

Joseph Silverstein, Violinist, Performs At Davidson Mon.

Joseph Silverstein, violinist of the Boston Symphony, will close the current Davidson College Artist Series with a recital at 8:15 p.m., Monday, April 9, in Chambers Auditorium. The program is open to the public and tickets are now on sale.

Winner of the coveted Walter W. Naumburg Award for 1960, Silverstein was also winner of the Queen Elisabeth Concours International de Violin at Brussels in 1959 and is now on an extensive tour of the United States. He has appeared with the Boston (of which he is concertmaster), Detroit, Denver, Houston and Belgian National symphonies. This season he has toured jointly with the Indianapolis Symphony, with Izler

Solomon conducting.

At Davidson, Mr. Silverstein will be heard in the Beethoven "Romanze in F," the J. S. Bach "Sonata No. 1 in G. Minor" (unaccompanied), Wieniawski's "Polonaise No. 1 in D," "Serenade Melancholique" by Tchaikovsky and the "Concerto in E minor, Op. 64" by Felix Mendelssohn.



JOSEPH SILVERSTEIN

John Browning Interviewed By Lance Fine Arts Editor

After relating the story of his near plane crash at the Asheville airport the night before, Mr. Browning lit a cigarette and began talking about his life as a concert artist.

At the first available chance I began firing questions at Mr. Browning that I have wanted to ask someone in the musical field for years. The conversation went thus:

T.F. How do the performing arts in this country compare with those of Europe?

J.B. There is no doubt that our symphony orchestras are superior to those in Europe. The German orchestras are the only foreign orchestras that can compare with those in the U.S.

Our own Metropolitan Opera House in N.Y. is equal to La Scala in Italy and in many respects surpasses it in productions and artists.

T.F. Do you believe that the government will eventually subsidize the Arts in this country.

J.B. Well . . . yes, I believe that they will have to eventually subsidize the arts for this reason: there are no longer those philanthropists who give large sums of money each year to various musical organizations.

The Met. in N.Y. can have every performance for an entire season sold out and still come out with a huge deficit at the end of the season.

Your question is really a difficult one, because many artists are afraid of the government taking control.

I feel that the best way to set up this whole thing is to have the National Arts Council, which is made up of composers and musicians, control the distribution of government funds.

Mr. Goldberg has started on the road toward government help in his mediation of the dispute at the Met. last season.

T.F. On the lighter side, what are some amusing experiences you have had.

J.B. Traveling around as musicians do, you are continually coming up against funny events but the most recent thing did not happen while I was on any tour.

I was practicing with "Lenny" (Leonard Bernstein) for a performance with the N.Y. Philharmonic and the two of us could not come to an agreement on the tempo for the Third Movement of the Mozart concerto.

"Lenny" wanted to take it slower than I had wished to play it. We argued about it for quite some time until finally he decided that if neither one of us was going to give in then why not perform the third

movement both ways? This we did that night at Carnegie Hall

After the concert "Lenny" came back stage with a telegram addressed to Mr. Leonard Bernstein and Mr. John Browning which stated:

"I still like the slower tempo better, signed Mozart."

To this day, I still believe Mr. Bernstein sent me that telegram.

T.F. Is there great opportunity in this country for young artists?

J.B. Before I answer that question I would like to say one more thing about the government and the arts.

I believe that the greatest export this country has now is "culture."

Russia sends ballet troupes to appear in this country and it is completely impossible to go away from one of their performances with the least feeling of hatred for these people.

Our troupes go to Europe with inadequate sets and inept accompanying orchestras because they can't afford to take them.

Russia spares no expense for they recognize the propaganda value of the cultural exchange.

We have one large advantage over the Russian artist. We are not restricted in our contact with the people of the various countries we go to, but Russia restricts the contact of her performers with the people.

On the trips to foreign countries I have found that people are curious about misconception they have heard and read about the U.S. Performers speaking with the people can help dispel these misconceptions. We are in a time when we need to fight the anti-American feeling in every way possible and the sooner the Government realizes this the sooner we can start sending our best all over the world.

Now I will try to get back to our original question. Let me first say that you must be ready for the so called big chance. It will come when you least expect it.

My big break came when I performed with the Hollywood Bowl Orchestra with Andre Kostelanetz. He was so impressed that after the concert he called Eugene Ormandy and got me my big performance with the Phila. Orchestra.

Yes, there is plenty of opportunity but you must be ready with a large repertoire. The various musical contests have also helped greatly as can be seen by my good friend Van Cliburn.

T.F. Where do you go after your concert here?

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Easter Section Of 'Messiah' To Be Presented

"Behold the Lamb of God that taketh away the sins of the World" is the opening chorus to the Easter section of Handel's "Messiah" to be presented on Palm Sunday by the St. Andrews Community Chorus.

The performance will take place Sunday, April 15 in the National Guard Armory at 8 p.m.

George Fredrick Handel (1685-1759) composed the complete "Messiah," which includes the Christmas section also performed by the St. Andrews Community Chorus this past December, beginning Saturday, Aug. 22 and completing it on Monday, Sept. 14, 1741.

The soloists will be Mrs. William Alexander, soprano; Mr. David W. Witherspoon, tenor; and Mr. Alex Dantre, bass. The contralto has not been announced.

Mrs. Alexander and Mr. Witherspoon were heard as soloists in the Christmas section with the St. Andrews Community Chorus this past December.

The performance is under the direction of Mr. Lawrence Skinner, Associate Professor of Music in the Conservatory. Accompanist will be Mrs. Walter R. Jones of Rockingham and Misses Julia Clendenin and Melinda Webster of St. Andrews.

The work consists of a series of recitatives, arias and choruses describing the suffering, death and resurrection of Christ.

Two of the well known arias included are: soprano, "I know that my redeemer liveth;" and bass, "The trumpet shall sound."

In closing the chorus will sing, "Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever."

Probably enough has been said about the to-do at Cambridge over abandoning Latir on the Harvard diploma. But it was reported in the Harvard Alumni Bulletin that someone saw a tote bag in Harvard Square, presumably distributed by a magazine publisher, bearing on its red side the gray legend: Tempus, Vita et Disportati Illustrati.

Conservatory Comments

by Tom Farinholt

If you haven't seen some of your friends lately it could be that they are lost in work in the Conservatory.

With the Inaugural Band Concert on Wednesday, April 11, the performance at the Inauguration ceremonies and the performance on Palm Sunday, April 15, of the "Messiah," it's certain they have little time to relax and socialize.

Many of the students participating in the concerts will return from the Spring Vacation early to attend a rehearsal Tuesday night.

The Inaugural Concert will take place Wednesday evening, April 11 at 8:30 in the National Guard Armory.

The program will consist of performances by the Concert Band, College Choir, The Choral Ensemble and a concerto performance by Dr. Charles G. Vardell, Dean of the Conservatory.

Part I of the program will include selections by the band and choir. The band will open the evening with: If Thou Be Near, Bach; Antiphony for Winds, Gerald Kechley; Three Chorale Preludes, William Latham, Break Forth, O Beautiful Heavenly Light, O Sacred Head Now Wounded, Now Thank We All Our God.

At the conclusion of the numbers by the band the Concert Choir will sing:

Motet: Make Me, O Lord, Pure in Heart, Op. 29, No. 2, Brahms; Three Choruses from "Elijah," Mendelssohn, Cast Thy Burden Upon the Lord, Violin obligato: Doris L. West,

Lord, Bow Thine Ear, Nyal Womble, Soprano; He Watching Over Israel; Margaret Ann Martin, Alto.

After a short intermission Dr. Charles G. Vardell will open the second part of his performance of the Grieg Piano Concerto in A minor with the Concert Band.

Following the Concerto, the Choral Ensemble will sing:

Black Is the Color of My True Love's Hair, arr. Churchill; Old Joe Clark, arr. Kleinsing. The Concert Band will close the evening concert with:

Mother Goose Suite, Ravel; Lullaby of the Sleeping Beauty, The Enchanted Garden, Burst of Flame, Richard W. Bowles Suite in E. Flat, Holst; Chaconne, Intermezzo, March.

On Thursday at the Inauguration ceremonies, the Concert Band will perform "The Inauguration March," composed by Dr. Charles G. Vardell and dedicated to President Moore.

Miss Anneliese Schober will sing "If God be with us" from Handels "Messiah" as arranged by Franklin West.

Dr. Vardell performed another of his recent compositions at the Carolina branch of the Music Teachers Music Association at Woman's College in Greensboro this past January. The composition, entitled "Diptych," is arranged for flute, oboe and piano.

Rest is still only in their innermost thoughts because many of the students will continue in preparation for the performance of the "Messiah" on Sunday, April 15.

BIRTH DEFECTS...

THE PROBLEM NO ONE WANTED TO FACE



Most of us are optimists. We expect life to be routinely normal. Babies, for example, should come into the world fully equipped, physically to take on life's battles and enjoy its blessings.

But how do we feel about a child like Georgie, now eighteen months old? He was born with an open spine, a cleft lip, a cleft palate and a club foot. Georgie is just one of the 250,000 infants born each year in this country with a significant birth defect.

Are we surprised—indifferent—or sympathetic?

In ancient Greece these babies were left to die. Mostly, through the centuries, society turned away from them. Parents felt tainted and hid their birth defects children from sight.

Today all that's changed. With New March of Dimes funds, The National Foundation has taken on the problem in earnest. A nationwide program of treatment, research and education has been undertaken. Better medical care and prevention are bound to come. But your support is needed. Say "Yes" to the 1962 NEW MARCH OF DIMES.



YOUR DIMES WILL DO IT AGAIN!
So... Say Yes to The NEW MARCH OF DIMES