

Master Class: Josef Gingold

One aspect of Josef Gingold's personality that is most readily apparent is his almost child-like kindness. In the master classes he has given so far, he has displayed great patience and encouragement, major assets for any teacher. His jovial warmth is extremely contagious and it is very difficult to leave one of his classes in a desultory state (unless, of course, one has played badly). His odd teaching habits (like insisting upon tuning a pupil's violin while the pupil is holding the instrument) are strangely endearing; I especially enjoy his plucking accompaniment to anything anybody else may play.

Gingold has had an extremely varied and prolific career. He was born in Brest-Litovsk, Poland and came to the United States when he was 11. After studies with Vladimir Graffman in New York City, he continued his training with Eugene Ysaye in Bruxelles, Belgium. His credentials are really too numerous to mention but highlights of his professional activities include: Member of the N.B.C. Symphony for 7 years, Member of both the N.B.C. and

Roger Hall Forms Company

Roger Hall has resigned as President of the North Carolina School of the Arts Foundation, in order to head Roger Hall Associates. The new firm, based at 445 Park Avenue, New York, is involved in management, promotion, consultation and production in the performing arts and entertainment industries. In addition to these activities, Hall will become associated with the Yale School of Music as a consultant for special programs.

Robert Ward, President of the School has accepted Hall's resignation with the following statement: "Roger Hall's decision to form a new arts management company and give up his fund-raising position in the School's Foundation is one which must be respected. In his new undertaking, he will have the advantage of his long experience with orchestras and recording companies. We are grateful for the service he has rendered the School during his tenure here and we wish him great success in his new venture."

the Primrose string quartets, Concertmaster and soloist of the Detroit Symphony for 3 years and of the Cleveland Orchestra under George Szell for 13 years. He has compiled and edited a book of orchestral excerpts consisting of 300 works in the Symphonic repertoire, published by International Music Co. of New York. This three volume work is a standard text used by students and symphony players throughout the world. He was named the 1968 "Teacher of the year" by the American String Teachers Association. He has represented the United States on the juries of many International Violin Competitions and given Master Classes at the National Conservatory of Music in Paris, France. He was also a guest teacher for 6 weeks at the Toho School of Music in Tokyo, Japan. For the past 17 summers he has been head of the Chamber Music Dept. at the Meadowmount School of Music in New York and is currently a Distinguished Professor of Music at Indiana Univ.

A master class of Gingold's tends to take on the atmosphere of discovery and joyful enlightenment; he wants to hear

you play, not to find out what is wrong with a pupil's playing, but rather to hear music and to enjoy the atmosphere that is created by the music. He enjoys communicating with people and is always asking for another communicating with people and is always asking for another person's opinion when there's a doubt in his own mind. At Indiana University Janos Starker occupies a studio next to his and they often consult each other on teaching methods and specific problems of pupils. His basic nature appears to be one of warmth and affection and he even carries around photographs of his grandchildren in his violin case. In general he has been greatly complementary of the violin students at our school and has virtually heaped praise on the two violin teachers here, Vartan Manoogian and Erik Friedman, for their fine work. Gingold's positive attitude towards life and towards violin playing in particular is, indeed, a choice asset for learning at this school.

-Clifford Young-

Two Present "Dear Liar"

"If I could write letters like you, I would write letters to God." This is a quote from the production "Dear Liar." The comment is made by Mrs. Patrick Campbell to George Bernard Shaw in one of her many letters to this gentleman. It is from this correspondence between these two people, actress and famous playwright, that Jerome Kilts has adapted a two act comedy of letters. The play covers the 40 year relationship which these two unusual people had through their personal and often impersonal letters.

James Beard, one of the school's acting teachers, has the part of G.B.S. and of this play he comments: "an exciting insight into two extraordinary people." Lesley Hunt, also in the Drama School, plays the part of the famous actress for whom Shaw originally wrote "Pygmalion." The play is directed by Paul Meier and presented at Reynolda House.

There have been two presentations and will be one tonight. Reservations should be made by calling Reynolda House, 725-5325. There is no admission. It is, as Mr. Beard calls it, "an engrossing piece."

Student Play Produced

For the first time in the history of the school, a writing major has had a play produced. On January 8 and 9, "Moving Man" by Ed Schloss was presented. A play about ethnocentrism, "Moving Man" takes place in a Harlem apartment where a white family comes to visit their black housekeeper, and both races then impose their values on each other.

William Dreyer directed the play with the cast consisting of Margaret Bynum, Steve Geiger, Steve Henderson, Aaron Levin, Marilyn McIntyre, Kathy Masterson, and Karen Wilson.

Schloss commented that he writes because life goes by so quickly and writing is a way of arresting the moment and reflecting on it.

The writing program is run by the Drama Department and consists of four students and one teacher, Mrs. Kirby Smith. The students attend a writing seminar and have tutorials.

Schloss plans to submit the play to the Eugene O'Neill Memorial Conference.

42 Dancers Continue Work

Up to date there are numerous dance students who have left the school and have gone their separate ways either to continue or discontinue their major study of ballet or modern. There are approximately 42 former students now dancing professionally. Some of the companies represented are American Ballet Theatre, Alvin Ailey American Dance Theatre, Atlanta Ballet Company, California Ballet Company, Les Grands Ballet Canadian, Chicago Opera Ballet, Dance Repertory Company, Geneva Ballet Company, Louisville Civic Ballet Company, Ballet Clasico de Mexico, National Ballet of Washington, Netherlands Ballet Theatre, New York City Ballet Company, Pearl Lang Dance Theatre, Pennsylvania Ballet Company, Pittsburgh Ballet Theatre, Royal Winnipeg Ballet Company.

The number one largest infiltration of NCSA students is eight in Les Grands Ballet

Canadian. Pennsylvania Ballet Company and Dance Repertory Company run a second place with five students each. Harkness is third with four students. Pittsburgh is fourth with three and California is fifth with two students.

Two are on Broadway. Denise Pense is in "Rothchild" and Murphy Cross is in "Applause".

Just as in other professions, there are those who find their proper place in other areas. For example, Cathy Wonsavage, a high school graduate of last year, is now married and working with her husband in Winston-Salem. Jan Horne, a former ballet major, is now majoring in French at University of North Carolina. Sandy Watson is doing well as a model for "Seventeen Magazine".

In the six year history of the North Carolina School of the Arts' Dance Department, a reputation is building in the dance world. The 42 students are proof of that reputation. -Cortlandt Jones

"An Entertainment In Court" Completes Extensive Tour

Bill Dreyer, the man who produced and directed the Tales from the Toybox last year, was called upon to produce another children's show to be taken on a one week tour in the eastern part of the state, and a two-week tour of the schools in the Winston-Salem area during the intensive arts period this December. The members of the company were Nancy Mette, Sandra LaVallee, Joyce Solkov, Carol Levinson, Michael Williams, Michael Reader, Rod Franklin, Prudence Mason and Frank Wolff. The stage manager and his assistant were Don Martin and Kevin Dreyer, respectively.

The first week of tour, November 14th through 19th, the company did nine road shows, two in Goldsboro, two in Kinston, two in New Bern, two in Wilmington, and one in Greenville at Wright Auditorium on the East Carolina Campus to an audience of over two thousand youngsters. The tour closed in Wilmington on Michael William's birthday, and after a brief excursion to the beach, the cast returned to Winston-Salem and the show was shelved until the intensive arts period. During the intensive arts period the show was taken to elementary schools in the Winston-Salem area. Sunday, December 12th, the show presented a one night performance at the School of the Arts.

Entitled An Entertainment at Court, the production grew out of a collective idea of presenting Shakespeare for children. In the production there are folk dances, excerpts from plays, a mask

play, harpsichord music and madrigals performed in the atmosphere of an Elizabethan Court. Included were: the balcony scene from Romeo and Juliet with Michael Reader and

Sandra LaVallee; the skit Pyramus and Thisbe from the play A Midsummer Night's Dream; and an original mask play based on the Roman myth about Pandora, created by Nancy

Mette and Sandra LaVallee and narrated by Carol Levinson.

All in all, 28 performances were given, and there is a possibility that it may be videotaped for television.

