and I have a great many French friends. I hope to play de Becque so long I won't have to gray my temples with aluminum dust," he laughs.

Born in Chicago, George attended Freeport, L. I., High School where he was a leader in the glee club. He wanted to be an engineer and was graduated from Columbia University with a Bachelor of Science degree. But during his college days he kept up an interest in singing by playing in varsity shows, the same organization in which Rodgers and Hammerstein cut their theatrical teeth while attending the university on Morningside Heights.

Forgot Engineering

The lure of the lyrical theater proved irresistible to the six-foot star and George decided to forget engineering. He enrolled at Juilliard Graduate School of Music, paying his way by soloing on the Sigmund Romberg program. He made his opera bow in Prague and sang lead roles throughout Czechoslovakia for two years. The outbreak of World War II brought him back to this country and more opera and operetta roles, including a full year at the Papermill Playhouse at Millburn, N. J.

Like Emil de Becque, Britton has two small children. Married to the former Kay Conner, they live in Bergenfield, N. J.

This Clipping From
LANSING, MICH.
STATE JOURNAL

AUG 2 - 1953

Lansing Soprano Has Title Role In N. Y. Operetta Production



MISS ROSEMARY ZIMMER

Miss Rosemary Zimmer, well-known Lansing soprano, will appear in the title role in Gilbert and Sullivan's operetta, "Patience" with the Comic Opera guild in New York city next month.

Miss Zimmer is the daughter of Mr. and Mrs. Albert W. Zimmer of 804 LaSalle blvd.

During the four years Miss Zimmer has been in New York she has sung major and minor roles with the American Lyric theater and the Provincetown playhouse. She was a pupil of Miss Edith Piper at the Juilliard school of music.

Miss Zimmer began her vocal training with Miss Ursula Klein while attending Resurrection high school. She and James Garvey were soloists at the Church of the Resurrection for several years.

The fields of opera and oratorio were opened to Miss Zimmer at National Music camp where she was soloist in the Brahms Requiem and sang the role of Gilda, in Verdi's "Rigoletto."

Her studies continued at Michigan State college with J. Herbert Swanson. While here, she was heard as the soprano soloist in the Mozart Requiem and in the Bach cantata "Christiana Mark Ye Well This Day," both performed with the Michigan State college orchestra and chorus conducted by Prof. Gomer L. Jones.

LEXINGTON, KY.
LEADER

SEP 1 - 1953

Pianist To Study At Juilliard School



MISS ANN HUDDLESTON

Miss Ann Kathryn Huddleston, recent University of Kentucky graduate, has left Lexington for New York City where she will enroll in the Juilliard School of Music.

Announcement of Miss Huddleston's proposed enrollment in the New York school was made today by the U. K. Department of Music. While a student at the University she studied piano with Nathaniel Patch, music faculty member.

The Lexington musician is a graduate of Henry Clay High school and formerly studied with Mrs. Elizabeth Logan Tyler. In addition to her activities at the University, she has been organist at Immanuel Baptist church for the past four years.

Miss Huddleston is a member of Phi Beta, women's professional music fraternity, and during her college career she served as accompanist for the University Men's glee club, U. K. Chorus, Madrigal Singers, faculty quartet, summer operas and several senior and graduate recitals.

NEW ROCHELLE, N. Y.
STANDARD-STAR

AUG 20 1953

New Records Announced By Mr. Schuman

William Schuman of 241 Elk Avenue, composer, and president of the Juilliard School of Music, will have several new recordings of his works this Fall.

The composer's "Symphony for Strings", performed by the Pittsburgh Orchestra, has just been released. Set for Fall are his "George Washington Bridge" for band and a new recording of his Sixth Symphony, with Eugene Ormandy conducting the Philadelphia Orchestra.

Summer activities of the composer included revising his opera, "The Mighty Casey", which had its premier last Spring in Hartford, Conn., and editing and writing a preface for a book on music to be published soon.

Mr. Schuman spoke this week at the 50th anniversary celebration of Sigma Alpha Iota, national music fraternity for women, in Chicago, at which Lillian Steuber of the University of Southern California faculty performed a piano work.

This Summer, the composer has also been reading speeches that he will give during the coming year, including an address before the National Association of Music Teachers in November on "The Literature and Materials of Music".

Mr. and Mrs. Schuman and their children are planning a short trip to New England before the Summer ends.

This Clipping From
CINCINNATI, OHIO
ENQUIRER

Music World Does—

'Concerto Grosso' by Witt Played at Juilliard Exercises

By William Loch

Juilliard School of Music last Friday conferred a signal honor upon a Youngstown man, Robert W. Witt, and indirectly upon the Youngstown Symphony Society by choosing a composition of Witt's for presentation at its annual commencement exercises in New York.

This work is the "Concerto Grosso," commissioned this last season by the symphony society and played for the first time anywhere by the Youngstown Philharmonic Orchestra at its third concert.

The action of the faculty at Juilliard in selecting this work is heartening evidence of the worth of the society's policy in aiding, so far as possible, the work of promising young musicians.

Witt, son of Mr. and Mrs. Alvy T. Witt, of 264 North Heights Ave., received his Master of Science degree at these same ceremonies. He is truly a Youngstown product, having received his early training with Sister Joan of the Ursuline High School and then went to the Philadelphia Conservatory and Juilliard.

BALANCHINE AT JUILLIARD

Will Talk at 'Dance Information Please' Discussion Today

George Balanchine will be the speaker this afternoon at 4 o'clock in the Recital Hall of the Juilliard School of Music in a "Dance Information Please" discussion sponsored by the Dance Notation Bureau, Inc.

The annual Country Dance Ball given by the Country Dance Society of America will be held tonight from 8:15 to midnight at Hunter College. Besides square and country dancing for all, there will be carol singing, and special interludes such as the Christmas Mummies' Play. May Gadd is director of the program and Philip Merrill is in charge of the orchestra.

Also this evening, Myra Kinch and her company will give a dance concert at the Henry Street Playhouse, 466 Grand Street, repeating the program of Nov. 22 when many were turned away.

HENDERSON, TEXAS
NEWS

JUL 19 1953

WORLD of MUSIC

NEW YORK. (UP)—More than 100 works by Canadian composers have been submitted for possible inclusion in a concert of Canadian music planned for Oct. 16 in Carnegie Hall, but the committee in charge wants still more.

"It is of the utmost importance that Canada be represented in this concert by works truly characteristic of her native composers," said William Schumann, president of the Juilliard School of Music and a member of the committee. "For this reason, those of us who have agreed to aid Mr. Stokowski hope that composers will be prompt in sending their works for review."

Leopold Stokowski will conduct the concert and he was reported to want "the concert to be completely representative of the concert music of Canada, past and present." Claude Champagne, assistant director of the Quebec Provincial Conservatory of Music, who is chairman of the Canadian selection committee, is the expeditor for the collection and distribution of manuscripts.

Offer dance series

NEW YORK—Six dance events performed by Jose Limon and his company, the only series to be given in New York this season by the famous Mexican-born male dancer, will be presented by Juilliard School of Music beginning Jan. 29.

The third annual event of its kind to be presented by Juilliard, and the second to feature Limon, the series will be given as a benefit for the school's dance scholarship fund, with proceeds devoted to providing aid for gifted young students of Juilliard's three-year-old department of dance.

The six-evening series—to be held on Jan. 29, 30, 31 and Feb. 5, 6 and 7 at the Juilliard Concert Hall—will include four entirely different programs of four dances each.

The first performance of "Ode" choreographed by Limon to Samuel Barber's "Capricorn Concerto" will be presented, as well as the first New York performances of "Casandra" choreographed and danced by Pauline Koner to piano variations by Aaron Copland, and "New York City 27."

of "Ruins and Visions" choreographed by Doris Humphrey to a quartet by Benjamin Britten. Music for the program will be provided by the Juilliard Orchestra under the direction of Frederick Prausnitz, a string quartet composed of Juilliard student-artists and Julian Stein, pianist. Among the dancers featured in the Jose Limon Company performances, besides Miss Koner, are Letitia Ide, Lucas Hoving, Betty Jones, Ruth Currier and Lavina Nickson.

Tickets to the concerts may be purchased at the Carl Fischer Concert Hall, 165 West 57th st., and on the evenings of performances at Juilliard School of Music box office, 120 Claremont ave. Mail orders will be filled by the Juilliard concert bureau, 120 Claremont ave., New York City 27.

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Cincinnati Enquirer

June 5, 1953



FIGURES IN COLLEGE OF MUSIC COMMENCEMENT

Famous Composer Honored With Degree When He Talks To Class At College Of Music

"Find the place and the work where you can do the best in you and try to spread the gospel of music for the happiness of all in your community," Dr. William Schuman, distinguished composer, said in his message last night to the graduating class of the Cincinnati College of Music.

Dr. Schuman, who is president of the Juilliard School of Music, New York, came to Cincinnati yesterday on a double mission.

He was scheduled not only as the principal speaker for the commencement ceremony but to receive an honorary doctor of music degree from the college for his outstanding work as a composer and educator in the music field.

Walter S. Schmidt, president of the college's board of trustees, gave the address of welcome and introduced Dr. Schuman, who was cited for his doctorate degree by Dean Eugene J. Selhorst.

Mr. Schmidt also presented the degrees and certificates to the candidates, presented by Dr. Elizabeth Merfert Taylor, principal of the music department, and Ubert T. Neely, director of the radio-TV arts department.

The Rev. Laurence L. Hucksoll, pastor of the Norwood Presbyterian Church, gave the invocation, and the Rev. Walter B. Dimond, S. J., of Xavier University, gave the benediction. The College of Music Symphony Orchestra, conducted by William C. Byrd, played for the processional.

Senior awards were presented to Liana Evella Antonelli and Maryanne Grant, who received the Delta Omicron scholarships; Patricia Hove, the Sigma Alpha Iota scholarship, and Gloria Anne Carl, the Phi Beta achievement award.

Student Council keys went to Gloria Anne Carl, Janet E. Mechlin, J. Wayne Rusk, Jane Schoonover, Margie M. Schwemmer and Homer Sprague.

The Martin G. and Pearl E. Dunier awards in composition were won by Eugene Hemmer, first, and Robert Sabin, second; the William H. Albers awards in piano, by Richard Whiteman, first, and Carolyn Mitchell, second, and the Walter S. Schmidt awards in voice, by Bette Ann Ghaister, first, and Lova Joyce Brown, second.

LEXINGTON, KY.
LEADER

AUG 7 - 1953

Juilliard Teacher Discusses Careers In Music For Women

Delegates attending the national convention of Phi Beta at the Phoenix hotel today heard Miss Marion Bauer, New York City, discuss "Careers In Music For Women" at a music luncheon.

Miss Bauer, who for 25 years was an associate professor at New York University, now is a lecturer, composer and faculty member of the Juilliard School of Music and also is associated with the New York College of Music. She also is a well known author and is national music adviser of Phi Beta, national women's professional fraternity of music and speech.

Sunday Newark Star Ledger
Jan 3, 1954

This Clipping From
UNIONTOWN, PA.
HERALD

MAY 11 1953

Make Known Juilliard's Appointment

William Schuman, president of Juilliard School of Music, announced today the appointment of Dr. C. Harold Gray, former president of Bard College of Columbia University and recently head of the English department at Rensselaer Polytechnic Institute in Troy, N. Y., to be director of the Division of Academic Studies at Juilliard.

Dr. Gray received his A.B. at the University of Washington; as a Rhodes scholar studied at Oxford University, and received his M.A. and Ph.D. from Columbia University. He has taught at a number of institutions including Reed College, Portland, Oregon; Bowdoin College, Brunswick, Me.; and Adelphi College and Columbia University in the City of New York. From 1933 to 1940 Dr. Gray taught at Bennington College and served as acting president in 1935; he was dean of Bard College from 1940 and 1944 and president of that institution from 1944 to 1946.

In his new duties at Juilliard, Dr. Gray will supervise all of the school's non-musical studies such as work in English, history, psychology, sociology and languages. These studies are required of students matriculating for the Bachelor of Science Degree. Mr. Schuman explained that the school has two principal courses of study; one leading to the diploma of the school, the other to the degree. The diploma course is the basic musical course of study at the school and the degree course is identical except for the addition of work in these academic subjects.

In announcing Dr. Gray's appointment, Mr. Schuman stressed its importance by pointing out that there had been "an encouraging trend among students preparing for professional careers in music to seek at the same time a broader education in the liberal arts through the degree program." He added that there has been an increase over the last eight years in the number of students enrolled in the degree course from 10 per cent of the total student body to 52 per cent. "The appointment of Dr. Gray," Mr. Schuman said, "will make possible further expansion of this program in keeping with the highest standards of academic training, at the same time making certain that the studies are designed to go hand in hand with the rigorous demands of Juilliard's musical studies."

This Clipping From
PHOENIX, ARIZ.
ARIZ. REPUBLIC

MAY 8 1953

Juilliard Lists Season's Work

Two world premieres, one American premiere, and two first New York performances were presented during the 1952-53 concert season at Juilliard School of Music, brought to a close in a recent concert by the Juilliard Orchestra with Jean Morel conducting.

The world premiere of Robert Starer's "Koblet" was presented by the Juilliard Chorus under the direction of Robert Hufstader. Frederic Hart's "Six Songs" were performed the first time by Sarah Jane Fleming, soprano, a student of Juilliard.

The American premiere of Marcel Mihalovici's "Etude en Deux Parties," Op. 64, was performed by a chamber ensemble under the direction of Samuel Krachmalnick, with Avraham Sternklar as piano soloist. The "Concertata for Orchestra" by Peter Mennin received its first New York performance under Morel and the Juilliard Orchestra. Vincent Persichetti's "Concerto for Piano, Four Hands" was performed for the first time in New York by Dorothea and Vincent Persichetti, Mennin, Hart, Persichetti, and Starer are all members of the faculty at Juilliard.

DURING THE 1952-53 season Juilliard presented 16 public concerts. Included among these were four orchestral concerts, three concerts by the Juilliard String Quartet, six concerts of chamber music, and two performances by the Juilliard Opera Theater. Of Mozart's "Così fan Tutte," two seasons of dance also were presented.

Of the 45 works presented during 1952-53, 10 were by American composers. Seven contemporary European composers were represented on the programs.

Four young instrumentalists were featured as soloists with the Juilliard Orchestra. Their appearances were won in competitive auditions held at the school. They were Lucy Ishkanian, Van Cliburn, Abraham Shevelov, and Sylvia Foodim.

Two dance seasons, one presented by Jose Limon and his company, and the other featuring Doris Humphrey, Antony Tudor, and students of the Juilliard department of dance, were presented. On these programs were one world premiere, one U. S. premiere, and five first New York performances. Proceeds from these dance programs went to the Juilliard Dance Scholarship Fund.

A CONCERT of compositions by students of the school was one of the special events on this year's program. The works were selected by the composition faculty to represent the school at the Seventh Annual Symposium of the International Federation of Music Students. Among the student com-

posers included were Alan Daniels, James Redding, Robert Keyes Clark, Louis Calabro, Jacob Druckman, and Elizabeth Bell-Drake.

During the year Juilliard presented 15 broadcasts in co-

operation with the Municipal Broadcasting System and New York City's stations, WNYC and WNYC-FM. Of 61 works presented on the 15 concerts of the series, nine were performed first time on the air.

NBC

DANCE
NEW YORK CITY

OCT - 1953

SCHOOL DAYS . . .

The dance department of Juilliard School of Music opens its third year of classes on Oct. 1, 1953. Students from all over the U.S. and several foreign countries will take classes in modern dance with Jose Limon and Martha Graham, ballet with Antony Tudor and Margaret Craske, dance composition with Louis Horst and Martha Hill, repertory class with Doris Humphrey, dance notation with Ann Hutchinson, and a course in "Literature and Material of Music for Dancers" to be given by Norman Lloyd, Helen Lanier and Hazel Johnson. Classes in the Preparatory Division, open to children from seven years through high school age, will be taught by Patricia Birch and Pearl Lang.

N.Y. TIMES
5/20/53

RODGERS SETS UP JUILLIARD AWARD

Endowment of Scholarship Is
Announced at School's 48th
Graduation Exercises

The endowment of a permanent scholarship at the Juilliard School of Music by Richard Rodgers, the composer, was announced yesterday afternoon by William Schuman, president of the school, at its forty-eighth commencement ceremonies.

Mr. Rodgers, who formerly was a student at Juilliard, presented this year's award to Louis Calabro, 27 years old, of 249 Cleveland Street, Brooklyn. A composition student of Vincent Persichetti, Mr. Calabro also won the annual Elizabeth Collidge Prize for the best chamber music work of the year.

A total of 149 young musicians received diplomas and degrees from Mr. Schuman and Dean Mark Schubert at the graduation exercises.

The Morris Loeb Memorial Prize of \$500 for outstanding achievement was awarded to Howard Karp, a post-graduate student of Mme. Rosina Lhevinne. The Frank Damrosch Scholarship for one year of post-graduate study went to Valentino Marconi, a piano student of Sascha Gordinitzky.

The George A. Wedge Prize was won by Morris Lang, a student of percussion with Saul Goodman. The Carl M. Rodc. Memorial Award went to Jeanne Dowis, piano student of Mme. Lhevinne, and the Frank Damrosch Prize in the field of choral music went to Peter Flanders, a conducting student of Robert Hufstader.

The musical part of the program was presented by the Juilliard Orchestra under the direction of Jean Morel. Barry McDaniel, baritone, was soloist.

The program featured Robert Witt's Concerto for Orchestra, selected by the composition faculty as the best work written during the year by a graduating student composer.

San Diego, Cal.
Union
8/9/53

Goldman Gets Chairmanship At Juilliard

The appointment of Richard Franko Goldman as chairman of the Literature and Materials of Music Department of Juilliard School of Music was announced yesterday by William Schuman, president.

As "L and M" department head, Goldman will be in charge of the unique educational plan introduced at Juilliard in 1947 by President Schuman. Designed to provide students with a comprehensive, integrated education in music, the four-year course of studies has replaced the practice of teaching theory, harmony, counterpoint, analysis and history of music as separate subjects.

A graduate of Columbia, Goldman taught music at the Tweed School and the Ernest Williams School of Music before joining the Juilliard faculty in 1947, and has lectured at Pennsylvania State College and Princeton University. He is the author of several books on music and a dozen published instrumental and orchestral compositions. Since 1937 he has acted as associate conductor of the Goldman band, of which his father, Edwin Franko Goldman, is founder and director.

For five years the "L and M" program has been administered by a Planning Committee made up of members of the Juilliard faculty. Goldman's appointment represents the first chairmanship of the department.

Juilliard BEGINS TERM

Music School Is in 49th Year—
294 Scholarships Given

The opening of the forty-ninth academic year of the Juilliard School was marked yesterday with convocation ceremonies in Juilliard Concert Hall.

The speakers were William Schuman, president of the school, Dr. Harold Gray, former president of Bard College, and Jean Morel, conductor of the Juilliard Orchestra.

It was announced that 294 scholarships had been awarded for the new year. Of this total, 204 were granted to returning students and the rest to new students. Thirty-three were given to students from fifteen foreign countries.

TOLEDO, OHIO
BLADE

Last Season Scanned By Juilliard

Special in The Blade

NEW YORK, May 30.—Two world premieres, one American premiere and two first New York performances were presented during the 1952-53 concert season at Juilliard School of Music. The world premiere of Robert Starer's "Koblet" was presented by the Juilliard Chorus under the direction of Robert Hufstader, and Frederic Hart's Six Songs were performed for the first time by Sarah Jane Fleming, soprano, a student.

The American premiere of Marcel Mihalovici's Etude en Deux Parties, Opus 64, was performed by a chamber ensemble under the direction of Samuel Krachmalnick, with Avraham Sternklar, a student of Edward Steuermann, as piano soloist. The Concertata for Orchestra by Peter Mennin had its first New York performance under Jean Morel and the Juilliard Orchestra, and Vincent Persichetti's Concerto for Piano, Four Hands was performed for the first time in New York by Dorothea and Vincent Persichetti. Mr. Mennin, Mr. Hart, Mr. Persichetti and Mr. Starer are all members of the faculty.

During the 1952-53 season Juilliard presented 16 public concerts. Included were four orchestral concerts; three by the Juilliard String Quartet; one by the Juilliard Chorus; six concerts of chamber music and two performances by the Juilliard Opera Theater of Mozart's "Così fan tutte." Two seasons of dance also were presented during the year.

Of the 45 works presented, 10 were by American composers: Elliott Carter, David Diamond, Irving Fine, Frederic Hart, Charles Ives, Peter Mennin, Vincent Persichetti, Walter Piston, Wallingford Riegger and Harold Shapero. In addition, seven contemporary European composers were represented: Manuel de Falla, Nicholas Miaszkovsky, Marcel Mihalovici, Francis Poulenc, Serge Prokofiev, Robert Starer and Igor Stravinsky.

OAKLAND, CALIF.
TRIBUNE

NOV 8 - 1953

Rodgers Scholarship

Juilliard School of Music has established a scholarship in honor of Richard Rodgers, an alumnus.

HERALD TRIBUNE - Sect I
SUNDAY, SEPTEMBER 13, 1953

New Juilliard Courses

Music students, teachers and laymen who are interested in obtaining instruction in various aspects of music, without following a prescribed curriculum, may register for such instruction in the Juilliard School of Music's Extension Division, ruled for Sept. 23.

Those with the necessary musical qualifications may choose from among many of the same courses offered in the regular diploma or degree program of the school, which is at 130 Claremont Ave. Classes are conducted by the school's regular faculty. Registration is scheduled for Sept. 23.

JAMAICA, N. Y.
LONG ISLAND PRESS
MAY 31 1953

Juilliard Graduates 10 Local Musicians



LYDIA ROSEN
Receives Diploma

Ten Long Islanders were among those graduated by the Juilliard School of Music at ceremonies Friday in Manhattan.

One of them, Valentino Marconi, of 82 Marlboro court, Rockville Centre, was awarded the Frank Dantusch Scholarship for a year of postgraduate study. He is a piano student.

The other graduates are:

WILLIAM HUDSON, of 80-08 35th avenue, Jackson Heights, who received his postgraduate diploma in composition.

SIDNEY BRANTLEY, of 110-07 73rd road, Forest Hills; trombonist.

VIOLET ECKERT, of 34-09 33rd street, Jackson Heights; pianist.

KENNETH HAWK, of 148-33 North Hempstead turnpike, Flushing; percussionist.

ARLENE KELLETT, of 6 Croyden drive, Baldwin; singer.

JOSEPH LIEBLING, of 136-23 22nd avenue, Kew Gardens Hills; pianist.

ROGER PRYOR, of 33-17 164th street, Flushing; bassoonist.

JAMES DALGLEISH, Box 45, Terryville; composer.

LYDIA ROSEN, of 164-03 89th avenue, Jamaica; pianist.

Miss Rosen, who is only 19, was considered a child prodigy when she started piano lessons as a 6-year-old. A radio and television performer, she has been heard on Voice of America broadcasts and the Paul Whiteman show. She has appeared as soloist with the Jamaica and Chicago Symphony Orchestras and in the Rhode Island State College and Cape Cod music festivals. For the Central Queens Red Cross, she has planned and directed musical shows at St. Albans Naval Hospital.

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER
JUN 7 1953

Juilliard Diploma

William Klinger, of Menlo Park, has just won a diploma for study of the clarinet at New York's Juilliard School of Music.

FORT WORTH, TEX.
Morning Star-Telegram
OCT 11 1953



THOMAS STEWART

San Saba Man Is Enrolled in Juilliard School

SAN SABA, Oct. 10 (Spl). — This Hill Country city has sent its candidates for musical honors to New York for study toward a professional career as a vocalist. Thomas Stewart, son of Mr. and Mrs. T. J. Stewart, has enrolled in the Juilliard School of Music in New York.

Stewart sang in a junior choir here under the guidance of Mrs. Elaine Roberts and Miss Lucy Walker when he was 9, and later studied in Richmond, Cal. After four years of military service, he entered Baylor University School of Music in the class of Dr. Robert Hopkins, and graduated in August.

While at Baylor he was soloist in the annual presentation of "Messiah" in Honneger's "King David," Brahms' "Requiem" and the Mozart "Requiem." He was first-place winner in a seven-state competition sponsored by the National Association of Teachers of Singing, and was the winner in a recent Horace Heidt Youth Opportunity Show held in Waco.

SANTA BARBARA, CALIF.
NEWS-PRESS
OCT 4 1953



VERNON LONG

Vernon Long Will Study at Juilliard

Vernon Long, young Santa Barbara dancer and son of Mrs. William Stubblefield of 1010 E. Montecito St., has been accepted for entry into the Juilliard School of Music in New York City, and friends here have learned that he intends to make a professional career in the field of dance and music.

Long studied here at the Santa Barbara Ballet School under Jose Manero, and the Gunsett Academy of Dancing under Doris Smith. He was formerly employed in the advertising department of the News-Press.

WATERTOWN, ME.
SENTINEL
OCT 20 1953

Wentworth Gets Degree At Juilliard School Of Music



KENNETH WENTWORTH

Kenneth Wentworth, son of Mr. and Mrs. Guy Wentworth of Guilbreth Street, has recently received his Master of Science degree at the Juilliard School of Music, New York.

Wentworth graduated from Lawrence High School in 1944 and attended Colby in 1944-45.

He served in the U. S. Navy in 1945 and '46 and then went to Juilliard where he received his Bachelor of Science in 1950 and continued his studies there for his Master's degree.

He has received a teaching fellowship award each year on the literature and materials of music. This includes a \$500 stipend and full tuition scholarship for graduate work while teaching. The literature and materials course is that which includes theory, analysis and musicology.

Wentworth and his wife, the former Jean Anderson of Palos Park, Chicago, Ill., have appeared in two concerts at Colby and have played in many of the larger cities along the Atlantic seaboard.

Mr. and Mrs. Wentworth have a year old son, David Robert.

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS
JUN 1953

Juilliard Graduates St. Paul Girl In Piano

Harriet Morin, daughter of Andrew Morin, 889 Edgerton, was graduated last week from the Juilliard School of Music in New York City.

She received her master of science degree at the commencement exercises. Miss Morin majored in piano, studying with Irwin Freundlich.

This Clipping From
CANTON, OHIO
REPOSITORY
JUN 7 1953

Marilyn McGaughey of 801 Plymouth Ct. NW was one of 150 graduates of the Juilliard School of Music when they held recent commencement exercises in New York.

Marilyn, a four-year student at Juilliard, majored in violin and studied with Conrad Held.



MARILYN MCGAUGHEY

SALT LAKE CITY, UTAH
DESERET NEWS
JUN 2 1953

Music School Graduate

Richard Burt, son of Mr. and

Mrs. Glen S. Burt, 408 Oakley St., Tuesday was listed among recent graduates of the Juilliard School of Music in New York City.

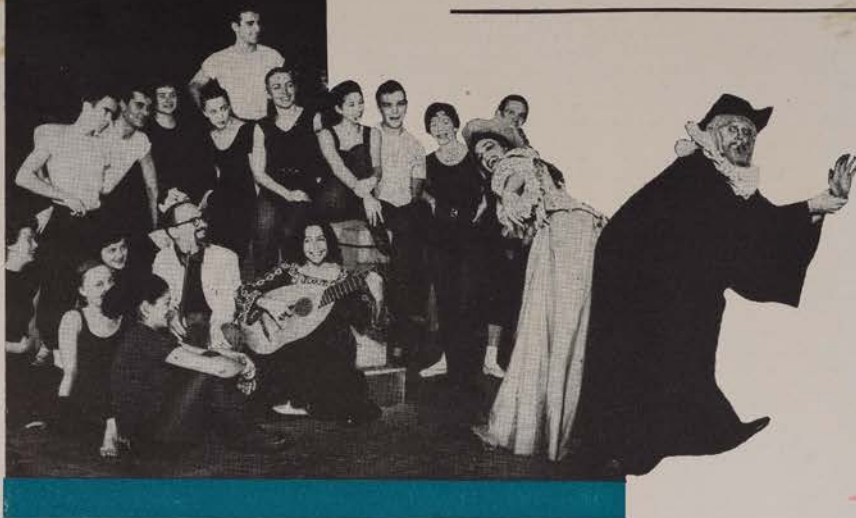
Mr. Burt received his diploma from the school with a major in trumpet, studying with the noted teacher, William Vacchi-

ATLANTA, GA.
DAILY WORLD
SEP 19 1953



ANN REBA ELLIOTT

TO ATTEND JULLIARD—Miss Ann Reba Elliott, daughter of Mr. and Mrs. G. H. Elliott will leave Tuesday, Sept. 22nd for New York City where she will enter the Juilliard School of Music. Ann is a graduate of Monroe High School and this year received her Bachelor of Science Degree in Physical Education from Tuskegee Institute in Alabama. Miss Elliott is the recipient of a Rockefeller Foundation Scholarship Award in Music.



Flanked by students of the Juilliard Dance Department, Frederick Cohen, director of the school's opera theatre, and luteist Suzanne Bloch supervise one of the comic dances in "Britannia Triumphans," seventeenth Century Masque presented December 11, 1953, as the finale of Juilliard's five-day Festival of British Music. Dances of Elizabethan and Jacobean times, devised by Anthony Tudor, were included in this song and dance extravaganza, as well as in an earlier program of the Festival, which also included Jose Limon and his company in "The Moor's Pavane." Both Mr. Limon and Mr. Tudor are members of the Juilliard School of Music faculty.

prepared by the chefs at The Drake was brought in amidst spotlights and singing, as Miss Georgina Potts, Founder, cut the first slice. Kathleen Davison, National President, was toastmistress for the banquet. Announcement of winners of the fraternity's American Music Awards competition, with premiere performances of three new works, made the program one of unusual interest.

The winning choral work in the American Music Awards competitions was "Remember" by Richard Willis of Senatobia, Miss. Mr. Willis has been Director of Music at Northwest Junior College in Senatobia, and will this fall take up new duties as professor of theory and composition at Shorter College in Rome, Ga. Awarded first place in the vocal solo division was "The Night is Still" by Kenneth Gaburo of Lake Charles, La. A graduate of Eastman School of Music in Rochester, N. Y., Mr. Gaburo is now a member of the music faculty at McNeese State College, Lake Charles, La.

Both composers will receive cash awards, and in addition will retain all royalties on the compositions which are being published by Carl Fischer, Inc., as a part of the Sigma Alpha Iota Modern Music Series.

The winning choral work was given its premiere performance by a massed chorus under the direction of Margaret Hillis of New York City. The chorus was comprised of chapter choral groups from Drake University, Des Moines, Ia., Drury College, Springfield, Mo., Illinois Wesleyan University, Bloomington, Ill., and Susquehanna University, Selinsgrove, Pa. The chorus also performed works by Howard Hanson, Walter Hendl, and Vincent Persichetti, judges in the current American Music Awards competition, which are also published in the SAI Modern Music Series.

The vocal solo awarded first prize was premiered by Bettye Brown, soprano, of Nashville, Tenn.

A new piano composition by William Schuman, entitled "Voyage," was heard in its premiere performance, and was played by Lillian Steuber of Los Angeles. The work was commissioned by Sigma Alpha Iota through the American Music Awards program, and is a cycle of five pieces for piano.

Mr. Schuman, President of Juilliard School of Music in New York City, was principal speaker for the banquet, discussing "The Fiddlecase and the Football." Among the honor guests were Mr. and Mrs. Vincent Persichetti, Dr. and Mrs. Wilfred C. Bain, Dr. Rudolph Ganz, President of Chicago Musical College, Dr. Edgar Nelson, President of Chicago Conservatory of Music, and Dr. John Robert Hattstaedt, President of American Conservatory of Music.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1953

Music in New York

Representative: FLORA BAUER, 115 West 73rd St., N. Y. C. Phone Sus. 7-3926.

With the Orchestras

By Marion Bauer

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1953

National Association of Schools of Music to Hold 29th Annual Convention at Palmer House, Chicago, Nov. 27-29

The National Association of Schools of Music will convene for its twenty-ninth annual meeting at the Palmer House, Chicago, at 10 a.m., Nov. 27, for sessions to continue through noon of Sunday, Nov. 29. Official delegates will include many of the leading music educators in the United States who will come as the official representatives of schools of music, colleges, and universities from all parts of the country.

NASM, founded in 1924, now includes over 200 schools, including conservatories, the music departments of privately endowed colleges and most of the schools of music of the leading state universities. Its position in the educational field is such that the National Committee in Accrediting has designated the NASM as the association responsible for the approval of music standards on a national basis.

In addition to customary matters pertaining to music standards there will be special sessions on the following topics: A symposium on "Literature and Materials" will be conducted by Dr. William Schuman, President of the Juilliard School of Music, Boris Goldovsky and Hans

Heinsheimer will conduct a forum on the Opera Workshop. The economic problems of the symphony orchestra musician will be discussed under the leadership of Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, Inc.

Another important problem which will be given consideration is the educational preparation for the independent private teacher of music who is responsible for most of the elementary instrumental music teaching in this country.

The Chicago Orchestral Association has invited the membership to be its guest at the Friday afternoon concert of the Chicago Symphony Orchestra.

A recent questionnaire sent to all members resulted in an overwhelming vote to hold the 1954 convention during the Christmas season at Los Angeles.

Officers of the association are: President, Harrison Keller; Treasurer, Frank B. Jordan; Vice President, E. William Doty; Secretary, Burnet Tuthill.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

OCT - 1953

American Music Awards Premieres

The gala Golden Anniversary Banquet on the evening of Aug. 18 brought to a climax the 50th year celebrations. A huge golden birthday cake

First Juilliard Orchestra Concert

It speaks well for the excellence of Jean Morel's ability as conductor of the Juilliard Orchestra, that he could train the group including many newcomers so that it was able to present a fine program extremely well played in Juilliard Concert Hall on Nov. 6. Of special interest was Robert Ward's Symphony No. 3 which had the first performance in its revised version. It abounds in vital rhythms, a strong harmonic texture and long melodic lines. The work is in three movements: Fantasia, Arioso and Rondo and deserves a place in symphonic repertory.

Another interesting number was the Dvorak Concerto for Cello and Orchestra in B Minor played by Moshe Amitay, first cellist of the Juilliard Orchestra and a scholarship student in the classes of Leonard Rose for the last two seasons. His appearance on this occasion was won in competitive auditions as are all solo appearances with the Juilliard Orchestra. Mr. Amitay played with beautiful tone, easy technique and authoritative interpretation. He was admirably accompanied by the youthful orchestra. The playing of the Weber Overture to "Der Freischütz," Mozart's Prague Symphony and the Ward Symphony all reflect their splendid training.

DANCE NEWS NEW YORK, N. Y.

NOV - 1953

Limon & Co. Set For N.Y. Season

José Limon and company will have a week's engagement at the Juilliard School of Music Concert Hall, New York, January 13 to 18.

Although no definite program has been announced, there is a good chance that Doris Humphrey's new work Ruins and Visions will be presented. The work, to Benjamin Britten's music, was premiered last August during the American Dance Festival at Connecticut College, New London.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

OCT 15 1953

Juilliard Opens 49th Year

The opening of the 49th academic year of the Juilliard School of Music took place on Oct. 7 with Convocation Ceremonies in the school's Concert Hall.

Faculty members and students heard William Schuman, Juilliard's president, in welcoming remarks. Mr. Schuman introduced two speakers, Dr. Harold Gray, former president of Bard College, now chairman of the School's Department of Academic Studies, and Jean Morel, conductor of the Juilliard Orchestra.

For the academic year 1953-1954, 294 scholarships have been awarded to students. With the total registration of some 580, the scholarship awards now total approximately fifty per cent of the student body.

SCHOOL AND STUDIO NOTES

A non-professional orchestra is being formed by the Juilliard School of Music through its extension division, with Emanuel Balaban as conductor. . . .

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

DEC 1 - 1953

Juilliard Festival Programs

The Juilliard School of Music's British festival opens with an orchestral concert on Dec. 2 by the Juilliard Orchestra under Jean Morel, featuring the world premiere of a Symphonic Suite for strings by Maurice Jacobson and the American bow of Edmund Rubbra's Symphony No. 5. On Dec. 4 Mack Harrell, the Juilliard Quartet and a chorus and chamber orchestra appear in a program by Blow, Tippett, Worgan, Dowland, Purcell, Ireland, Vaughan Williams and Varlock. Elizabethan dances choreographed by Antony Tudor are featured on Dec. 7, and Jose Limon's group will appear in a program enlisting Suzanne Bloch and others in works of Williams, Bax, Purcell. John Blow's opera-masque Venus and Adonis will be produced by the Juilliard Opera Theatre on the same program with Sitwell's Facade, with spoken verses, on Dec. 8. The finale on Dec. 11 presents motets by Byrd, Taverner's Western Wynd Mass, and Laves' masque Britannia Triumphans, also an Arne harpsichord concerto.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

NOV 15 1953

Limon and Company for January

José Limon and his company have a week's engagement at the Juilliard School of Music, Jan. 13 to 18. The program has not yet been announced though Doris Humphrey's new work, Ruins and Visions, which was shown for the first time during last summer's American Dance Festival at New London, will probably be included.

But to see them is still not enough.

Radio Features

MUSIC NOTES

Carnegie Recital Hall announce that for the month of October it has booked thirty-eight concert events.

NEW YORK TIMES

NOV 20 1959

MUSIC NOTES

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 20 1953

Music for Today

Also Amato Opera Theatre, "Il Trovatore," 159 Bleecker St., 8:30 p. m.; Masque and Lyre Grand Opera Guild, "Rigoletto," Carl Fischer Concert Hall, 8:15 p. m.

NEW YORK TIMES

DEC 27 1953

EDUCATION

STUDENT PERSONNEL SERVICES IN HIGHER EDUCATION. By Dugald S. Arbuckle. 352 pp. New York: McGraw-Hill Book Company. \$4.75.

HERALD TRIBUNE, N.Y.

JAN 3 - 1954

Saturday

dy.....
e in D.....
.....

Edmund	Margaret Harshaw
Elizabeth	Astrid Varnay
Venus	Roberta Peters
A. Young	Conductor, George Szell

MUSIC THAT LIVES. 2, WHLL.

A Midsummer Night
Mendel
Tchaik

REVIEW, 7:15, WFUV-FM.
 Aurora's Wedding Ballet.....Tchaltkovsky
 Swan Lake Ballet.....Tchaltkovsky

DE. 8. WALL-FM.
to 1/2 in C Minor..... Beet

WNYC.
Trio in C, Op. 87..... Johannes Brahms
Sonata for Piano, Op. 28..... Barber
"Calligrammes"..... Poulenc
Concerto for Two Pianos..... Stravinsky

MUSIC NOTES

Auditions for the Jean Tennyson awards for singers aged 18-25 will be held this evening at 7.30 at the

An orchestra for non-professional musicians, to be conducted by Emanuel Balaban, is being offered through the Extension Division of the Juilliard School of Music. Meetings will be held weekly

sic. Meetings will be held weekly.

HERALD TRIBUNE N.Y.

DEC 13 1953

Saturday

WNYC.
Third Movement from "Symphonie
Pathétique" Tchaikovsky
Fantasia Henry Purcell
Third Movement from "Souvenir de
.....

Florence

WQXR, 11:05.
Christmas Festival Overture....Beyerow
Jonah and the Whale.....Carissin
Piano Concerto in A minor:

GOINGS ON ABOUT TOWN

At The Juilliard String Quartet; Mack Harrell, baritone; Suzanne Bloch, lute; Sergius Kagen, piano; Stoddard Lincoln, harpsichord; and the Juilliard Chorus, all directed by Frederick Prausnitz. * Monday, Dec. 7: The Juilliard Orchestra, conducted by Leonard Slatkin, and the Juilliard dance company; and Elizabeth Danneberg and music by vocal, instrumental, and dance ensembles under the direction of Suzanne Bloch. * Tuesday, Dec. 8: The Juilliard Opera Restoration opera, "Venus and Adonis," performed by the Juilliard Opera Theatre, music directed by Frederick Prausnitz. * Wednesday, Dec. 9: The Juilliard Opera "Le Façade," by Edith Sitwell and William Walton, conducted by Mr. Prausnitz, with soloists: Anne Kline and Adolph Anderson, speakers: E. Frieda and Joseph Hunter directing the Juilliard Chorus; Frederick Waldman conducting the Juilliard Orchestra. * Thursday, Dec. 10: The Juilliard program will include a seventeenth-century masque, "Britannia Triumphans," by Thomas Campion, Opus 10, and the Department of Juilliard Concert Hall, 120 Claremont Ave., at 122nd St. Evenings at 8:00. Free admission. Free of free tickets are available on request.

HERALD TRIBUNE N.Y.

DEC 13 1953

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WQXR, 11:05.
Christmas Festival Overture....Beyerow
Jonah and the Whale.....Carissin
Piano Concerto in A minor:

TOLEDO, OHIO
BLADE
DEC 20 1953

4 Centuries Of British Music Feature Festival

By VIRGIL THOMSON
NEW YORK, Dec. 19 (HTNS)—The Festival of British Music at the Juilliard School was an enterprise to be thankful for. During the five concerts, not all the music ever written in England was played. But it did include a generous sampling of music composed there during the last four centuries.

Many of the works presented, both ancient and contemporary, rarely have been offered to the public, even in England. For instance, "Britannia Triumphans," a masque with music by William Lawes, was produced. It has never been given anywhere since King Charles I appeared in it at Whitehall in 1637.

A masque with music by John Blow was revived. It first was heard in 1632. Along with "Britannia Triumphans" a mass by John Traverser (1495-1545) was sung. It was entitled "The Western Wynde." Many another rarely was among the works revived (often discovered) in these concerts.

THE CONTEMPORARY choices were weighted, as is right, on the side of composers

little known here. A counterweight was provided for their possible failure to please in the form of a half-dozen surefire pieces by Elgar, Warlock, Vaughan-Williams, Walton and Britten.

The less familiar authors were Edmund Rubbra, Maurice Jacobson and Michael Tippett. The 12-tone writers, of whom England has not many, were omitted.

IT TURNS OUT that the newer English composers are mostly not very expert and that Benjamin Britten, as one had long suspected, is the good one. His works are comparable by any standards—workmanship, clear feeling and original ideas—to the best of Elgar and Walton. And the best of Elgar and Walton, the "Enigma" Variations, for instance, and "Facade," is very good.

Whether any British music of our century can be ranked with the best from France or Russia or the Germanic regions is doubtful. All the same, some of it is fine music, and a great deal of it has a British character that is strong and picturesque.

HERALD TRIBUNE, N.Y.
DEC 12 1953

DANCE

Juilliard Festival

By WALTER TERRY

"Britannia Triumphans," a royal masque which had not experienced stage-life for more than three centuries, was presented last evening at the Juilliard School of Music on the final program of the school's Festival of British Music. Collaborators in this restoration of Charles I's masque were the Juilliard Opera Theater, the school's dance department and the seminars in Renaissance and Baroque music; Frederic Cohen, producer; Anthony Tudor, choreographer; Frederic Wildman, conductor; Frederic Kiesler, scenic design and lighting; Leo van Witsen, costumes and makeup and Suzanne Bloch, director of the lute and recorder ensemble.

Together, these departments and individuals succeeded handsomely in exploiting both the spectacular elements and the rather innocent dramatics of an antique theater form. Perhaps the stage decors and transformations were not quite as grandiose as those devised for His Majesty by Inigo Jones but they were prepared from his own designs and they were sufficiently bright to please any one. The costumes too were rich and royal and the deportment, in those passages not dedicated to buffoonery, was regal, leisurely, gracious.

But the sections dealing with buffoonery, with bawdy playfulness were actually the most entertaining. In the anti-masques, which Mr. Tudor choreographed, there were wonderful antics by a group of mock musicians playing upon unlikely instruments (or playing oddly upon recognizable instruments), by a pair of cats who displayed remarkable agility in spinal flexibility, by a group of pleasantly inebriated soldiers and by others.

In this anti-masque suite, horseplay abounded, for the figures kicked, loped, sprawled and brawled, made fun of everything and behaved rather like a detachment of Ritz Brothers on the loose in a palace. It was all great fun and so also was the mock romanza which followed.

The more formal episodes, as I have suggested, were not quite as entertaining but the slow court dance and the dance of the nymphs had their own delicate charm. The music by Wil-

LOS ANGELES, CAL.
DAILY NEWS
NOV 12 1953

Mildred Norton

Drama & Music Editor

BRITISH MUSIC AT JUILLIARD

A Festival of British Music spanning the three and a half centuries of English instrumental and choral music between the two Queen Elizabeths, will be presented this December by the Juilliard School of Music, according to president William Schuman.

Representing one of the most ambitious public projects of its kind ever undertaken by the 49-year-old school, the festival will consist of five concerts scheduled for the first two weeks of December. Altogether, the series will comprise a representative selection of British music from Tudor Masses to contemporary compositions, including the production of a complete Restoration opera, the presentation of an early 17th Century masque, and the first American performance of two modern orchestral works. More than 30 separate works by almost as many different British composers will be performed.

Following the pattern set by such past Juilliard undertak-

ings as the Hindemith Festival, the Bloch Festival and the Festival of French Music, this year's British Festival will draw upon most of the resources of the school, including the Juilliard orchestra under the direction of Jean Morel, the Juilliard opera theater directed by Frederic Cohen (who is also serving as producer of the Festival), the Juilliard String Quartet, and the School's dance department. Guest artists are yet to be announced. Frederic Prausnitz is in charge of the overall musical programming.



SCHUSTER

NEW YORK TIMES
DEC 13 1953

PICKING UP AGAIN

Musical Excellence of 'Pelleas'; Munch's And Morel's Conducting Impressive

By OLIN DOWNES

On the evening of Dec. 2 the Juilliard Orchestra conducted by Jean Morel gave the first concert of five "evenings" of the "Festival of British Music" held in observance of the year of the coronation of Queen Elizabeth II. This concert was more conspicuous for the remarkable playing of the Juilliard orchestra, under the direction of Jean Morel, than for the revelation of unsuspected masterpieces by any new composers of the British school.

For the Fifth Symphony of Edmund Rubbra, dated 1948, is tremendously prolix, heavy-handed in its orchestration, and of a length and pretentiousness wholly out of proportion to the worth of its ideas. Far more contemporaneous in outlook, and skillfully written, is the "Symphonic Suite" for strings, of 1951 by Maurice Jacobson, heard for the first time in the United States.

In the second part of the program, Martha Flowers, with a beautiful voice and a striking personality, sang Benjamin Britten's settings of poems of Arthur Rimbaud, "Les Illuminations," composed in 1929, to the vast satisfaction of the audience.

Elgar Exciting

But the height of the accomplishment of the evening, one which makes the event stand out in the memory, was Morel's performance of nothing more nor less than the "Enigma Variations" of Edward Elgar! One would say of this work that it was too much of a three-fold tale to particularly interest a hard-boiled concert-goer. The fact is that the exciting performance made us more fully aware of certain qualities of the music than we had been at any previous experience of it.

Was this the pontifical Elgar, composer-laureate and V. I. P. of his art in Victorian England? Elgar was now addressing us in terms of untrammelled and uncooled animation, and with a degree of tone-color and dramatic accent that were transformative.

If one took into consideration only the exterior characteristics of this performance—the contrasts of mood and style and dynamics, and the blazing climaxes—it could be called another virtuoso display. But it was no such thing. It was great music making, in the highest aspects that this activity can assume when it is creative.

The "Enigma Variations" are of German and Brahmsian descent—indeed too German in the elaborate and rather superfluous coda that the conductor, Hans Richter, induced Elgar to add to the score in its original form. But the German technique, which so often becomes over-weighted and thick, was clarified with beautiful balances and voice-leading, and made the vehicle of feeling and imagination by a conductor of the first rank, who should be more widely known to the American public than he is at the present time.

NEW YORK TIMES
NOV 29 1953

The Juilliard School of Music this week begins a series of five programs under the title of "Festival of British Music." The third and fifth of them will have material of considerable interest to the dance world. On Monday of next week the program will consist predominantly of dancing. There will be a suite of "Elizabethan Dances and Music," to be played by an ensemble of ancient instruments under the direction of Suzanne Bloch, for which Anthony Tudor has reconstructed court dances of the period. On the same program, José Limón and his company will present "The Moor's Pavane," which has music by Henry Purcell.

On the final evening of the series, Dec. 11, there will be a performance of the masque, "Britannia Triumphans," written by William Davenant with music by William Lawes, and presented before Charles I in 1638. It is being staged and directed by Frederic Cohen, Miss Bloch and Mr. Tudor. The dances have been devised in authentic style. The setting is by Frederic Kiesler.



Hazel Chung, one of the dancers in "Britannia Triumphans."

ham Lawes, played, sung and danced to, was delightful from the opening flourish of trumpet through the lute and recorder movement to the final passages of the work.

In addition to "Britannia Triumphans," the Juilliard departments also offered three motets by William Byrd and "Mass: The Western Wynde," composed by John Taverner, and both sung by the Juilliard Chorus under Ralph Hunter's direction, and "Concerto No. 5 for Harpsichord and Orchestra in G Minor" by Thomas Arne, played by the Chamber Orchestra, with Stoddard Lincoln as soloist and Frederic Waldman as conductor.

REHEARSAL OF A STAGE WORK FOR THE JULLIARD'S BRITISH FESTIVAL



The New York Times (by SAM FAKE)

From next Wednesday through Dec. 11 the school will present old and new music from the British Isles. Here is a rehearsal of a masque by William Lawes, set for Dec. 11.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 20 1953

Keeping Step

Music Fete Recreates Elizabethan Dances

By WALTER SORELL

JULLIARD SCHOOL OF MUSIC must be commended for its "Festival of British Music" in the course of which Antony Tudor reconstructed Elizabethan dances and recreated the dances for the masque "Britannia Triumphans" as it was presented at Whitehall in 1637.

It was a rare pleasure of an exciting evening: It brought a forgotten British composer, William Lawes, to the fore, gave us the opportunity of a lifetime in seeing a courtly masque in the Ben Jonson-Inigo Jones style, and the country and court dances of the period.

And if it did nothing else it proved that our musicals are in many ways a modernized revival of the Elizabethan masques.

NEW YORK TIMES

NOV 20 1953

1637 MASQUE GIVEN AT JULLIARD FETE

'Britannia Triumphans,' Sung by School Students, Revives Royal Entertainment

The Festival of British Music that the Juilliard School of Music has been sponsoring in its concert hall for the last two weeks came to a close last night with a performance of "Britannia Triumphans." Considering that this was most likely the first performance since its premiere in 1637, one can safely claim for the event a certain amount of novelty.

"Britannia Triumphans" is a masque. The masque was a form of entertainment flourishing in England during the first half of the seventeenth century that combined elements of opera, ballet and drama. It was primarily a royal entertainment, and England's greatest creative figures were pressed into service for speech, music, mime and dance, not to mention décor and assorted trappings. Every time a masque was

produced, the royal treasury took a dismal beating.

Sir William D'Avenant wrote the book for "Britannia Triumphans." This was the D'Avenant who was not entirely displeased at rumors that he was Shakespeare's natural son (apparently there is no truth in the rumor) and who, if he was half the poet he thought he was, might have come up to Shakespeare's knees. William Lawes, the brother of the more famous Henry, composed the music, and the great Inigo Jones, who was associated with so many of Ben Jonson's masques, took care of the décor and stage machinery.

Last night's performance strove valiantly to give an idea of what went on during Twelfth Night, 1637. It was interspersed with dances by Antony Tudor. But even to one who is not a specialist in the Stuart dance there was a good deal of slapstick that seemed entirely out of order. The students of Juilliard who made up the cast recited their lines sonorously, and at times their diction even was un-

derstandable. An attempt was made to approximate the luxury of the original costumes (are any of the Jones drawings in existence?), and the difference between masque and antimasque was made clear.

And so, despite some obvious shortcomings, the Juilliard forces did stage an ambitious work and managed to give an idea for a segment of art long absent from the world. The production was directed by Frederic Colon, and Frederick Waldman was the musical director.

Earlier in the evening were heard three Motets by William Byrd and John Taverner's Mass, "The Western Wynde," sung by the Juilliard Chorus under Robert Hunter, and a concerto for harpsichord by Thomas Arne, played by Stoddard Lincoln and a chamber orchestra under Mr. Waldman. H. C. S.

Juilliard Festival

The Juilliard School of Music will present a two-week festival of British music beginning late in November, it was learned yesterday. The festival, which is to feature music composed between the reigns of the two Elizabeths, will include opera, music for orchestra, chamber music and songs. The majority of participating artists will be chosen from the school's student body.

A similar festival of French music was presented by Juilliard in 1948.

FIVE CENTURIES OF ENGLISH MUSIC



Frank Donato—Impact

Above is a scene from the Entry, Descent and Dances of the Grand Masquers from the Juilliard production of the seventeenth-century masque *Britannia Triumphans*. The role of *Britannia* (center) was that taken by Charles I in the original version acted at Whitehall more than three centuries ago. At right is Jean Morel, who conducted the initial festival program



MUSICAL AMERICA
Dec. 15, 1953

Juilliard School of Music Presents

Five-Concert Festival of British Works

SEGMENTS of the several diplomatic corps lent an air of pomp and panoply to the concert hall of the Juilliard School of Music on the evening of Dec. 2 for the opening of a long-projected British festival—five gala events under the honorary patronage of Her Majesty's Ambassador, Sir Roger Makins. The Union Jack was on display with the Stars and Stripes, and God Save the Queen was played with our own national anthem before the concert proper.

The program began with the first American performances of Edmund Rubbra's Symphony No. 5, in B flat, Op. 63, and a Symphonic Suite for Strings by Maurice Jacobson. After the intermission came Benjamin Britten's *Les Illuminations*, for high voice and strings, with Martha Flowers as soprano soloist, and Elgar's *Enigma Variations*. Jean Morel conducted.

Excepting a delightful second movement, the Rubbra piece (1948) was rambling, diffuse, and a bore. The introductory Adagio and ensuing Allegro energico were furiously orchestrated, with some redeeming opposition of horns and high strings in genteel imitation of Shostakovich. A piquantly pastel Allegro moderato, a meandering Grave movement, and a more listenable finale were equally devoid of any viable ideas. The symphony was of a piece with Rubbra's earlier work—impersonal in the extreme without offering any justifiable grounds for its celebration.

Maurice Jacobson's Suite (1951) is easily accessible. Essentially it is a tour de force, full of humor and good graces and rather more syncopation than one would have thought proper for English consumption. The open-

ing Allegro con brio lives its designation to the hilt; the middle slow movement has a fetching American folk flavor, and the third movement, with its elaborate theme and variations, exploits the string choir with virtuosic élan. The whole has more the character of a divertimento than a symphonic suite; not a moment of it is pompous, and one hopes to hear it again.

The singing of Miss Flowers was perfectly lovely in every way. This finest of Britten's pre-war works requires superb artistry if it is to be effective, and it was exceedingly effective this time. Miss Flowers has had excellent training; her voice was not pretty in the middle but it had a creamy richness along the top and bottom, and she projected it with elegant style. She was a real actress, too; the Rimbaud text is subtly satiric and difficult to put over as well as she did.

Mr. Morel marshaled his student forces competently throughout the evening; his conducting of the Britten, especially, commanded the utmost respect.

The second and third concerts in the festival of British music presented by the Juilliard School of Music brought two first American performances and two dance groups in choreographic realizations of music by Elizabethan and Restoration composers.

The two choral works heard for the first time in this country on Friday, Dec. 4, were John Blow's *Awake, awake, my Lyre* (1678) and John Worgan's *The Spacious Firmament on High* (1750). A small chorus and chamber orchestra conducted by Fred-

erick Prausnitz was joined by Sarah Jane Fleming, soprano, and Richard Chapline, baritone, in the Blow work, and by Russell Oberlin, tenor, and Mr. Chapline in the Worgan's setting of the Ode by Joseph Addison. Stoddard Lincoln was the harpsichordist for both performances.

The same program also listed Michael Tippett's String Quartet No. 2 in F sharp (1942), played by the Juilliard Quartet, and a group of songs by Dowland, Purcell, Ireland, Vaughan Williams, and Peter Warlock, in which Mack Harrel was accompanied variously by Suzanne Bloch on the lute and by Sergius Kagen at the piano.

The third concert in the festival, on the following Monday evening, opened with a set of Elizabethan dances and a vocal work entitled *The Cries of London*, a humorous Fancy, by Richard Deering (d. 1630). The dances, reconstructed by Anthony Tudor were set to music by Gibbons, Morley, Tomkins and other of the period. The group of student dancers was accompanied by an instrumental ensemble conducted by Miss Bloch, who also led the vocal and string ensembles in the Deering work.

Following intermission, the tenor William Blankenship, the pianist Jeanne Dowis, and a string orchestra under the direction of Mr. Prausnitz joined in a performance of Vaughan Williams' cycle *On Wenlock Edge*. They were followed by a student ensemble prepared by Hans Letz in Bax's *Nonet for String Quartet, Harp, Flute, Oboe and Clarinet*.

The Dec. 7 program closed with a performance of José Limón's *The Moor's Pavane*, to music by Purcell. Mr. Limón, Lucas Hoving, Pauline Komer, and Betty Jones comprised the quartet of dancers in this work. They were accompanied by Mr. Prausnitz and his string orchestra, with Mr. Lincoln at the harpsichord. —J. L.

Venus and Adonis, Dec. 8

For the fourth evening in its festival of British music, the faculty and students of the Juilliard School presented two works patently designed to entertain—John Blow's *Venus and Adonis* and the William Walton-Edith Sitwell *Facade*. Of the former it is difficult to say much since the musical aspects of the performance and the production itself were discouragingly amateurish. Although the musical direction of Frederic Waldman was invested with some sense of style, the staging of Frederic Cohen and Elsa Kahl was cluttered with formalistic clichés that only confused the straightforwardness of the action and sometimes looked downright silly. Sarah Dubin and Frederick Gersten, in the title roles, did not seem very interested in what they were doing but sang with ease and with clear enunciation.

For the Walton work, the stage revealed only the instrumental septet that accompanies the reciters, who were themselves hidden from view. This was a mistake in that one's attention was frequently drawn from the delightful Sitwell poems, beautifully delivered by Florence Page Kimball and Adolph Anderson, to focus on the equally fascinating gyrations of the percussionist and the other players. The co-ordination of these forces, however, was skillfully realized under the direction of Frederic Prausnitz.

—C. B.

Britannia Triumphans, Dec. 11

The climax of the Festival of British Music presented by the Juilliard School of Music was the staging of *Britannia Triumphans*, a masque whose single previous performance

had been on the Sunday after Twelfth Night in 1637. It seemed as if the full resources of the school had been called upon for this elaborate compound of vocal and instrumental music, dance, trick scenery, allegorical and burlesque skits. Whether historically accurate or not—and every effort was made to keep it so—this revival of a 300-year-old work proved a highly diverting exhibition.

Britannia Triumphans was rediscovered, adapted and edited by Murray Lefkowitz, who found it while doing research in England, on a Fulbright scholarship, on the composer of the masque, William Lawes. The masque alternates choral processions and tableaux; a series of comic dances, a take-off on chivalrous romances, the introduction of allegorical figures, and finally a very stately dance, in which Charles I and member of his court were originally the participants. The book for the masque is by the English dramatist Sir William D'Avenant, and Frederick Kiesler's sets for this production were designed after the originals by Inigo Jones.

Lawes's music is on occasion more than utilitarian, being witty and inventive, and it was ably prepared and conducted by Frederic Waldman. In addition, it had an authentic sound when played by lutes, recorders, strings, and harpsichord. Two of Anthony Tudor's comic dance routines, those for cats and for soldiers, were hilarious, and his choreography for the royal dance, simple in movement but intricate in pattern, seemed plausible as well as gravely beautiful. The "mock romanza" was as funny and satirical as some modern revue sketches, and Leo van Witsen had created effectively pretentious costumes.

Because it had every reason to be complex and fussy, with constant groupings and regroupings and cunning bits of scene changing, the staging suited the style of Frederic Cohen, who devised and directed the production; it was probably the most successful thing he has done at Juilliard. It must also be mentioned that Suzanne Bloch took part as leader of the lute and recorder ensemble. It is a great credit to the students that such an elaborate production proceeded without a noticeable hitch.

The evening opened with three superb motets by William Byrd and John Taverner's interminable *Mass*: The Western Wynde, sung sweetly by the Juilliard Chorus and conducted in a lovely unforced manner by Ralph Hunter. The *Mass* has the virtue of good religious music—a continuous flow of unaccented counterpoint, but it is not for the concert hall. Stoddard Lincoln was soloist, under Mr. Waldman's direction, in Thomas Arne's *Concerto No. 5 for Harpsichord and Orchestra*, in G minor.

—R. A. E.

MUSICAL AMERICA
NEW YORK, N. Y.

NOV 1-1953

Juilliard To Present Strauss's Last Opera

Capriccio, Richard Strauss's last opera, will be presented for the first time in America next spring by the Juilliard Opera Theatre. The work will be sung in English in a new translation by Maria Massey, who was commissioned by the Juilliard School to make an English version of Clemens Krauss's libretto.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC 1953

Juilliard Concert

The highlight of the concert presented by the Juilliard School of Music on Nov. 20 was the Sonata for Piano and Violin K. 579 by Mozart as played by Lanny Epstein, pianist, and Robert Koff, violinist. The former used an authentic replica of Mozart's own grand piano in the Mozart Museum in Salzburg. The quality of the performance was outstanding. Both technically and stylistically it was a delight. Soprano Sarah Jane Fleming, with David Garvey at the piano, sang effectively songs by Hindemith, Charles Ives, William Schuman, Sergius Kagen and Samuel Barber.—A.S.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

NOV 1-1953

Juilliard to Produce Capriccio

The Juilliard School of Music will give the first American performances of Richard Strauss' opera *Capriccio*, in an English translation, next spring. The Opera Department of the school will present the work, and Maria Massey has been commissioned to prepare the English adaptation.

MUSICAL AMERICA
NEW YORK, N. Y.

NOV 1-1953

Juilliard School of Music has given 294 scholarships to returning students and 90 to new ones. Thirty-three of the scholarship holders are from 15 foreign countries.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV 1953

Juilliard Opens Forty-Ninth Academic Year

The opening of the forty-ninth academic year of Juilliard School of Music was marked Oct. 7 with Convocation Ceremonies in the Juilliard Concert Hall. Faculty members and students who attended the ceremonies heard William Schuman, Juilliard's president, in welcoming remarks. President Schuman then introduced two speakers for the occasion, Dr. Harold Gray, former president of Bard College, whom Mr. Schuman appointed Chairman of the School's Department of Academic Studies, and Jean Morel, conductor of the Juilliard Orchestra. For the academic year 1953-54, two hundred ninety-four scholarships were awarded to students of the School. This figure includes two hundred four scholarships to students returning and ninety to new students. With the total registration of the School, the number of students is now approximately five hundred eighty students, the number of scholarship awards now totals approximately fifty percent of the entire student body. In all, thirty-three scholarships were awarded to students from fifteen foreign countries including Australia, Canada, Cuba, Denmark, Egypt, England, France, Israel, Italy, Japan, Korea, Mexico, Philippines, and Yugoslavia.

NOV 2 1953

Words About Music

By Kathleen Shaw Miller

Monday Musical Club Will Have Meeting

The Monday Musical Club will meet at 8 p.m. Monday at the home of Merrie Beattie, with Vera Wind, Sally Tillotson and Rudolph Seidl as assistant hosts. Marcella Robnett will be the program chairman. Elizabeth Kilbarda, flutist, will be a guest soloist.

PROGRAM
Toccata in D Major Bach
Nocturne in F Minor Chopin
Three Preludes Kennan
Ruth Langfield, Pianist
Notre amour Faure
Pleur Jete Faure
En priere Faure
Depute le four from
"Louise" Charpentier
Ruth Scholtz, Soprano
Ruth Phillips at the piano
Afternoon of a Faun Debussy
Souls in A Minor Telemann
Two Short Preludes from "The Arkansas Traveler"
Elizabeth Kilbarda, Flutist
Ruth Phillips at the piano
Lord, My Trust is in Thee Schuetz
Art III Duet from "Martha" Plotow
The Slaters Brahms
Ruth Scholtz, Soprano
Jean Johnston, Contralto
Ruth Phillips at the piano

Mack Harrell Is Next Tuesday Artist

Baritone Mack Harrell, who has not been heard hereabouts in good many years, will be the next artist for the Tuesday Music Series. He will sing at Central III Auditorium on Monday evening, Nov. 9. In addition to a very fine concert season, the singer for the last three seasons has been soloist and faculty member of the Rocky Mountain Festival at Aspen, Colo., and is a popular featured artist at summer music festivals ranging from the Bach Festival at Bethlehem, Pa., and the Berkshire Music Festival at Tanglewood to Chicago's Grant Park concerts.

Mr. Harrell is a native Texan who was graduated from the University of Oklahoma City and then went on to the Juilliard School of Music. He trained to be a concert pianist, fell in love with another pianist, Marjorie Fulton, who became his wife and with whom he is making a joint-recital tour this season in addition to his solo appearances. It was his wife who heard his singing with the college glee club and urged him to study voice. His violinist ear and sensitive musicianship made his vocal progress rapid, and by 1940 his singing had opened the doors of the Metropolitan Opera house in New York. There he has premiered some of its most important roles, among them the baritone part last season in Stravinsky's much-talked-about opera "The Rake's Progress."

NEWARK, N.J.
HERALD NEWS
12/2/53

Julliard Artists In Musical Sun.

NEWARK — Upsilon Phi Chapter of Omega Psi Phi Fraternity will present a musicale on Sunday, December 6th at St. John Methodist Church, 13th Ave. and High St. at 5:00 p.m. Appearing on the program will be the following students of Juilliard School of Music: Sylvia Lee, pianist; Gloria Wynder, contralto; Luvenia Poynter, soprano; David Fontaine, organist; and Charles Alfred, with a group of singers. Rev. Robert Elzey is the pastor of the church.

HACKENSACK, N. J.
BERGEN RECORD

DEC 8 - 1953

Dr. Christmann To Conduct Symphony Orchestra Here

Faculty Member At Juilliard School Is Engaged To Succeed Dr. Bergethon This Season

Ridgewood — Dr. Arthur H. Christmann is the new conductor of the Symphony Orchestra, succeeding Dr. Bjorn Bergethon who resigned after last month's concert in a teaching post at the University of Illinois.

IS BRONX RESIDENT

Christmann was engaged at a meeting of the Symphony Board on Sunday. He is on the faculty at the Juilliard School of Music and the Lewis Studio in Ridgewood, and the last of the season.

LARAMIE, WYO.
REPUBLICAN-BOOMERANG

NOV 19 1953

Duo-Pianists Began Careers Together at Julliard School

Laramie residents will have an opportunity to hear duo-pianists, Arthur Ferrante and Louis Telcher, who have played together since they were six, during the second in the Community Concert series Dec. 1 in the University's L. A. auditorium.

The piano team of Ferrante and Telcher has established itself as one of the most exciting and dynamic piano duos in the music business today. The artists first met as students at New York's Juilliard School of Music and were two of the youngest students to have been accepted by that famous school.

After graduation and brief concertizing together, Ferrante and Telcher returned to Juilliard to

join the faculty. At Juilliard, they combined teaching with a modified schedule of concert appearances. They worked together to enlarge, augment, and create new duo-piano material and there began to consider seriously a concert career.

In 1947, they began a series of cross-country concerts presenting programs that ranged from Bach and even pre-Bach composers to modern contemporaries including music of Gershwin, Rodgers and Hart and Kern. The following year, the popularity of this piano team was demonstrated when it was booked for 139 concerts.

Ferrante and Telcher have appeared with the New York Philharmonic, the Rochester Symphony, the Detroit, the Chicago Women's Symphony, and many others. Other appearances include radio shows such as the ABC Pi-

nyhouse and TV shows. New York Morning Tele- recently stated that the team "most exciting piano team in time." "Ferrante and Telcher can only be classified as 'new,'" according to The Evening Post.

Piano Students Of Gates Wray Heard in Recital

Seven piano students of Gates Wray were presented in a recital last Sunday afternoon at Mr. Wray's studio, 171 Claremont Road, Ridgewood. Pieces by Bach, Beethoven, Gurliitt, Clementi, Bentley, Robryn, Le-moine, Tanaman and others were heard. Those who performed were Susan Kavia, Elwood LaForge Jr., Danna Griffiths, Kathleen Di Tolla, William Di Tolla, Carol Betterbed, and Virginia Lynn Krech.

Five of these were winners in the 1953 National Piano Playing Auditions, sponsored by the National Piano Teachers' Guild, held in New York City.

Gates Wray, who is a scholarship student at the Juilliard School of Music under Beveridge Webster, has just completed his third year in that institution and is planning to graduate with his B.S. degree next year, thus completing a five-year course in four years.



GATES WRAY

FORT WORTH, TEX.
MORNING STAR-TELEGRAM

William Sparks Took Part in Juilliard Opera

William Sparks, young baritone from Fort Worth, appeared in the role of Don Alfonso in the Juilliard School of Music Opera Theater production of Mozart's "Cosi fan tutte" last month.

Sparks is presently a scholarship student in his first year at Juilliard, studying voice with Mack Harrell and doing work in the Opera Theater, which generally is open only to students in their second year at the school.

Before going to Juilliard, Sparks received the degree of bachelor of music from North Texas State College, Denton, where he was a student of Mary McCormie and an active member of the opera workshop. His past experiences include work with the New York Company of Music; the USO Camp; and the Martha Atwood



WILLIAM SPARKS.
... in "Cosi fan tutte."

Baker Gilbert and Sullivan Repertory Company of New York, and the Dallas Starlight Operetta Company. He also has done club work in the New York area with the Ben Yost singing group known as the "New Yorkers." He is the son of Mr. and Mrs. J. H. Sparks Jr. of 3304 N. Crump.

NEWPORT NEWS, VA.
PRESS

OCT 11 1953



JEAN MADEIRA

DAILY PRESS, Newport News

Metropolitan Contralto To Appear Here

Jean Madeira, leading contralto of the Metropolitan Opera Association, will appear with the Peninsula Orchestra in its opening concert of the season in November. The orchestra will present three concerts during the forthcoming season. Its annual membership campaign for the association last week under the direction of Mrs. William C. Styron, general chairman.

Miss Madeira made her first public appearance at the age of 12 as guest pianist with the St. Louis Symphony, under the direction of Vladimir Golschmann. She later became a scholarship pupil of the late Olga Samoroff Stowkowski at the Juilliard Graduate School in New York. It was Madame Stowkowski who discovered her unusual vocal ability and arranged for Edward Johnson, former general manager of the Metropolitan, to hear her. Following an auspicious debut at the Metropolitan, she has appeared widely in concert and opera in this country and abroad. In addition, to her large repertoire of roles for the Metropolitan, she appears annually at the Havana Opera and at the principal opera houses in South America.

Alfred Frankenstein, commenting on a recent performance of Miss Madeira for the San Francisco Opera Company wrote: "One's memory goes back to Bruna Castagna or Kirsten."

to find an Arizona. If the highly grandly grace the scholarship to the Juilliard Graduate School. He is a fine

Miss Bible came to the New York City Opera Company after four summers with the Chautauque Opera Company.

the cigarette girl as we have ever seen."

Last season, Miss Madeira created a sensation in New York when she was called upon, at the last moment, to sing two roles in the same performance of Stravinsky's "The Rake's Progress." Already scheduled to sing the principal contralto role of Baba, the Bearded Lady, she also sang a secondary role which happened not to be in the same act. Her convincing transition from one part to the other, brought enthusiastic praise from the critics and made front-page news in the New York newspapers.

PETERSBURG, VA.
PROGRESS-INDEX

DEC 6 - 1953

Frances Bible Will Appear in Concert Here

Frances Bible, mezzo-soprano of the New York City Opera Company, will present a concert at Wilson Auditorium, Friday, 8:15.

Miss Bible's local appearance is under the auspices of the Portsmouth Community Concert Association. Only members will be admitted.

A native of Sackets Harbor, N. Y., Miss Bible graduated with

highest honors from the Juilliard School of Music in New York City. She also received a five-year scholarship to the Juilliard Graduate School.

Miss Bible came to the New York City Opera Company after four summers with the Chautauque Opera Company.

DANCE

Juilliard Festival

By WALTER TERRY

"Britannia Triumphans," a royal masque which had not experienced stage-life for more than three centuries, was presented Friday at the Juilliard School of Music on the final program of the school's Festival of British Music. Collaborators in this restoration of Charles I's masque were the Juilliard Opera Theater, the school's dance department and the seminars in Renaissance and Baroque music; Frederic Cohen, producer; Anthony Tudor, choreographer; Frederic Wildman, conductor; Frederic Kiesler, scenic design and lighting; Leo van Witsen, costumes and makeup; and Suzanne Bloch, director of the lute and recorder ensemble.

Together, these departments and individuals succeeded handsomely in exploiting both the spectacular elements and the rather innocent dramatics of an antique theater form. Perhaps the stage decors and transformations were not quite as grandiose as those devised for His Majesty by Inigo Jones but they were prepared from his own designs and they were sufficiently bright to please any one. The costumes too were rich and royal and the deportment, in those passages not dedicated to buffoonery, was regal, leisurely, gracious.

But the sections dealing with buffoonery, with bawdy playfulness were actually the most entertaining. In the anti-masques, which Mr. Tudor choreographed, there were wonderful antics by a group of mock musicians playing upon unlikely instruments (or playing oddly upon recognizable instruments), by a pair of cats who displayed remarkable agility in spinal flexibility, by a group of pleasantly inebriated soldiers and by others.

In this anti-masque suite, horseplay abounded, for the figures kicked, loped, sprawled and brawled, made fun of everything and behaved rather like a detachment of Ritz Brothers on the loose in a palace. It was all great fun and so also was the mock romanza which followed.

The more formal episodes, as I have suggested, were not quite as entertaining but the slow court dance and the dance of the nymphs had their own delicate charm. The music by William Lawes, played, sung and danced to, was delightful from the opening flourish of trumpets through the lute and recorder movement to the final passages of the work.

In addition to "Britannia Triumphans," the Juilliard School

also offered three motets by William Byrd and "Mass: The Western Wynde," composed by John Taverner, and both sung by the Juilliard Chorus under Ralph Hunter's direction, and "Concerto No. 5 for Harpsichord and Orchestra in G Minor" by Thomas Arne, played by the Chamber Orchestra, with Stoddard Lincoln as soloist and Frederic Waldman as conductor.

NEW YORK TIMES

DEC 9 - 1953

MUSIC OF BRITAIN GIVEN AT JUILLIARD

John Blow Masque, 'Venus and Adonis,' Presented at Fourth in Series of Concerts

By OLIN DOWNES

The concert of British music given last night at the Juilliard School of Music was the fourth in the festival of compositions from Great Britain being held at that institution. The series began Dec. 2 with the concert of orchestral works conducted so brilliantly by Jean Morel.

The contents of last night's program were arresting for the contrasts they afforded. It began with the Masque, "Venus and Adonis" by John Blow, which John Blow composed in the Sixteenth Eighties "for the entertainment of the King." It ended with William Walton's witty setting for speaking voice, or voices, and chamber orchestra, of certain fantastical poems of Edith Sitwell.

These works were staged in different ways, corresponding symbolically, perhaps, to the spirit of their respective periods. And the difference between these "periods," an odd 250 years, even without the staging, was fairly apparent, except, perhaps, to a young lady, herself a music student, who, on being asked the name of a man in evening attire, with a beard, who appeared before the curtain after the Masque had ended, answered confidently, "That's the composer." It is not on record whether the famous Mr. Blow stirred in his grave at these words.

By those about us, the early stage work of Blow, considered very important for its day by the historians, was voted to be slow and uninteresting, notwithstanding some of its beautiful passages, which actually are transplantations of the madrigal style into the midst of the dramatic.

We cannot endorse this opinion, because we have none of our own on the subject. And we have none of our own, because, to tell the truth, this performance was so amateurish and technically imperfect that we do not believe we really have heard the piece for what it is, or what it is worth. Frederic Waldman conducted this performance.

The Walton "Facade" was staged in a way that framed the chamber orchestra in a kind of valentine setting above the stage, which otherwise was in shadow, with the speakers. Florence Page Kinball and Adolph Anderson, invisible to the audience. But this was not a good night for the English language.

In Blow's work there was hardly the suggestion of clean and effective English diction, while some misarrangement of loudspeakers in the auditorium made most of the words of the poems that the speakers recited unintelligible. More may be said on these subjects on a later occasion.

MUSIC AND MUSICIANS

By VIRGIL THOMSON

The British Festival

THE FESTIVAL OF BRITISH MUSIC recently held at the Juilliard School (its five concerts ran from Dec. 2 through Dec. 11) was an enterprise to be thankful for. And though the converse of it, a festival of American music held in England, is a purely imaginary concept, let us not expect too much curiosity out of an island population. Whether England plays our music or not (and it mostly does not), it is ever our pleasure to play hers, since we like to find out about everything sooner or later.

Revivals and Discoveries

The festival at Juilliard did not play all the music ever written in England, but it did include a generous sampling of music composed there during the last four centuries. And many of the works presented, both ancient and contemporary, are rarely offered to the public, even in England. On last Friday, Dec. 11, for instance, there was produced "Britannia Triumphans," a masque with music by William Lawes that had never been given anywhere since King Charles I appeared in it at Whitehall in 1637. On Tuesday, Dec. 8, another masque was revived, this one with music by John Blow, first heard in 1632. For another evening, Monday the 7th, Elizabethan dancing had been reconstructed by Antony Tudor. Along with "Britannia Triumphans" was sung a Mass by John Taverner (1495-1545) entitled "The Western Wynde." And many another distinguished rarity was among the works revived (even discovered) in these concerts.

The Poetic Tradition

British music has long been characterized by strength of poetic conception. It has been less notable for introspective content. The poetic tradition, which is the dominant art tradition of England, has found an expression in music there as well as in letters. In a comparable way, painting has been reflected in French music, pure theater in Italian and the power and religious life of Germany in her great symphonies and chamber music. But music on the continent has always been professional, whereas a certain amateurism has always been considered in England as not only permissible but also a gauge of respectability. The gentleman artist works better in literature than in music, since language, being everybody's medium, can be learned in the schools early and well. Music, on the other hand, is an acquired technique and takes lots of practice. A clear poetic idea will help the composer, but it cannot replace skill of handling. The English composer in our century has always worked best when he has had a technique mastered from continental sources and when he has applied this to the projection of poetic ideas conceived at home.

Of Our Century

The contemporary choices were weighted, as is right, on the side of composers little known here. And a counterweight had been provided for their possible failure to please in the form of a half-dozen sure-fire pieces by Elgar, Walton, Vaughan-Williams, Walton and Britten. The less familiar authors were Edmund Rubbra, Maurice Jacobson, and Michael Tippett. Racine Fricker, whose String Quartet was heard in New York last season was omitted; and so were the twelve-tone writers, of whom England has not many. It turns out that the newer English composers are mostly not very expert and that Benjamin Britten is the one who has long suspected, is the good one. His works are comparable by any standards—workmanship, clear feeling and original ideas—to the best of Elgar and Walton. And the best of Elgar and Walton, the "Enigma" Variations, for instance, and "Facade," is very good indeed. Whether any British music of our century can be ranked with the best from

When he has lacked a poetic idea he has tended to write obscure and turgid symphonies. When his poetic ideas were not deeply felt he has often had recourse to a hale and hearty Kiplingesque jollity or to a parlor-ballad-and-opera-like treatment of the oratorio. But when his feeling has been strong and clear and his technical proficiency ample, he has produced works of great sweetness (if not depth), like Elgar's "Enigma" and "Cockayne," works of fun and satire like Walton's "Facade," and works of real dramatic impact like Britten's "Illuminations" and "Peter Grimes."

Eclectic in Style

It does not make much difference, though it does make some, that Elgar's technique is straight out of Brahms, Walton's out of Ravel and Britten's ever so close to Poulenc (with a touch of Shostakovich). Their expressive ideas are their own; it is merely their execution that is veiled in imported stuffs. This has been true for nearly three centuries. The English have long borne, as Archie Davison used to say, an unrequited love for music. They make faithful devotees of the art; but they never quite speak in music, write in music as if it were a language, their language. This failure to domesticate the art completely has given to British music of the last centuries a provincialism ineluctable. Since about 1870 each generation has thought it had one composer whose work would raise the whole situation by a notch. Today's British hope is Britten. Before him were Walton, Delius, Elgar, Parry and Sullivan. Britten's music is expressively brilliant and technically sound. Whether it is any more achieved stylistically, than Elgar's one

Juilliard Starts

5 Concerts Dec. 2

Five concerts will be offered by the Juilliard School of Music in its Festival of British Music during the first two weeks of December at 130 Claremont Ave.

The first program, to be played Wednesday night, Dec. 2, by the Juilliard Orchestra under Jean Morel includes first American performances of Edmund Rubbra's Fifth Symphony and Maurice Jacobson's Symphonie Suite for strings, works by Britten and Elgar will follow. Mack Harrell, baritone, will sing early and modern songs in the second concert, Friday night, Dec. 4; choral and chamber music by John Blow, Michael Tippett and John Worgan will also be heard.

Anthony Tudor will be the choreographer for Elizabethan dance and music Monday night, Dec. 7, when Jose Limon and his dance company will perform Purcell's "The Moor's Pavane"; works by Vaughan Williams and Arnold Bax are also scheduled. John Blow's opera masque, "Venus and Adonis," to be performed by the Juilliard Opera Theater, and Walton's "Facade" are announced for Tuesday night, Dec. 8. The last program, of eighteenth century and earlier music, closes with William Lawes' masque, "Britannia Triumphans."

THE NEW YORK TIMES

NOVEMBER 28, 1953.

MASQUE WILL BE STAGED

Juilliard to Present 300-Year-Old 'Britannia Triumphans' Dec. 11

More than 300 years ago William Lawes, a British composer, and Sir William Davenant, the poet laureate, collaborated on a masque for King Charles I. It was produced in 1633 with the King in the cast, and ran for one performance. On Friday evening, Dec. 11, the Lawes-Davenant "Britannia Triumphans" will be revived by the Juilliard School of Music as part of its British Festival.

It is doubtful if the Juilliard Opera Theatre will match the original setting by Inigo Jones. This impresario, who had easy access to the royal treasury, thought nothing of spending thousands of pounds for his productions. Specialists at Juilliard call him the Ziegfeld of his day, and they hope to convey the general idea of what he tried to do.

"Britannia Triumphans" will be produced under the direction of Frederic Cohen, with choreography by Anthony Tudor.