Leonard Leacock's Piano Recital Well Received

Leonard Leacock chose a brilliant and technically hazardous program for his annual piano recital last evening in Mount Royal College auditorium. Colin Bray, baritone, was the assisting artist.

The pianist opened with Mozart's sonata in A Major, a composition which is rather tediously repetitive and staccato. The artist of the evening was able to hold his audience-interest well, however, and with the distraction of late comers entering after every movement, this could not have been easy.

In his second number, Brahms' sonata in F Minor, Mr. Leacock did some of his finest work. The andante espressivo movement was particularly well done, and here, more than anywhere else on the program, Mr. Leacock demonstrated his sensitive understanding of the music he undertook to play. Just to memorize a sonata of the length of the one chosen must be a task to tax the patience. Yet, Mr. Leacock is no mere note player. There are passages of great beauty and others of extreme brilliance in this work, and the pianist was quick to mark the changing moods and take effective advantage of them.

His concluding Chopin group was also a happy choice. He played two etudes and Ballade in G Minor. The ballade, in particular, seemed to fire the player's imagination. Altogether, there was more warmth and assurance in Mr. Leacock's program last evening than has been noted on previous occasions. There were occasional mumbled phrases, it is true, but these can be forgiven readily in the light of real interpretive growth. Always a knowledgeable musician, Mr. Leacock has added much to his musical accomplishment in the past year.

Two negro spirituals, De Glory Road by Wolfe and an encore, Shadrach by Robert McGimsey, were favorites with the audience as sung in Mr. Bray's robust style. The latter composition was recently recommended for a large money award offered some time ago by a German music lover to the composer who could supply eight bars of original music. It is said that the American composer, McGimsey has eight and a half original bars in this song, but as the philanthropist is in a German concentration camp it is doubtful whether he will be rewarded for his work. In the meantime, his songs continue to give pleasure and amusement wherever they are sung.

"When I Have Sung My Songs," by Ernest Charles, and "Into a Ship Dreaming," by Bainbridge Crist, were the other two songs in Mr. Bray's group. His first encore was "The Widow Bird," an expressively artistic little song to which Mr. Leacock has written a very lovely setting.—M. L. S.

Work of Local Composers Warmly Received By Musical Club Members

FOR the fifteenth successive year the Women's Musical club presented its annual Local Composers' program when six Calgary or former Calgary musicians were represented by original works. Mrs. H. H. Sharples, who more than any other one person has been responsible for the encouragement of young composers, arranged the program as she has done every year since its inauguration.

It was gratifying to discover much that was musically satisfying in yesterday's program, though somewhat disappointing to find too many ragged edges in the performances. This may be due in part to the fact that those who work from manuscript are very definitely pioneers and possibly lack confidence in their own interpretations.

Most brilliant of the compositions heard yesterday was the piano solo played by Miss Evelyn Olivier, and written by Minuetta Shumiatcher Borek, now on the staff of the Juilliard School, New York City. "Variations on a Hungarian folk tune" is stirring music, well balanced and expertly rounded. In addition it is music which lends itself to brilliant performance. Miss Olivier did her particular piece of pioneering well, giving a spirited, interesting presentation throughout. Mrs. Borek has been composing since she was four years of age, and as a child played on the first local composers' program here.

Noel Taylor, better known in Calgary as Noel Cook, the other absentee composer, sent three songs, "Night," with words by Browning, "Lament" and "Lullaby," which were sung by Eleanor Newton Calles with Helen Boese at the piano. Mr. Taylor, who is in London studying 'cello at the present time, has not only chosen three very beautiful poems to set to music, but he has managed to capture their moods in exquisite notation. They were sung well by Mrs. Calles, but they are the sort of songs which cannot possibly be fully appreciated on first hearing, for there is something much more than the obvious about Mr. Taylor's writing. It is to be hoped there will be opportunities of hearing these songs again soon.

Leonard Leacock, A.T.C.M., L.R.S.M., opened the program, playing a group of his own songs, which were sung by Colin Bray, tenor. Particularly charming is his setting of the carol from Marjorie Pickthall's "Woodcarver's Wife." "The Widow Bird" is perhaps a more striking composition and his "Song of the Yoho," with words by Murray Gibbon, comes close to home with its robustly descriptive music and suggestion of Indian rhythms. It was disappointing that Mr. Leacock's string quartet could not be performed as scheduled, but the composer came to the rescue and played a simple, but lovely Cradle Song and another of his own compositions, "Diabolical Inspiration," written after seeing a moving picture entitled "Thunder Over Mexico." This is full of Debussey-like phrases and modern harmonies with which the musically conservative cannot feel quite at home immediately. Mr. Leacock's music is decidedly worth while, and it will be interesting to hear his promised quartet when it is completed.

Ralph Peacock, baritone, sang two songs by Thomas Jenkins, who was at the piano. Mr. Jenkins has written a new setting to "Passing By," the perennial favorite, which nevertheless was badly in need of a change in tune. His setting to "The

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L. LEACOCK, A. McCALLA GIVE RECITAL

Pianist and 'Cellist Heard in Program At Mount Royal

A program of the kind of music that banishes Hitler and all his works from the consciousness of listeners was presented Tuesday night at Mount Royal College by Leonard Leacock, pianist, and Albert McCalla, 'cellist. There were not as many people there as such a fine recital deserved.

The program began and ended with Beethoven sonatas, the opening one written when the composer was in his late 'teens, and the closing one written when Beethoven knew that deafness was overtaking him and that he was going to spend the rest of his life in a silent world.

The first of these is notable for its gaiety and its confidence in sheer melody. It is as if a painter found a pattern that could be repeated with success in a hundred tints and scores of different arrangements. But the whole tone of the composition is as sure of a happy ending as a fairy tale. Not so the second. It is richer, more powerful, but it accepts a world that is not perfect.

The two musicians really made a very fine job of both of these compositions. They did some of the best ensemble work of the evening in the opening numbers of the first sonata. It was in the closing number, however, that they achieved some of the best tone and best expression. Mr. McCalla's tone was mellow, rich and full throughout, but in the closing sonata there were passages that were something more than that. There was power, and it was well disciplined.

Two colorful compositions, the Allegro from Brahms' Sonata in E Minor and the Andante from Grieg's Sonata in A Minor, made up the centre section of the program. Both are quite unlike the Beethoven numbers and they made a good contrast to them and to each other. The Brahms is memorable for the lovely singing passages which the 'cello has. The Grieg has exceptionally pleasing harmony which both musicians brought out with fine skill.

The whole program was extremely taxing for the pianist, who, however, seemed quite undaunted by it, and seemed as full of zest for the jig which they played as an encore as when the recital began.

Pianists, Singer, Excel

Aeolian Series Opens Brilliantly

The Aeolian Series of Chamber Music opened for this season in Mount Royal College auditorium last night with a program that increased in smoothness and inspiration as the evening progressed.

The quartet, composed of Jascha Galperin, first violin; Dr. A. F. Hardyment, second violin; Earl Rutton, viola, and E. Mansfield Harvey, 'cello, has never played so brilliantly. Their work reached a peak of excellence in the closing Brahms F. minor quintet for which Jean Cotton's scholarly piano playing provided a beautifully assured background, against which the multitudinous rhythms and counter-rhythms of this difficult work showed to excellent advantage.

There is a sustained grandeur throughout the entire four movements of this Brahms' quintet. It opens vigorously in the allegro and continues in vital mood through the andante and the superb scherzo to the finale. The ensemble of the quintet was admirable, despite the fact that the musicians presented the work on exceedingly short notice.

The quartet opened the program with a composition in the key of D by Pierre Vachon. Much less ambitious than the later work and rather lacking in contrast, this selection was nevertheless played in an interesting manner.

The Beethoven piano quartet in E flat, opus 16, was heard as the second selection, with the second violinist dropping out of the ensemble and Leonard Leacock taking over the keyboard.

TENOR IS EFFECTIVE

Mr. Leacock, whose work has shown tremendous new life in the past year, gave a splendid account of himself in this composition. The ensemble was not always perfect in the earlier part of the work, but the performance concluded with a most satisfactory allegro.

Maxim Adler-Arhendt, Czechoslovakian tenor, who has recently taken up residence here, sang three Schubert selections, Der Doppelganger, Der Wanderer and Am Meer, the last mentioned as an encore. Mr. Adler-Arhendt has a telling artistry in his lieder singing, which was particularly notable in Der Doppleganger, and although his tone seems at times quite baritone in quality, his work is often stirring, always effective.—M.L.S.

Thomas Mitchell Stars In Famous Adventure

"Swiss Family Robinson," originally told by Johann Wyss has been translated into practically every language and in its adaption to the screen it has been hailed as one of the finest adventure-romances ever produced.

This picture opens at the Gary theatre tonight with Thomas Mitchell, Edna Best and Freddie Bartholomew.

Leonard Leacock, Colin Bray Give Recital At Mount Royal

Program Covers Wide Range of Composers And Themes

A well-chosen program, finely executed, was heard on Tuesday night when Leonard Leacock gave a piano recital at Mount Royal College with Colin Bray, baritone, assisting artist. Both men gave fine performances of extremely difficult music.

For his opening number Mr. Leacock chose Mozart's Sonata in A Minor". The pianist has an excellent, an almost dramatic sense of the value of contrasts and this sonata is one in which this gift could be used to advantage. It added interest to pleasure in the music.

The monumental work on the program was the Sonata in F Minor by Brahms". It was the first time the whole sonata has been played in Calgary but it is to be hoped not the last.

The variations in interpretation, and technique make it a taxing work, but Mr. Leacock responded to the heavy demands of the music very well indeed, particularly in the difficult cross rhythms. Brahms was sufficiently astute not to say what the "Andante Expressive" was supposed to be expressing. The pianist made it splendidly expressive of bells chiming in the evening.

The brisk scherzo and drum-rolling intermezzo were finely done and the closing movement brought the sonata to a triumphant climax.

VOCAL SOLOS

For his first number Mr. Bray sang "When I Have Sung My Songs"—a work which is well within the scope of his voice though perhaps still a bit beyond his emotional reach—a minor defect which time will probably cure all too soon for Mr. Bray's comfort.

His second song "Into a Ship Dreaming" is a difficult song from every angle. The words are so fanciful as to be easily spoiled and the melody has strangely unexpected but beautiful intervals which the slightest slip could ruin. It says much for Mr. Bray's artistry that he carried it through successfully.

Then Mr. Bray settled down to really enjoy himself in "De Glory Road." It is obvious that the singer takes as great delight in negro spirituals as does his audience. In trying "De Glory Road" Mr. Bray was taking considerable risk for it is a number which Lawrence Tibbett and John Charles Thomas have both sung. Mr. Bray was none the less successful.

For his first encore the soloist sang a composition of Mr. Leacock's "The Widow Bird."

For his second he sang that rousing tale of the adventures of Shadrach, Meshach and Abednego in the fiery furnace—and a pleasant time seemed to be had by all.

The accompanist, Mr. Leacock, showed a new side to his skill. Tell it not in Gath, publish it not in the streets of Ascalon but the accompaniment to this number is a la rhumba or swing. Mr. Leacock played it with the right rhythm and zest.

A pleasing Chopin group which was very popular with the audience and the Brahms' "Waltz in A Flat" completed the program.—A. R. G.

JR. C.W.I. REVUE—

Liberal Women in Role Of Hostess At Scarboro Hall

The Calgary Women's Liberal Association entertained the men and women of the services and their friends at Scarboro Hostess Hall on Sunday evening.

Receiving the guests were Mrs. R. J. G. White, vice-president of the Women's Liberal Association, and Mrs. Alex Calder. Mrs. J. Winston Churchill, program convener for the association, arranged the program and acted as chairman.

Mrs. Corinne Robison dedicated her first solo to Mother's Day with the audience joining in the chorus. She was accompanied by Mrs. G. G. Geary. The Draper Trio, Jean, Barbara and Norman, were also warmly received for their instrumental numbers.

Mr. Leonard Leacock presented his colored slides, "Rambles Through the Rockies," which showed the beauty spots and animal life in the mountains.

Mr. A. J. Pettigrew led the community singing, with Mrs. Churchill at the piano.

Refreshments were served by members of the Calgary Women's Liberal Association and convened by Mrs. J. A. Arlidge.

During the evening Mr. Manley Edwards, M.P., called in for an informal chat with the men and executive of Scarboro hall.

Mrs. Constance Abbott and Mrs. C. J. Allendorf assisted members of Glengary Home and School and Sunalta Cottage Home and School with the coffee table throughout the week.

SHIP NOT FIT

OTTAWA, May 12 (CP)—The steamship "Northholm," w... Jan. 16 on the Pacific... a loss of 15 li...

Local Composers Give Interesting Program

1945

Many Have Attained Mark of Distinction In Music

For twenty-four years now Mrs. H. H. Sharples has presented to the Calgary Women's Musical club a program of works by local composers. During that time many have come and gone, and some of the composers taking part have achieved distinction. Indeed, several appearing on this occasion have made their mark, and it may be that there are honors to come to those who are starting out on the pleasant if arduous road of self- expression through music.

Each number on the program on Wednesday afternoon was introduced by a few happily expressed explanatory remarks by Mrs. Sharples, who takes a great personal interest in all those who assist her in this annual event.

IDEAS EXPRESSED

The first to perform was Constance Channon, just past her seventh birthday, whose little piano pieces are miniatures in mood, each one well expressing its idea, whether of witches, a doll dance, or the song of a train.

Barbara Draper, who made her debut as composer, presented a suite for violin, played by Norman Draper, with the composer at the piano—a set of pieces which were neatly written, and which quite caught the spirit of the olden style.

Robert Spergel played the accompaniments for two of his own songs, sung in a musicianly way by Cyril Mossop. The conception of "Soldier, Rest!" brought out the activity of soldiering in reminiscence, while "He Cometh Forth Into the Day" (from the Egyptian) proved both exotic and dramatic.

Helen Boese's songs, "The Song of the Weaver" and "Affinity," played by the composer, and pleasingly sung by Cleone Duncan, were graceful and melodious. The accompaniment to the weaving song was particularly atmospheric and convincing.

DESCRIPTIVE MUSIC

The 'cello solos by Leonard Leacock (played by the composer and Robert Spergel, 'cellist) were of the descriptive type, as their names would suggest—"The Baboon's Berceuse" and "Monkey March." The latter had a genuinely humorous touch.

Florence Gillespie, from a little pianoforte suite for children, suggested by her own experiences, presented "Calamity of the Doll on the Staircase" and "The Little French Clock" (understandingly played by Carlina Carr), which were quite prettily picturesque.

Two songs composed by Rhyddid Williams, and interestingly sung by Mrs. Williams, were most acceptable. The Welsh one, "Sion a Sian a Siencyn" (John and Jane and Jenkin) had a pleasant lilt, and "They Softly Walk" was written as a memorial number.

FIRST APPEARANCE

Winnifred Lacey made her first appearance as composer, playing a pianoforte piece, "Tribute to Poland." This was nationalistic in style and was well played.

The songs of Clifford Higgin are always tuneful and competent, and, as sung by Eileen Higgin, proved very welcome. They were "Prairie Rain" (words by Mrs. Elaine Catley, well-known Calgary poetess), "A Song of Spring" (lyric by the composer, who was also the accompanist), and "Re-Dedication," whose words, by an unknown soldier, struck a patriotic note.

A pianoforte group, written and played by Jeanne Ackland, closed the program. These included the first movement of a classically planned sonata, "Sleigh Ride," rhythmic and lively "Dedication" and "Valse Grace." These works are all thoroughly pianistic and make effective solos.

A very interesting afternoon.

P. K. C.

L. LEACOCK, A. McCALLA GIVE RECITAL

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Baby Is Born
On Denver Street

Aeolian Series Revives Much Appreciated Musical

NOT since the time of the Great War when a series of chamber music concerts was given under the managership of Mrs. Roland Winter on Sunday afternoons, has anything so filled the need for this type of music in Calgary as the current Aeolian Series under the auspices of the Mount Royal College Conservatory of Music.

With a distinct feeling of anticipation, a capacity audience again gathered last evening to hear the second in the season's series given in the college auditorium.

The program opened with an admirable string quartet in E Flat written by Leonard Leacock of the college faculty. The ensemble included Jascha Galperin, first violin; Dr. A. F. Hardyment, second violin; Earle Ruttan, viola, and E. M. Harvey, violoncellist. They gave a most acceptable performance. The composition opens with a passage in Haydnish style in thirds, later developing a lovely middle theme which is quite individualistic. Listeners who heard this first part will look forward with interest to the completed work.

Distinctly Mozartian was the quartet in G minor, both musically and in performance. Evelyn Olivier was at the piano, and Jascha Galperin, Earle Ruttan and E. M. Harvey gave a classical rendition. It was flowing and free, pure and commanding in its entries. The piano carried the most difficult part and Miss Olivier's pianissimos in particular were a delight.

When 13 singers produce the lovely effects that P. L. Newcombe's madrigal singers did last evening, it is evident that that usually unlucky number reverses its tradition and becomes lucky. John Wilbye's "Sweet Honey Sucking Bees" in five parts, with rapid melodic imitations, created an illusion of summertime at its loveliest. There was flowing tone of great beauty. "A Sunset Reverie", by W. Shaw, was perhaps the most appealing of the numbers. The glee song, "Strike the Lyre," by T. Cooke, was marked by good attacks and fine rhythm.

The singers were: Evelyn Jeffrey, Sybil Flumerfelt, Phyllis Chapman Clarke, Alys Wilson, Lallie Sutherland, Mary Crozier, Jean Waterman, Mrs. J. E. Burton, Ernest Packer, Joseph Cotterill, Norman Kennedy, Roger and Harry Flumerfelt and Percy Willey.

With Phyllis Chapman Clarke, pianist, as guest artist, the members of the quartet returned to give a performance of Dohnanyi's quartet in C Minor . . . the first time this work has ever been done in Calgary. The ensemble showed fine feeling for form and tonal expression. The music has suppleness of phrasing and great warmth. Mrs. Clarke set a high standard with her dexterous, musicianly work. Jascha Galperin gave excellent leadership to the group. This was a memorable performance, one that it is hoped may be repeated again.

Further Conservatory Examination List

Following is the final list of successful contestants in the Toronto Conservatory of Music examinations recently held in Calgary:

THEORY

First Year Composition

Harmony, Counterpoint, General Knowledge—First class honors: Robert E. Hooper.

A.T.C.M. PIANO WRITTEN

Honors: Ethel Lovatt.

GRADE V

Harmony, counterpoint, History and Form—Pass: Ethel Lovatt. Harmony, counterpoint and history — Honors: Kathleen M. Spurr. Harmony—Pass: Doreen Gould, Sally A. Carr, Marguerite Smith. Counterpoint—Pass: Donald M. MacWilliam. Form—Honors: Anne Montgomery.

GRADE IV

Harmony and counterpoint—Honors: Florence M. Dorrie. Harmony—History: Gladys Ballantyne. Pass: Betty L. Gordon, Lorraine M. Johnston, Mary L. Roach, Adele Bate, Inez F. Adair. Counterpoint—First class honors: Margaret L. McIver. Honors: Margaret J. Miner. Pass: Betty G. Scougall. History — Pass: Jacqueline F. Andrew.

GRADE III

Harmony and History—Honors: Lois Lauriston. Pass: Mary Simpson, Madge Thomas. Harmony—First class honors: Mary Waters, Maurice Fuller. Honors: Louise Freeman, Rose Gregory, Ronald Wardy, Joy Lewis. Pass: Jane Wells, Gladys McLellan, Dorothy Hall, Barbara Cox. History—First class honors: Elizabeth Chisholm, Lillian M. Johnston. Honors: Norman K. Draper, Adele Bate, Betty L. Gowdy, Pass: Florence Stafe, Nora J. McMurray, Delmas Cowdy.

GRADE II

First class honors: Betty M. Barker, Graham LeBeuvrier. Louise Jones, Sarah McMahon, Doris Murphy, Hortense M. Thorne (equal), Dolores Gould, Lorraine McGuire, Cynthia Featherston (equal), Jean H. Turner, Marguerite Nelson, Marion Long, Ralph Marshall, Mary F. Sweeney (equal), Eileen Harris, Joan Armstrong, Nancy Wills, David C. Osborne, Verne Simmons.

Honors: Margaret Hogg, Joan A. Harrison, Eileen Alexander (equal), Bruce McKenzie, Mary A. Cotton (equal), Dorothy Bushnell, Alice A. Levy, Ted Bates, Audrey A. Levy, Richard H. Pervett (equal), Jean McFarlane, Matilda Pringle (equal), Doreen L. Osmond, Eleanor Robertson, Robert Harper.

Pass: Marion Johnston, Myrtle Jardine, Pauline H. Kearns, Enid C. Edwards.

GRADE I

First class honors: C. David Quirie, Jean Munroe, Wilda A. Sadler (equal), Gerald McPherson, Dorothy Kirk, Joanne Pridmore (equal), Edward Cramer, Margaret Duffin (equal), Ann Cochburn, Carrie Morrison (equal), Beverley J. Kerr, Dennis E. MacKinnon (equal), Margaret H. Hay, Clive Griffin-Beale, Gail Needle, Betty Legget (equal), Gertrude Gow, Patricia Sadler, Maryanne Wood (equal), Joy Summers, Eleanor McCullough, Linda Tyrrell, Margaret Fisher.

Honors: Carol Swanson, Marian Sanderson, Jean Welch (equal), Muriel Marshall, David Bumhammer, Dorothy I. Aldridge, Peggy Farrington, Myrtle Lindquist (equal).

Pass: Audrey Patterson, Jean S. Mackie, Elaine Pulvey (equal).

ASSOCIATED STUDIOS

PIANO

A.T.C.M.

Solo Performers—Honors: Sally-Ann Carr, Teachers—Honors: Enid Lovatt. Grade X—First class honors: Mary L. Roach. Honors: Iris Mittelstaedt. Pass: Muriel Sperling.

Grade IX—Honors: Myrna Warren. Grade VIII—First class honors: Carolyn Carr. Pass: Patricia Grinnell, Bobbie Neal (equal). Honors: Cynthia Switzer, Jean D. Turner, Helen Murphy, Estelle V. Brennan, Pass: Aileen Brander. Grade VII—First class honors: Gail Gudewill, Sylvia Chernoff, Donalda E. A. MacKinnon (equal). Honors: Ann Graham, Dick Irvine (equal), Beryl J. Hyde, Donald Staley (equal).

Grade VI—First class honors: Patricia Russell, Joan M. Blanchenhelm, Enid Edwards, Norma Norris (equal). Honors: Doris G. Osborne, Gladys E. Griffin-Beale, Jean R. McNeill. Grade V—First class honors: Graham Le-Beuvrier, Louise Jones. Honors: Evelyn C. Hendricks, Ira C. Berger, Sylvia Brown, Perrie Webster (equal), Frances E. Brass, Edrie E. Rogers (equal), Elanor A. Sanders. Pass: Corinne C. Fleischaus, Marguerite L. Hyde.

Grade IV—First class honors: Wendy Egbert, Lois C. Glasberg (equal), Margaret A. Peterson. Honors: Doreen M. Parker, Moyra McAdam (equal), Yvonne R. Carter, Eleanor B. Peterson (equal), Rick Slater, Marilyn J. Thomas. Pass: Mildred Kelsil, Bernice G. Packard, Ruth L. Craig.

Grade III—First class honors: Mary Prior. Honors: Dorothy Lawton, Marilyn Moore, Dorothy L. Whitbread (equal), Pat Duffell, Lorna M. Smith (equal), Lorraine K. Blodgett, Lois I. Carvell, Ronald Watson (equal), Lois E. Ansell, Marion Klampfer, Patricia J. Pryce (equal), Lorne Etherington, Phyllis Lindenauer. W. George Kolach, Doreen E. Pybus (equal).

Grade II—First class honors: Constance B. Caul, Shirley L. Clarke, Marie S. Attwood, Faith Eyback (equal), Honors: Bertram Fry, Lee Irvine, Dorcas Marsden (equal), Ian Cartshore, Joy F. N. Murray (equal), Shirley A. Nash, Myra E. Warren, Leonora Richardson. Grade I—First class honors: Dana Lhotinsky, Kyle R. Murray, Roderick E. Schaie (equal), Honors: Elsie Nagler, Jean M. Keith.

MOUNT ROYAL COLLEGE

PIANO

A.T.C.M.—Solo Performers—Honors: Jack Montgomery. Grade X—Honors: Gladys M. Baldwinson. Pass: [illegible]. Grade VIII—Honors: Barbara Draper, Evelyn D. Hansen. Pass: Maureen Fuller, Rhoda A. A. Johnston.

Grade VII—First class honors: Marian Perkins. Honors: Jack Montgomery, Carol Joan Hyde, Nora Chapman, Jean G. Tweddle, Glen Anderson. Grade V—First class honors: Phyllis Mitchell. Honors: Gordon Mitchell. Grade IV—Honors: Kenneth Partington. Pass: Frances V. Booth, Norman Watterworth.

Grade III—First class honors: Margaret J. Partridge, Geraldine Halpert (equal). Honors: Beverly Symonds, Jacqueline Arnell. Grade II—Honors: Richard Duffin, Nolan Hinning (equal), Donald Symonds, Evelyn Caraway, Sheila M. Oughtibone (equal).

VIOLIN

A.T.C.M.—Honors: Donald MacWilliam. Grade X—First class honors: Vincent E. Draper. Honors: Douglas W. Gray. Grade IX—Honors: Helen Gregory. Pass: Jack Kane, Joy Lowry (equal). Grade VI—Honors: Robert M. Harper. Pass: Melvin Jacler, Eleanor Christie.

Grade V—Honors: Jack Chernoffe, Doreen E. Wright, Brenda Henderson. Grade V—First class honors: Irene Franks. Honors: George M. Cowman, Master Erwin Mildred M. Grahm. Mac Summers (equal). Pass: Jean Little Meadows, Donald Eby.

Grade IV—First class honors: David Shorkaraner. Honors: Joyce Fairgrieve. Grade III—Honors: E. Genevieve Bradley, Lillian Aspinge. Pass: Gladys Gendelman, Gary Calhoun (equal), Patsy McKay. Grade II—First class honors: Nancy Lou Pervis. Honors: Ronald Wilson, Phyllis Pass: Allan Smith, Charles Wrench (equal). Grade I—Honors: Eddy Zeller. Pass: Patricia Bennett.

CELLO

Grade VI—Pass: Larry Fish.

SINGING

Grade IX—Honors: Inez F. Adam. Grade VIII—Honors: Nancy L. Stevenett. Pass: Marion A. Sutyen, Mary Haly. Grade VI—Pass: Marian C. Moss. Grade IV—Honors: Shirley E. Johnston. Pass: Helen C. Fulton, Hallie K. Magat. Grade II—Honors: Sylvia Cooper. Pass: Edna L. Mosier. Grade I—Honors: Matilda Berke, Audrey M. Carson. Pass: Laura Cameron, Jane Aiello.

PIANO

Grade VII—Pass: Mary A. Irvine, Marguerite Nelson (equal). Grade VI—Honors: Gertrude Gow. Grade V—Pass: Helen Fulton, Jean Hardy. Grade IV—Pass: Mary L. Leonard. Grade II—Pass: Margaret Moore. Grade I—Pass: Margaret Vear, Denise McGinnis.

SINGING

Grade VI—Pass: Margaret Fisher.

PIANO

Grade VIII—First class honors: Norma Kinz. Honors: Shirley Officer. Grade VII—Honors: Florence Macdonald. Pass: Rhea Dechert, Mary J. Sweeney. Grade VI—Pass: Joan Beaven. Grade V—First class honors: Shelagh Brett.

Grade IV—First class honors: Rosemary Hutchinson, Maureen Doherty. Honors: Stephanie Hutchings, Gillian Potter (equal). Pass: Gwendoline Sweeney, Genevieve G. Vickey. Grade III—First class honors: Myrna Symons. Honors: Blanche Dechert. Pass: Theresa Declantine, Patricia Farrell. Grade II—Honors: Florence E. Gallinek, Mildred J. Vickey, Patricia Kirley, Elaine Palther (equal), Lenore M. Pitts. Grade I—Honors: Elizabeth V. Godfrey, Marie A. Hrnke, Sharon L. Annis, Sylvia H. Stiles.

SINGING

Grade VI—Pass: Rosemary McAsney.

PLAZA LAST TIMES TONIGHT

Anne Baxter — Thomas Mitchell

"THE SULLIVANS"

Plus: "WINNERS CIRCLE"

STARTING MONDAY

Robt. Taylor — Susan Peters

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"STARDUST ON THE SAGE"

SHIPS FOR RUSSIA

ISTANBUL, July 21 (AP)—Two United States minesweepers, lend-leased to Russia, passed through the Bosphorous Friday en route to Black Sea ports.

ICEFIELD ROAD SCENERY BEST ON CONTINENT

Tourist Broadcast Describes Attractions of Jasper-Louise Trip

LEACOCK TALKS

Attractions of the new Jasper-Lake Louise highway were described in detail by Leonard Leacock when he delivered the second of the tourist promotion radio broadcasts being sponsored by the Young Men's Section, Calgary Board of Trade, over The Albertan station CJCJ Wednesday evening.

Mr. Leacock's address was as follows:

The finest scenic highway on the continent—a motor highway that parallels the continental divide, that presents everything in the way of mountain scenery: noble peaks, fantastic glaciers, breatif taking waterfalls, jewel like lakes and tremendous canyons . . . that is what will be thrown open to the great travel public in a year or so now, when the Jasper-Louise highway (or the Canadian Icefields highway, as it may be called), will be completed and open for traffic.

TWO-THIRDS FINISHED

Begun simultaneously in 1931 at Lake Louise and Jasper, over two-thirds of the road is completed. Progress was necessarily much slower at the Louise end as the work was generally stopped early in the fall by the tremendous snowfall and delayed again the spring months.

Then, too, the Bow Valley, from Lake Louise to the summit of the Bow Pass, presents a series of swamps and muskegs that has always been considered the worst bit of trail in the Rockies. In order to avoid this the road has been constructed on the slopes of Mt. Hector but here again unforseen difficulties had to be overcome.

The mountains was literally honey combed with hundreds of springs, all of which had to be drained off. Culverts were built every few yards. Soil and gravel was scarce and had to be hauled great distances from the gravel pits.

At the Jasper end the work has been progressing much faster as the valley of the Athabasca was not only a broad and nearly level one but also, was comparatively free from muskeg and now one can drive from the town of Jasper to the foot of Mt. Athabasca and its great glaciers that stream down from the Columbia itself.

This last summer some forty miles of the Louise end was opened for traffic and all those who travelled over it were unanimous in praising its scenic attractions.

CLIMBS 26 MILES

Crossing the railroad track just before reaching the depot the new Canadian Icefields leaves the Banff-Louise road and begins the 26-mile climb to the Bow Summit. At first we rode through tall pines, leaving Mt. Temple and the glaciated summits of the Louise group behind us.

Ahead rose the towers and battlements of Mt. Hector, and soon we saw Lake Hector gleaming through the trees on our left. Great fishing is promised there and we heard of other lakes, Margaret and Turquoise, lying hidden beyond the grey walls that formed the Waputik Range.

Then we crossed Mosquito Creek and rounded the Bow Peak and our astonished eyes beheld the gelid fantasy of the Crowfoot Glacier.

This peculiar glacier clutches with three great claws the dreadful rock wall like the talons of some fabulous bird and is one of the most unusual and fantastic glacier formations to be seen anywhere. Just below the glaciers the outlet of Bow Lake and in a few minutes we were driving beside its transparent depths.

FINE VIEW

This was rather a large lake for this altitude (a thousand feet higher

(Continued on Page Five)

Aeolian Series Revives Much Appreciated Musical

NOT since the time of the Great War when a series of chamber music concerts was given under the managership of Mrs. Roland Winter on Sunday afternoons, has anything so filled the need for this type of music in Calgary as the current Aeolian Series under the auspices of the Mount Royal College Conservatory of Music.

With a distinct feeling of anticipation, a capacity audience again gathered last evening to hear the second in the season's series given in the college auditorium.

The program opened with an admirable string quartet in E Flat written by Leonard Leacock of the college faculty. The ensemble included Jascha Galperin, first violin; Dr. A. F. Hardyment, second violin; Earle Ruttan, viola, and E. M. Harvey, violoncellist. They gave a most acceptable performance. The composition opens with a passage in Haydnish style in thirds, later developing a lovely middle theme which is quite individualistic. Listeners who heard this first part will look forward with interest to the completed work.

Distinctly Mozartian was the quartet in G [illegible] both musically and in performance. Every [illegible] cier was at the piano, and Jascha Galperin, Earle Ruttan and E. M. Harvey gave a classical rendition. It was flowing and free, pure and commanding in its entries. The piano carried the most difficult part and Miss Olivier's pianissimos in particular were a delight.

When 13 singers produce the lovely effects that P. L. Newcombe's madrigal singers did last evening it is evident that that usually unlucky number reverses its tradition and becomes lucky. John Wilbye's "Sweet Honey Sucking Bees" in five parts, with rapid melodic imitations, created an illusion of summertime at its loveliest. There was flowing tone of great beauty. "A Sunset Reverie", by W. Shaw, was perhaps the most appealing of the numbers. The glee song, "Strike the Lyre," by T. Cooke, was marked by good attacks and fine rhythm.

The singers were: Evelyn Jeffrey, Sybil Flumerfelt, Phyllis Chapman Clarke, Alys Wilson, Lallie Sutherland, Mary Crozier, Jean Waterman, Mrs. J. E. Burton, Ernest Packet, Joseph Cotterill, Norman Kennedy, Roger and Harry Flumerfelt and Percy Willey.

With Phyllis Chapman Clarke, pianist, as guest artist, the members of the quartet returned to give a performance of Dohnanyi's quartet in C Minor . . . the first time this work has ever been done in Calgary. The ensemble showed fine feeling for form and tonal expression. The music has suppleness of phrasing and great warmth. Mrs. Clarke set a high standard with her dexterous, musicianly work. Jascha Galperin gave excellent leadership to the group. This was a memorable performance, one that it is hoped may be repeated again soon.

Helen Boese.

Public Forum Proposed By Junior Chamber

Committees Study Community Chest Plan and Youth Activities

Possibility of starting a Sunday afternoon forum in the city, open to the public, will be studied by a committee of the Calgary Junior Chamber of Commerce, Grant Carlyle, president, announced at a dinner meeting of the organization in the Club Cafe Monday evening.

Recommendation of the executive to change the name of the former Young Men's Section, Calgary Board of Trade, to that of the Calgary Junior Chamber of Commerce was unanimously endorsed by the meeting.

Leonard Leacock, Mount Royal College teacher and authority on the Banff and Lake Louise mountain regions, entertained the organization with a series of 100 beautifully colored slides of the mountain scenery in those regions.

The slides, all taken by Mr. Leacock, during the past summer with natural color film, depicted scenes in Paradise Valley, Larch Valley, Lake O'Hara, Yoho Valley, Lake Louise, Emerald Lake, Field, Johnson's Canyon, Shadow Lake and Castle Mountain areas. Many of Mr. Leacock's pictures also showed natural history subjects, including flowers, animals, birds and insects.

Suggestion regarding the Sunday afternoon forums was that they be held under the auspices of the Junior Chamber in some downtown church, theatre or other suitable hall. Speakers would be chosen to deal with certain topics, after which the meetings would become general forums.

T. Cox Winner of

Concert for Red Cross Sets High Musical Standard

Mount Royal Conservatory Sponsors First of Series

Aiding the Red Cross is going to be a matter of casting bread upon the waters and getting a reward immediately, if the concert sponsored by the Mount Royal College Conservatory of Music, held in the college auditorium Monday night, is indicative of the high standard of music to be offered the public at such functions.

The Aeolian String Quartette, whose members are Jascha Galperin, Dr. A. F. Hardyment, Earl Ruttan and E. Mansfield Harvey, and Jean Cotton and Leonard Leacock were the artists.

The program ostensibly planned in chronological order, but it was also psychological, for if the Haydn "Quartette in G Major", a very pleasing opening number, had come after the splendor and excitement of the Cesar Franck "Quintette for Piano and Strings" it would have be deflating indeed.

The Haydn quartette, though overshadowed later by the Franck, is an excellent piece of chamber music and was very well played indeed. There was a fine singing quality in the first movement and the second movement, a slow, lovely one, was restful, smooth, and very pleasing.

Jean Cotton played Debussy's 'Suite Pour Piano,' a stimulating composition, and played it splendidly. It is not every pianist's cup of tea. It needs a masterful, clean touch. Any blurring would be just disastrous—but there was none, so that was all right.

Miss Cotton's playing, which is clear and decisive, is particularly well suited to the French style, the classical form expressed in modern idiom. It was very intelligently handled and the interwoven themes were brought out well.

Then came the Cesar Franck which was the crown of the evening. Leonard Leacock played the piano for this work with the Aeolian Quartette.

The music is so fine that one rather forgets the musicians which seems a little unfair, but perhaps is the real aim of music. However, while admiring the music we also noticed that from the very outset they got a full satisfying tone and the parley between instruments was carried back and forth finely. The dynamics were well controlled, which speaks well for the players for they are hard, going from full, tossing, measures to soft, still ones, with the suddenness of a lull in a storm.

The composition is brilliant. It is amazing how often the theme is repeated without monotony—which speaks well now only for the composer but for the players. It would be hard to say what was best about a number which was arresting from the beginning and which maintained its interest to the finale which was dramatic.—A.R.G.

—TUESDAY, NOVEMBER 7, 1939

THE TONGUE HELPS — At some time or other in their young lives most boys are ambitious to play the drums, but Roger Desprez has realized his in a way very few boys do. He is in sole charge of the timpani for the Mount Royal College Junior Symphony Orchestra and will be heard in that capacity for the first time on Monday evening when the orchestra will give its spring concert at the Grand Theatre. Roger, who is only 11 years old, is shown here in an engrossing moment at rehearsal.—Photo by J. Rosettis.

Leonard Leacock Writes Prelude For Symphony

To Be Presented By Junior Orchestra Monday Evening

ONE of the interesting items to be played by the Mount Royal College Junior Symphony Orchestra at its concert in the Grand theatre on Monday will be "A Western Prelude," written especially for this orchestra by Leonard Leacock.

It is called "A Western Prelude" because the composer got his inspiration from this western land where he lives and which he loves.

WHILE DRIVING TO CALGARY

One of the themes was written while driving from Banff to Calgary last fall, when the beauty of the landscape and the lovely autumn colorings of the trees inspired the melody.

The allegretto passage represents the undulating prairie of this western province with its beautiful wild flowers and wide open spaces.

The work has been dedicated to Mrs. H. H. Sharples, who has done so much to encourage young local composers.

THE PROGRAM

The program will be as follows:

1. Symphony No. 9 in C minor ..... Haydn
   Allegro, Andante, Menuetto, Finale e vivace.
   (Composed in 1791—one of a group known as the London Symphonies. The passage for 'cellos in the Menuetto will be played by Barbara Draper.
2. Legende ..... Wieniawski
   Shirley Hurst
3. Masque Suite arranged by Thomas F. Dunhill ... Handel
   Prelude and Pastorale, Rigaudon, Sarabande, Gavotte, Minuet and Gigue.
   (These are short, dainty dance tunes in the style of the period.)
4. Song, Villanelle ... Dell Acqua
   Lois Olmstead, accompanied by Winifred Lacey.
5. Western Prelude ..... Leonard Leacock
6. Violin Concerto, 1st Movement ..... Mozart
   Juliette Paperny.
7. Finlandia, Symphonic Tone Poem ..... Sibelius

Accompanists: Jean Cotton, Betty Arthur and Lillian Hauge.

1,200 Hear Children at Grand

'Finlandia' Thrilling Climax Of Junior Symphony Program

Eclipsing all early raggedness, all past excellent performance, the thrilling music of Sibelius' "Finlandia," played with unbelievable finesse, was the highlight of the program presented last evening by the Junior Symphony Orchestra before an audience of well over 1,200 people in the Grand theatre.

Although the orchestra has played twice before in the Grand, once very early in their career at an afternoon performance, and once last year at a Sunday night concert for men of the armed forces, this was the first time that they have given a major evening program in the opera house, and the first time they have played without the assistance of any adult professionals.

At first the music seemed to be suffering from a combination of these circumstances last evening. One missed the intimacy of Central church, the strong undertones provided by the more experienced musicians.

But after the intermission, when the children had had time to get used to their surroundings and had warmed to their task, the parts were much better integrated and there was a growing sense of confidence and smoothness until the final triumph of "Finlandia."

DRAMATIC MUSIC

Sibelius of course wrote an exciting, dramatic piece of music in this symphonic tone poem, but it is music which has taxed the abilities of many an adult orchestra. Nevertheless the 65 or more young musicians, all between the ages of 9 and 19, rose nobly to the occasion under the excellent direction of their conductor, Jascha Galperin.

There are spectacular parts for all the instruments in this work and all the players acquitted themselves well from the opening pronouncement of the brasses and the difficult establishment of the mood by the 'cellos, to the melodic string passages and the broad statements of the drums.

Young Roger Desprey, 11-year-old timpani player, was the hero of the piece, for without his intelligent and able handling of the drums the whole effect could easily have been ruined. He came through with flying colors.

FINE YOUNG SOLOISTS

Of the soloists, Juliette Paperny, playing the first movement of Mozart's A Major concerto, was the most inspired. Juliette, a veteran of many concerts and festivals, has a beautiful tone and is an assured, musicianly young player.

Lois Olmstead, the only vocalist heard, is a promising singer of only 14, with a pleasant, well-handled coloratura voice. The choice of song, "Villanelle," by Dell Acqua, was, however, not altogether reasonable, and it was a pity that Miss Olmstead could not have been heard in a second, more suitable song.

She was excellently accompanied by Winifred Lacey who is also the capable concert master of the orchestra.

Shirley Hurst, the other violin soloist, was presented in "Legende" by Wieniawski. Shirley also has a pleasing tone and she played capably, but the orchestra seemed less certain in its support of her than in the case of the other violinist.

BY LOCAL COMPOSER

Another highlight of the evening was the initial performance of a work written for the orchestra by Leonard Leacock, of the staff of Mount Royal College Conservatory, and dedicated to Mrs. H. H. Sharples in recognition of her encouragement of young local composers.

Mr. Leacock calls his work "Western Prelude" and in it has caught a good deal of the beauty and stimulation of the foothills countryside. This is quite exciting music and the orchestra played it with enthusiasm. It is well worth repeating, and is probably the best knit and most interesting work Mr. Leacock has produced for orchestra to date.

Mr. Galperin is again to be congratulated on the success of the young musicians whom he has trained with patience and diligence for the past three years.

ORCHESTRA PERSONNEL

The members of the orchestra are as follows:

First Violins — Winnifred Lacey (concertmaster), Shirley Hurst, Juliette Paperny, Donald MacWilliam, Bernice Dowling, Dona Elliott, Lawrence Hobson, Geraldine Lundquist, Eunice Jenkins, Audrey Munch, Douglas Gray, Norman Draper, Bernard Dohm, Judah Bushetkin, Lenore Palmer, Jeanne Wilson.

Second violins—Jessie Chapman (leader), Robert Shepp, Bruce MacDonald, James Orchard, Donna Draper, Stuart Knop, Ronald Fox, Jack Reggin, Doreen Goudy, Betty Ireland, Florence Youngberg, Walter Arens, George Goodwin, Florence Neufeld, Jack Smith, Joyce Rushmar, Gordon McConkey, Bill Kingerley.

Violas—Joan Hobson (leader), Jack Hepburn, Marjorie Birch, Alida Deyo, Tom Deakin, Stuart Pettigrew, Jean Atkinson.

Violincellos—Barbara Draper (leader), Betty Boorman, Don Palmer, Harvey Robinson, Helen Robinson, Maurice Paperny.

Basses—Jean Draper, Evelyn Munch.

Flutes—Arnold Murray, Ross Conlin.

Clarinets—Robert Pulleyblank, Jack Harvey, Ruth Atkinson, Eric Seal.

Oboes—Kenneth Stephens, Rex Conlin.

Bassoons — Stuart Conlin, Jack Sheane.

French horns—Douglas Hepburn, Robert Scarlett.

Trumpets—Stanley Stephens, Jerry Shaw, Arthur Follett.

Trombones—Russell Hepburn, Dan Palmer.

Tuba—Robert Buckley.

Tympani—Roger Desprez.

Accompanists—Jean Cotton, Betty Arthur, Lillian Hauge.—M. L. S.

Kinema Joel McCrea Laraine Day
in ALFRED HITCHCOCK'S
"Foreign Correspondent"
With HERBERT MARSHALL
— ALSO —
"DAY IN TREASURE ISLAND"
Added: NEWS OF THE DAY
WM. A. ROGERS SILVERWARE

TODAY IS THE 5th DAY
TIVOLI
George Formby
—In—
"It's in the Air"
PLAZA LAST TIMES

Airmen Enjoy Musical Program

Men at the No. 2 Wireless school R.C.A.F. were entertained on Wednesday evening with a program of excellent variety, arranged under the auspices of the Women's Musical club.

Some of the selections chosen were of the type usually presented to Musical Club members, while others were of a definitely comic nature. The whole program proved most popular with the airmen. The concluding colored pictures of the Rockies, shown by Leonard Leacock, were greatly appreciated, particularly by men from distant parts of the country and empire.

Mrs. Philip Boese, president of the club, spoke briefly, introducing the artists. Norman Kennedy, tenor, opened the program with two robust songs, "I Love Life" and "The Wreck of the Julie Plante".

VARIED SELECTIONS

Miss Mary Shortt, violinist, played two bright numbers, Hyre Kati, by Hubay, and Spanish Dance by de Falla. This was followed by a group of comic English songs by Mrs. E. C. Higginbotham, whose Gracie Fields songs and other numbers are always popular with the troops.

A group of dancers from the Alice Murdoch School of Dancing presented snappy numbers and this was followed by two comic songs by Gilbert Patrick of Strathmore, "My Word" and "The Green-Eyed Dragon".

The final musical group of the evening was presented by Miss Mary Tierney and Miss Jean Gilbert, violinist and pianist, who recently returned from the war zone where they had often played at concerts for men in the front line of the Empire's defence. Last evening they gave Rondo, by John Ireland.

Lillian Hauge Gives Excellent Piano Recital

Assisting Artist Is Young Violinist, Winnifred Lacey

Miss Lillian Hauge, A.T.C.M., artist pupil of Leonard Leacock who distinguished herself at the recent Alberta Music Festival, gave a commendable recital performance at Mount Royal College Auditorium on Wednesday evening.

Miss Hauge, a fair, self-possessed young woman in her early twenties, was assisted by Winnifred Lacey, promising 17-year-old violinist, who played her two selections, Gounod's "Ave Marie" and the spirited "Hejre Kati" by Hubay, with excellent feeling.

Miss Lacey is a violinist of good taste and tone, and her selections are always thoughtfully as well as ably executed. Mr. Leacock accompanied.

DEVELOPS WELL

Miss Hauge, the chief recitalist of the evening, has developed considerably in the past two or three years, but needs a still greater breadth of expression to make works like the Beethoven "Moonlight" Sonata of sufficient interest to warrant their inclusion on her programs.

The playing of this work was fresh and well articulated, but the fact that concert-goers can hardly escape knowing in their minds where each successive note of the composition should fall, puts the player at a distinct disadvantage.

BACH TO OPEN

Bach was Miss Hauge's choice for her opening group and she played the E flat minor prelude and the Gigue from the Fifth French Suite smoothly and sympathetically. Her rendition of Rhapsodie in C major by the modern Hungarian composer, Dohnanyi, was particularly well done.

Miss Hauge has a definite flair for the dashing, spirited type of musical expression.

"The Island Spell", by Britain's John Ireland, and Chopin's famed Polonnaise in A flat were ably handled, while Weber's "Concertstucke in F Minor" was chosen by Miss Hauge for her concluding, brilliant number.

Flowers were presented to both players, and a reception was held after the concert in the college dining hall.—M. L. S.

ARTIST PUPIL—Miss Lillian Hauge, A.T.C.M., shown here, is a student of Leonard Leacock of the staff of the Mount Royal College Conservatory of Music. She will give a recital on Wednesday, June 4, at 8:30 p.m. in the college auditorium, with Miss Winnifred Lacy, violinist assisting.

Brilliant Performance Marks Reopening of Aeolian Series

IF the Aeolian String Quartet continues to play as brilliantly during the rest of the season as they did last evening at their opening concert, it is certain something will have to be done about building an addition to the Mount Royal College auditorium. The only alternative will be to move the programs to a larger hall, for extra chairs had to be pressed into service to accommodate the first night crowd.

The Aeolian series became increasingly popular as last season progressed. Jascha Galperin, leader of the Aeolian String Quartet, who is largely responsible for the organization of the concerts, has every reason to be proud of the tribute of applause paid to his musicians at the outset of another year. Last evening Jean Cotton's solo piano numbers provided interesting variety on the program.

Miss Cotton's work deserves a prominent place in this review, for her playing of the Debussy suite was masterly. This is a composition in the most intricate Debussy manner, with one movement replete with the rococo embellishments of the glissando. Miss Cotton handles these with admirable clarity and restraint, and in her encore, "Prelude," by the contemporary Russian, Prokofieff, she had further opportunity to demonstrate her skill in this regard. Miss Cotton is definitely in the top bracket of our pianists, and last night she seemed closer than ever to the top of the top bracket.

The Cesar Franck Quintet for Piano and Strings, with Leonard Leacock at the piano, was as fine a piece of ensemble playing as a local group has produced in recent seasons. There is amazing scope for contrast in this work, which at times verges on the symphonic in its intensity and tumultuous spirit. It is vividly interesting music, even for the lay hearer, and has an underlying continuity not always found in chamber music works.

The quartet, with Jascha Galperin, first violin; Dr. A. F. Hardyment, second violin; Earl Ruttan, viola, and E. Mansfield Harvey, 'cello, is usually well co-ordinated. In the Franck they achieved some particularly nice effects, and their contrasts were good. The Haydn Quartet in G Major, which opened the program, did not come off quite so successfully, but it is less spectacular in character, and the movements do not link with each other as well as those in the Cesar Franck.

A silver collection was taken for the Red Cross Society.—M. L. S.

Leonard Leacock's Piano Recital Well Received

Leonard Leacock chose a brilliant and technically hazardous program for his annual piano recital last evening in Mount Royal College auditorium. Colin Bray, baritone, was the assisting artist.

The pianist opened with Mozart's sonata in A Major, a composition which is rather tediously repetitive and staccato. The artist of the evening was able to hold his audience-interest well, however, and with the distraction of late comers entering after every movement, this could not have been easy.

In his second number, Brahms' sonata in F Minor, Mr. Leacock did some of his finest work. The andante espressivo movement was particularly well done, and here, more than anywhere else on the program, Mr. Leacock demonstrated his sensitive understanding of the music he undertook to play. Just to memorize a sonata of the length of the one chosen must be a task to tax the patience. Yet, Mr. Leacock is no mere note player. There are passages of great beauty and others of extreme brilliance in this work, and the pianist was quick to mark the changing moods and take effective advantage of them.

His concluding Chopin group was also a happy choice. He played two etudes and Ballade in G Minor. The ballade, in particular, seemed to fire the player's imagination. Altogether, there was more warmth and assurance in Mr. Leacock's program last evening than has been noted on previous occasions. There were occasional mumbled phrases, it is true, but these can be forgiven readily in the light of real interpretive growth. Always a knowledgeable musician, Mr. Leacock has added much to his musical accomplishment in the past year.

Two negro spirituals, De Glory Road by Wolfe and an encore, Shadrach by Robert McGimsey, were favorites with the audience as sung in Mr. Bray's robust style. The latter composition was recently recommended for a large money award offered some time ago by a German music lover to the composer who could supply eight bars of original music. It is said that the American composer, McGimsey has eight and a half original bars in this song, but as the philanthropist is in a German concentration camp it is doubtful whether he will be rewarded for his work. In the meantime, his songs continue to give pleasure and amusement wherever they are sung.

"When I Have Sung My Songs," by Ernest Charles, and "Into a Ship Dreaming," by Bainbridge Crist, were the other two songs in Mr. Bray's group. His first encore was "The Widow Bird," an expressively artistic little song to which Mr. Leacock has written a very lovely setting.—M. L. S.

Junior C.W.L. Holding "Retreat" at Week-End

The Junior Catholic Women's League will hold a retreat in the chapel at the Sacred Heart Convent, beginning on Friday at 7:3 p.m., and continuing on Saturd at 7 a.m., at 3 p.m. and 7:30 On Sunday it will be held at 8 3 p.m. and 7:30 p.m. All me and their friends in the c invited to join in the retrea

Anoka Rebekah Lodg and whist, Thursday, 8:1 sonic hall, Sixteenth av west.

Leacock Had Struggle For Music Education

Although he gives music lessons himself now at Mount Royal College conservatory, Leonard Leacock often found his own lessons hard to come by.

He started taking piano lessons in Boston at the age of 14 with Henreich Gebhardt, but after two years his family, who had come to this country from England in 1908 and settled in Banff, returned to the mountain resort.

Leonard left school at 16 and worked hard for the next few years, practising at night and saving money for a winter's study at the Toronto Conservatory. When he finally went east he studied under Arthur Oliver for piano and took harmony and counterpoint from Dr. T. L. Crawford, who is now the organist at Eaton Memorial church.

USHERING JOB

While in Toronto young Leacock got a job ushering at Massey hall, so he could hear all the best concerts. He succeeded in taking his associate degree in piano, and he came to Calgary in 1924 to join the staff of Mount Royal College. Later he took the licentiate degree from the Royal Schools of Music, London, England.

Mr. Leacock has given several piano recitals in Calgary and has played on many occasions here with chamber music groups. His next recital is to be in Central United church on Thursday, February 26, under the auspices of the Kinsmen Club. All proceeds will be devoted to the Milk for Britain Fund.

MANY HOBBIES

Besides teaching piano Mr. Leacock finds time for considerable composing. His "Western Prelude" was well received when played by the Junior Symphony last season.

He also has many hobbies, chief among which are mountain climbing and recording the beauty he sees on these hikes on natural color slides. He has fine collections of records and stamps and is an extensive reader also.

THE MILK FOR BRITAIN FUND will benefit from a piano recital to be given on Thursday under the auspices of the Kinsmen Club. Leonard Leacock (pictured above), prominent member of the staff of Mount Royal College Conservatory of Music, will be the guest artist. —Photo by Stillings

EBRUARY 20, 1942

Leonard Leacock Will Give Recital

With all proceeds to be turned over to the Kinsmen Club's Milk for Britain Fund, Leonard H. Leacock, president of the Calgary Music Teachers' Association, will give a piano recital in Central United Church, Feb. 26.

Well-known as a composer, having had several pieces for string orchestras and piano quartette played by various orchestras, the pianist is a climber of repute, having made several ascents of difficult peaks in the Rockies. He is making a collection of photographs and slides of beauty spots in the West, and has shown his collection before many organizations in Calgary.

Born in England, he came to Canada in 1908, his family settling in Banff. He was for some time in Toronto and Boston while studying music and was employed as tour guide with the American Express Co. as well.

HEADACHES
Mentholatum on templesand brow brings quick relief. Also for neuralgia, head colds, cuts and chapping. Jars and tubes 30c. up
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—THE WOMEN'S REALM—

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Menuhin's Artistry Charms Big Audience

From the time he made his sensational New York debut at 10 years of age, Yehudi Menuhin has been regarded as one of the world's greatest violinists. Music lovers of this city have been looking forward with the utmost eagerness to his visit here.

Thus it was that an audience which filled every seat in the Grand theatre and crowded the stage, greeted this renowned virtuoso Thursday evening.

And for everyone there was something to live in the memory—for string players an admiration of his superbly smooth technique and control of bow, for followers of modern music a sonata that included acrid dissonance and even quarter-tones, and for those who love just to listen, some popular favorites to delight the ear.

STRIKING SELECTION

Certainly the most striking and novel number on the program was the Sonata in A Minor (in the popular Rumanian style) by Georges Enesco. It is a sonata with a program, depicting the unhappiness of Rumanian refugees in the days of their oppression. It may well have world implications nowadays, but the folk idium and gypsy-like melodies give it a definitely national cast.

Very strange some of it sounds to our ears—the apparently half-finished phrases, the weird intervals, the barbaric rhythms. It is extremely imaginative, particularly the eerie second movement—"mysterious voices and strange cries out of the deep and dark night, sinister omens"—as the program notes put it. The finale had an air of bravado and finished with a whirl of movement in a most thrilling manner.

In this sonata, bristling with technical difficulties, the artist played with incomparable ease, yet with the fire, the gentleness, the insouciance or the melodic warmth that the music turn by turn demanded. In this work the contribution by Adolph Baller at the piano (always excellent), was particularly outstanding, and he shared honors with the recitalist.

FAMILIAR WORKS

Two works that long have stood the test of time constituted the first part of the recital. One was the Handel Sonata in D, and it was indeed a pleasure to hear it played so perfectly, with restraint and repose in the slow movements, and with increasing exhilaration in the allegros.

Menuhin has the art, which showed even in this severely classic sonata, of holding his listeners breathless at some exquisite "pianissimo," so that when the music resumes, as it were, a stir is felt throughout the audience.

This occurred, also, to name but one instance, at the end of the andante in the Mendelssohn Concerto. The lovely floating melody of this movement was played throughout with infinite beauty and purity of tone. The other two movements were equally admirable, each in its own way, and the rapidity and vivacity of the finale was quite electrifying.

Hearing this concerto played so splendidly by such a master makes up for the fact, perhaps, that it is heard so much more often than many other concertos of equal merit. That it was encored showed that it was much appreciated; and the artist responded with the Spanish dance "La Vida Breve."

CHARMING COMPOSITION

Even better known were most of the numbers of the last group, all surprisingly light. "The Flight of the Bumble Bee" was very realistic, and the "Caprice Viennois" was charming and courtly. The Debussy arrangement ("The Girl with the Flaxen Hair") had an ethereal beauty, played with the mute, while the two more showy numbers, "Caprice Basque" (Sarasate) and "Perpetuum Mobile" (Novacek) were rendered with a technical perfection coupled with an economy of movement that were admirable in the extreme. The encores were a Hungarian dance, and Schubert's "Ave Maria" in a simple but appealing arrangement.

Yehudi Menuhin is an artist who does not exert an excessive amount of showmanship. His manner is simple and direct. Yet such is the masterliness of his playing that he does not need anything but its consummate artistry to evoke a response in us mortals.—P.C.C.

King Dickering To Keep Throne

SOMEWHERE IN SOUTHERN ITALY, Nov. 5 (AP) — With the Italian throne in peril, King Victor Emmanuel was reported today to have sought a truce with Count Carlo Sforza, through which the anti-Fascists leader would be asked to form a government for Italy.

The king himself has hade a long and difficult motor trip to Naples, heavily guarded but incognito, to meet Sforza and other leading opponents of the monarchy in what is believed to be a last desperate effort to extend his 43-year reign.

SFORZA HOSTILE

The journey became necessary after Sforza, former Italian foreign minister, upon his arrival from exile in the United States, had refused to see the king in Brindisi.

An unimpeachable source said Sforza has been conferring with Benedetto Croce, noted philosopher, and leaders of Italy's six anti-Fascist political parties.

It was presumably to talk to this group and arrive at some solution for unity in a new Italian government that the king secretly left his seat of government in Southern Italy.

Sforza has taken the position that the king betrayed Italy in permitting the rise of Fascism and that only the withdrawal of the sovereign as well as Crown Prince Humbert will furnish the people with "striking evidence that all links of Fascism have been broken."

Says Could Bomb Japs Out of War

LONDON, Nov. 5 (CP)—The Daily Mail publishes a report from its New York correspondent, Don Iddon, that Gen. H. H. Arnold, head of the United tSates Army Air Forces, told a group of manufacturers and labor leaders in a "secret session" last week that Japan could be knocked out of the war without a single soldier setting foot on the Japanese islands, if the Allies were given the necessary bombers.

Iddon quoted Arnold as saying the Japanese still have 2,000,000 men they can call to arms and that Japanese plane production had increased by 50 per cent.

Fire Causes Loss Of Blimp and Crew

WASHINGTON, Nov. 5 (AP)—Loss of the blimp K-94 with her eight-man crew as a result of a fire was announced by the United States navy Thursday. The craft was destroyed while on a routine flight in the West Indies.

No survivors were found.

Anonymous and other subscrip- [illegible] hall, corner of [illegible] Ave. and 3rd [illegible]
[illegible] $252.50. E., Wednesday at 2 p.m.

Toronto Conservatory Lists Successful Candidates

The following is a list of successful candidates in examinations held recently by the Toronto Conservatory of Music in Calgary. The names are arranged in order of merit.

THEORY

Grade V—(Harmony, History, Form)—Honors: Joyce M. Richardson.

Harmony, Counterpoint—Honors: Gloria MacRae.

Harmony, Form—Honors: Barbara M. Draper.

Harmony—Pass: Donald A. MacWilliam.

History—Pass: Betty G. Scougall; Jessie Chapman; Anne Montgomery.

Grade IV—(Harmony, Counterpoint, History—First class honors: Robert E. Hooper.

Harmony, Counterpoint — First class honors: Kathleen M. Bourn.

Harmony—First class honors: Doreen I. Gowdy. Honors: Margaret L. McElroy.

GRADE III

Harmony, History—Honors: Robert Slinn. Pass: Allan Thompson.

Harmony—First class honors: Elizabeth Clow. Honors: Kathleen L. Black, Norman E. Draper. Pass: Helen Collie.

History—First class honors: Margaret J. Patterson, Jane Hann. Honors: Donna Lister.

Grade II—First class honors: Mary L. Spaeth, Louise Freeman, Lillian M. Johnston, Barbara Lowry (equal); Gladys Griffin-Beale, Dorothy E. Benson, Alice Burns (equal); Sylvia Chernoff; Betty G. Scougall; Mary Haig; Owen Smith; Elaine I. Chapman; Rosalyn Kalsin; Patricia J. Cahall. Honors: Gladys Thompson, Geta Ourevitch (equal); Reg Harner, Rita E. Watson. Pass: Adele Tolton; Vivian A. Cook, Irene Pearson (equal).

GRADE I

First class honors: Marion Long; Florence Macdonald; Joan Blumenschein, Elvi I. Franks (equal); Michael Farrel; Noreen A. Norris; Bob Buckles; Thelma Griffin-Beale; Joan Reaven.

Honors: Viola E. Fasland, Vivian Gray (equal); Rhea Delbert.

Pass: Robert Horne.

SPEECH ARTS

Grade 9 — First class honors: Peggy McChesney.

Grade 8—Honors: Wanda Dunlop; Allan Kerr.

MOUNT ROYAL COLLEGE
Conservatory of Music
Will present the fourth concert in its Faculty series, with
LEONARD LEACOCK, A.T.C.M., L.R.S.M.
in a
Pianoforte Recital
MONDAY, MARCH 12 at 8:15 P.M.
IN THE COLLEGE AUDITORIUM
Admission 75c. Tickets may be obtained at the door.

Y 5, 1941

Sonata Recital Well Received

One of those classically "small but appreciative" audiences greeted Albert McCalla, 'cellist, and Leonard Leacock, pianist, when they presented a sonata recital in Mount Royal College auditorium last evening, giving a program well worthy of a much wider hearing.

Both 'cellist and pianist, who are on the teaching staff of the conservatory, are reliable musicians, but last evening they excelled themselves in several instances, notably the first movement of the Beethoven A major sonata where their ensemble was particularly smooth.

The program opened with Beethoven's G minor sonata which is a work full of lightness and abounding in interesting themes, one of them, toward the end, a charmingly melodious passage reminiscent of the folk dance. The piano part, in the closing movement of this sonata is tremendous, and it was well handled by Mr. Leacock.

For their second group the recitalists chose the "Allegro" from Brahms E minor sonata, which has a strong, full throated 'cello part, and in contrast, the smoothly liquid "andante" from the Grieg A minor was delightfully played.

The Beethoven A major sonata gave Mr. McCalla many excellent opportunities in his bowing, and the whole work was played with admirable grace. A seventeenth century gigue rewarded the audience's enthusiasm as an encore at the end of the program.—M. L. S.

Grapes of Wrath At Plaza Today

"The Grapes of Wrath," John Steinbeck's novel dealing with a serious social problem in the United States, was filmed under the able direction of John Ford. The picture is playing a return engagement in Calgary, opening at the Plaza theatre tonight.

For those who read Steinbeck's tremendously vital book, the film will bring the characters to life, while those who see the film only,

6

Continued from Page Twelve

Local Composers

seriously from the standpoint of its composition without closer study. Its brevity is surprising, even to those who heard the song when the composer was home last summer.

"Epitaph", a poem by L. A. G. Strong, is another matter, fine, spirited quality not quite touched by the other compositions, that is at once original and satisfying, for the musician has accomplished the story in his music as effectively as the author did in words.

Leonard Leacock was represented by "A Reverie," a violin composition played by Jascha Galperin, and a group of songs sung by Colin Bray. The Reverie, a movement out of a sonata as yet uncompleted, in itself lacks contrast. "Song of the Yoho," with words by Murray Gibbon, was picturesque music well-interpreted by Mr. Bray, and "The Hills of Home," with words written by a nostalgic soldier in the last war (not to be confused with the already popular song of the same title), had a certain poignancy. "Spring of Love" was also excellent, but "Velda" had a certain fine quality not quite touched by the other compositions.

Jean Farquharson, who played on the program for the tenth consecutive year, gave a harp solo of her own composition, "Etude." This was an intricate interpretation of an old Cossack melody, which works up to a softly, effective climax. Mrs. Farquharson is to be congratulated on this work.

Group of Three Songs

Mention of Jeanne Ackland Hogarth's very considerable contribution to the program comes last only because it concluded yesterday's recital. Her group of three songs were sung by Mrs. Gerald Devine, whose light, true soprano has not been heard on a previous Musical Club program.

The songs are hardly comparable with the others on the program because they are all of a completely different nature. In them Mrs. Hogarth has captured some tuneful airs and achieved excellent vocal climax. There are perhaps too many musical cliches to make either her songs or the piano sonata, which she played in conclusion, as fresh as they might otherwise be however. Her music is well rounded, bright and interesting. Mrs. Hogarth is to be particularly congratulated on the Lullaby, which was pretty and lilting and for which she also wrote the words.

If every Canadian city had a Mrs. Sharples to encourage its young composers by presenting them annually in recitals of this kind, it is probable that a great deal more would be heard about Canadian music today. As it is Calgary has every reason to be proud of the material being produced.—M. L. S.

Club Calendar

Grace Darling Junior Chapter, I.O.D.E., Herald board ...

Jan? 1940

Songs Heard on Local Composers' Program At Musical Club of Special Merit; Mrs. H. H. Sharples Again Convener

THE sixteenth annual local composers' day of the Women's Musical Club was held yesterday afternoon at the Palliser Hotel under the capable direction of Mrs. H. H. Sharples.

It was one of the best local composers' days in recent years, and it was particularly gratifying to note that of the seven composers represented, five had produced eminently singable songs. "Velda" by Leonard Leacock; two songs by Mary Lesingham Shortt and "Epitaph" by Noel Cook Taylor, are compositions worthy to be sung without apology on any program.

The program opened with a piano composition by Linhart Walker, a young gentleman of 10, who played his own work entitled "The Waterfall." Master Walker has a clear, strong touch and his composition showed a thoughtful attention to contrast and balance. It will be interesting to hear more of him.

Phyllis Chapman Clarke's two nursery rhyme songs were full of charm. The humor of the verses invaded the musical notation with splendid effect. "Little Bo-Peep" and "Orange and Lemons" are songs we should relish hearing many times again. They were sung by the composer, who is a soprano; Mary Crozier, contralto; Colin Bray, baritone, and Joseph Cotterill, tenor, and were unaccompanied.

Next on the program were two songs by Noel Cook Taylor. The first song, "Haunted", is too much of a fragment to be considered

Please Turn To Page 13—See Local Composers

FEMALE PAIN

Women who suffer painful, irregular periods with nervous moody spells due to functional cause, should try Lydia E. Pinkham's Vegetable Compound, made especially to help weak, rundown women during such "trying times." Try it!

Fatigued Overweight Nervous ?

Is it ...

East End W.C.T.U. Endorses Safety Campaign

Appreciation of the action taken by the Junior Chamber of Commerce in promoting safety in Canadian cities and highw... making ...

Mrs. T. L. O'Keefe New President General Alumnae

Officers for 1940 were elected when the Alumnae Association of the Calgary General Hospital met this week Mrs. T. L. O'Keefe was named president.

Mrs. G. C. Winstanley is the retiring president, and the other officers named are: First vice-president, Mrs. Margaret Caffery; second vice-president, Miss Lillian Bibby; third vice-president, Miss Ethel Annabel of Santa Barbara, Cal.; fourth vice-president, Miss F. McWhinnie, Wetaskiwin; recording secretary, Miss Margaret Frew; corresponding secretary, Miss E. Swift; treasurer, Miss M. Carlson; press representative, Mrs. Lloyd McPhee.

Committee conveners: Mrs. E. Dennison, Mrs. W. Bridgen, Mrs. Lillian Macko, Miss Mary Maclear, Mrs. Oscar Beaudry, Miss Kay Clark and Miss C. Baily.

Mrs. Winstanley reported that net proceeds from the organization's chief effort of the year, the ice frolic in aid of the Red Cross, had been $1,200.

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MRS. Hugh Atkinson and ... daughter, Jan... in Calga...

unt Royal College Junior
ymphony Orchestra

press its grateful thanks to a number of
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urchase of several instruments which were
e orchestra.

the Conductor found it necessary
musicians for such instruments
s, horns and bassoons. Tonight

Mount Royal College

Junior Symphony Orchestra

JASCHA GALPERIN
Conductor

Soloists:
JULIETTE PAPERNY
SHIRLEY HURST
LOIS OLMSTEAD

Grand Theatre, Calgary
Monday, May 12th, 1941
at 8.15 p.m.

E. BURNAND, PRINTER, CALGARY

Chamber Music Recital Wins Warm Approval

An authoritative writer on music has said that "there is no surer sign of a musically cultivated people than their forwardness in the production and performance of concerted chamber music." That being the case, it is to be hoped that chamber music in this city will flourish and grow.

For some years, the chief agency in the performance of chamber music in Calgary has been the Mount Royal College Conservatory of Music, and those responsible are certainly to be sincerely congratulated and stoutly encouraged in this valuable contribution to the city's musical life.

STRING QUARTET

On Monday evening the fifth in this year's fine series of chamber music concerts was presented by the Faculty of the College, headed by the string quartet composed of Jascha Galperin, first violin and leader; Daisy Palmer, second violin; Earl Ruttan, viola, and Robert Spergel, 'cello.

The major piece on this program was the F minor Quintet by Brahms, played by the quartet, with Leonard Leacock, pianist. Brahms, in his chamber music, possesses a grandeur of conception that demands such a sweep of phrase and fullness of tone as is seldom necessary in the concerted work of any other composer. In these respects the highest achievement of this group of players was in the rugged Scherzo with its solidity, its persistent and powerful rhythm. The quiet, grave beauty of the Andante was well realized.

DISPLAY COLOR

From the opening unison passage of the first movement, to the exciting coda of the Finale, the players worked excellently together to display the color, moods and musical nobility of this splendid quintet.

String playing of quite another kind served to set forth the comparatively simple charm of the Haydn Quartet in B Flat which opened the program. Here clarity and neatness of execution were the chief virtues. The finale was particularly gay and brilliant.

Guest artist for the occasion was Mrs. Dalton Jeffrey, soprano, who, with Leonard Leacock at the piano, contributed a group of lieder: the delicate "Lotus Flower" by Schumann, Schubert's "Margaret at the Spinning Wheel," sung with much expressiveness, and Brahms' "To a Nightingale," a study in legato and gracious melodic line.—P. K. C.

Noted Pianist To Open Club's Musical Season

Recital by Minuetta Schumiatcher On Wednesday

Opening what promises to be one of its most successful musical seasons, the Calgary Women's Musical club will present Minuetta Shumiatcher, internationally famous pianist, in recital at the ballroom in the Palliser hotel at 3 p.m. on Wednesday, September 23.

The musical club has run for many successful years under the presidency of Mrs. E. J. Anderson, and is now doing its full share of war work. Collections are taken at all meetings in aid of the Red Cross, and the club members have invested heavily in bonds and war savings stamps.

The members take turns at the Y.M.C.A. in providing entertainment for the soldiers. This year they also purchased a piano for Col. Belcher hospital for the returned men of this war.

The program for the 1942-43 season will be as follows:

September 23, **Minuetta Shumiatcher**, pianist, in recital.

October 14, program arranged by Mrs. A. I. Shumiatcher, presenting Norma Piper, Rose de Molnar and Jean Farquharson.

October 28, **Audrey Mildmay**, soprano, of London, England, now residing in B.C.

November 11, program arranged by Jascha Galperin.

November 25, Ella Caggie King, soprano, winner of the Stutchbury cup. Leonard Leacock, pianist.

December 9, Calgary Junior Choral Society, conducted by Jesse Walker. Alice Murdoch School of Dancing.

January 13, **Alexandra McGavin**, pianist; **Barbara Blackstone**, soprano.

January 27, local composers, convened by Mrs. H. H. Sharples.

February 10, two-piano recital by Queenie Lawrence Kline and Mary Hughes.

February 24, sonata recital by Jean Evely and Mary Makar.

March 10, program arranged by Jean Farquharson.

March 24, Mozart Miniatures, written and directed by Pauline Morrish and Alan Fraser.

April 14, Florence Gillespie, presenting Mary Crozier, contralto, in recital, assisted by Jean Evely, pianist.

April 28, Canadian music, arranged by Mrs. A. M. Gammie.

Nov 21 1942

TALENTED SINGER, Sgt. John P. Blair of No. 4 Training Command, R.C.A.F., will participate in the Calgary Women's Musical Club program Wednesday at 3 p.m. in the ballroom of the Palliser hotel. Sgt. Blair has a bass voice with an upper range that is easy and flexible and he was winner of the Justice Brown shield, the highest vocal award for class A singers in Saskatchewan Musical Festival in 1939. He was also a festival winner in 1936 and 1937 in Saskatchewan.

He will be accompanied by Mrs. Phyllis Chapman Clarke. Leonard Leacock, well known Calgary pianist, will also appear on the program.

Concert Marks Church Birthday

The faculty of Mount Royal Conservatory of Music will present a concert in Scarboro Avenue United church Monday evening at 8:15 to commemorate the 13th anniversary of the church.

The program to be presented is as follows: Cello solo, selected, Brian King, with Leonard Leacock at the piano; string quartet, Jascha Galperin, Myrtle Cochrane, Earl Ruttan and Brian King; song group, Norma Piper—"An Evening Song" (Blumenthal), "Cherry Ripe" (Horn), "Caro Nome from Rigoletto (Verdi); violin solo, Jascha Galperin; piano quintet, Phyllis Chapman Clarke, Myrtle Cochran, Jascha Galperin, Earl Ruttan and Brian King—"Allegro," "Scherzo," "Adagio Quasi Andante," "Allegro Animato."

Wireless Band Concert Sunday

Under auspices of the Municipal Chapter of the I.O.D.E. the No. 2 Wireless R.C.A.F. band will presentsent a concert, by kind permission of Group Captain E. R. Owen, at the Grand Theatre Sunday evening at 9:15.

There will be a varied program of band music, singing, instrumental and novelty numbers. It will be offered for the entertainment of men and women in the forces.

Chamber Music Well Received

Playing to an audience that crowded the capacity of Mount Royal College auditorium to the extent that a number were even seated on the platform, a group of Calgary's leading musicians under the direction of Jascha Galperin, presented the first of a series of chamber music recitals on Tuesday evening.

The Quintet, op. 1 by Dohnanyi was the climax of a program of beautiful music. In this number no one artist outshone the other, but each was superb in his or her own part. Phyllis Chapman Clarke at the piano; Jascha Galperin, first violin; Myrtle Cochrane, second violin; Earl Ruttan, viola; and Brian King, cello, played as a unit that stirred the audience with the depth and feeling with which they played.

The four movements of the Quintet were each played with near perfection and ended with a scintillating and brilliant finale movement.

MASTER 'CELLIST

Brian King again proved his merit as a master 'cellist in the Sonata in E Minor by Brahms for cello and piano. Leonard Leacock, at the piano, played with sympathy and maintained good balance with the cello. Mr. King played with sterling musicianship and showed lovely depth and sonority.

Glyndwr Jones, accompanied by Mrs. Gladys Egbert at the piano, charmed the audience with his fine rich baritone voice. He sang smoothly and feeling and his final number, "When I Think Upon the Maiden" by Michael Head was a gay little number that entranced his audience. His other two numbers were "And Yet I Love Her Till I Die", by Parry, and "Silent Noon", by Vaughan Williams.-H.T.

New Music Building For College Envisioned By Dr. Kerby

Junior Symphony Under J. Galperin Delights 1,400

The Mount Royal College Junior Symphony orchestra was in specially good form last evening as the opening concert of the season was present under the conductorship of Jascha Galperin, its founder, in the Grand theatre before a capacity audience.

Neat in their navy blue and white school uniforms the 67 boys and girls who play all the instruments including timpani, bass viols brasses, woodwinds and harp, gave a thrilling program.

Although young in years the children are comparatively old in concert experience.

Many of them have been playing in festivals for years, and the majority are original members of the orchestra which was formed four years ago. They know the discipline and etiquette of the orchestra already, and conducted themselves admirably throughout the program, obeying their director's commands like well-schooled veterans.

BOY SOLOIST

Soloist with the orchestra last evening was Billy Egbert, whose clear, liquid soprano notes rose in excellent interpretations of "The Lass With the Delicate Air," by Arne, and Mozart's "Shepherd's Lullaby." Not only are young Master Egbert's notes true and high, but his diction is a real delight for the listener.

The outstanding work on the program was the famed "London Suite," by Eric Coates. The opening movement, a tarantelle titled "Covent Garden," has the bustle and savor of the great old market about it, and includes the charming "Cherry Ripe" melody.

In the meditation, subtitled "Westminster," the able young tympani and drum player, Roger Desprez, who has to keep his eleven-year-old wits about him every second to handle so many vital orchestral effects, had an opportunity to display the recently acquired chimes to good advantage. Joy Farquharson, talented harpist of the orchestra also had a solo passage here which was charmingly done, but was all too brief. The march "Knightsbridge" concludes the suite in brilliant fashion, and was played with evident relish by the young musicians.

The overture to "Iphigenia in Aulis" by Gluck, which followed the playing of "O Canada," and, in tribute to the Empire's most recent ally "The Star Spangled Banner," opened the program and was broadcast over station CFAC.

PROFICIENT STRINGS

Following the intermission two numbers by the strings alone which are proficient, sweet and in places trilling in tone and volume, were played — Tchaikowsky "Andante Cantabile," from which the currently popular song, "Isle of May" has been taken, and another modern, the tuneful "Intermezzo" by Provost.

To conclude the program Mr. Galperin led the orchestra in Sir Edward Elgar's patriotic "Pomp and Circumstance" march, which was repeated as an encore, ending the evening on a highly stirring musical pitch.

—M.L.S.

ORCHESTRA PERSONNEL

The members of the orchestra are as follows:

First Violins—Winnifred Lacey (Concertmastery), Sidney Hurst, Juliette Paperny, Donald MacWilliams, Bernice Dowling, Dena Elliott, Lawrence Hobson, Geraldine Landeutut, Norman Draper, Douglas Gray, Bernard Dohm, Stanley Spektor, Judah Bachstein, Audrey Munch, Allen Thompson.

Violins—Joan Hobson, (Leader), Jean Atkinson, Yoss Deakin, Stuart Fullgrew, Marjorie Byers.

Double Basses—Jean Draper, Evelyn Munch. Flute and Piccolo—Arnold Murray, Ross Cowlin. Oboes—Hermon Stephens, Rex Cowlin, French Horns—Douglas Hepburn, Gordon Bell, Robert Scarlett. Trombones—Russell Hepburn, Dan Palmer.

Second Violins—Jessie Chapman (Leader), Robert Shepp, Bruce, MacDonald, Jack Smith, Donna Draper, Betty Ireland, Ronald Fee, Jerald..., Florence Youngberg, D... Grady, Joyce Rushton, Florence ... field, Walter Arms, Stuart Lowe, ... don McConkey, Bill Kingerley, Bob Ashford, Jane Hass, William Slawan.

Violoncellos—Barbara Draper (Leader), Helen Robinson, Don Palmer, Betty Doorman, Maurice Paperny.

Harpist—Joy Farquharson. Clarinets —Robert Pulleyblank, Ruth Atkinson, Eric Seal. Bassoons—Stuart Cowlin, Jack Sharpe, Lee Hepner. Trumpets—Stanley Stephens, Jerry Short, Allen Milledjohn. Tympani and Drum—Roger Desprez. Accompanist—Leonard Leacock.

Gene Tierney, who ...

CONDUCTOR Jascha Galperin, whose orchestra of 67 young people was enthusiastically received at the Grand theatre last evening.

Mount Royal to Give Music Degrees Soon, Principal Hopes

Indicating that the growth of Mount Royal Conservatory of Music has been so phenomenal in recent years that it would soon be necessary to put up a large new music building "with dozens of teaching studios and an auditorium for public recitals," Dr. George W. Kerby asked for public support of such an enterprise last evening.

He spoke during the intermission of the concert given by the Junior Symphony Orchestra, for which the Grand theatre was sold out with more than 1,400 persons attending.

In extolling the efforts of Jascha Galperin, conductor of the Junior Symphony orchestra, which he organized four years ago, Dr. Kerby said that the conservatory was instituted in 1910 when the college was founded. Now, under Mr. Galperin's leadership, it is at the peak of its achievement and will very shortly be giving musical degrees, he said.

MUSICAL DEGREES

"We want the help of the citizens of Calgary. Edmonton got the capital . . . it was stolen from us. But now we're going to get something too," the college founder continued. "We're already affiliated with the University and are doing some advanced academic work. Soon we're going to give musical degrees too and we have grown so much that we'll have to put up a separate building to take care of the music. . . . Just in case there are any real estate men in the audience," added the quick-witted principal, "let me say that we have the ground already."

EXECUTIVE PRAISED

Dr. Kerby than introduced Campbell McLaurin, Calgary lawyer, who spoke of the splendid work done by the executive of the Symphony under the able presidency of Mrs. J. D. Knop. He thanked the citizens for their support of the orchestra which has now grown to a membership of 67 young persons, comprising the only completely junior symphony orchestra in Canada. Mr. McLaurin explained that other orchestras of young people usually had some professional adult players assisting, as was the case with this group until last year, when Mr. Galperin successfully presented them for the first time "on their own."

The speaker ended with a glowing tribute to the enterprise and patience of Mr. Galperin who came to the platform to acknowledge the applause of the audience.

Famed Britishers
Co-stars of

High Praise for Junior Orchestra

Mt. Royal Obtains Highest Mark

By MARGARET STEVEN
Herald Staff Writer

EDMONTON, May 17 — Awarding the Mount Royal Junior Symphony Orchestra of Calgary the highest mark he has ever given in any festival, 100, Professor Arthur Collingwood, dean of music at the University of Saskatchewan, said that in all his musical experience at festivals he had never heard such splendid orchestral work as he did at the closing session of the Alberta Music Festival in McDougall church on Friday evening.

"We should be proud that there are such talented young people in Western Canada; Calgary ought to be especially proud, but the person they should be proudest of is the conductor, Jascha Galperin," the adjudicator said.

"It is much more difficult to conduct these children than the New York Philharmonic," he continued. "Bartzoff has fine musicians in every section.

"He knows that they will respond the way he wants them to, but Mr. Galperin has no such assurance. It thrills me to know we have such splendid orchestral work going on in the West. Each one has to be very fine to make them give the mark received Toronto and Montreal something to talk about."

ALERT AND ALIVE

Prof. Collingwood then went into detail about the various pieces played by the strings, adding that was by the full 40 piece orchestra. The work was alert and alive even in the slowest passages in one part, where the strings play as a sole instrument they created a unity worthy of much older players, and the orchestral accompaniment was excellent.

In the Haydn symphony the brass was extremely discreet, and the timpani player, eleven-year-old Roger Despres, had intelligence and ability in contrast to his years.

"Tchaikovsky," the suggestion of the genius of Mozart," was overhastily realized, Prof. Collingwood said. The conductor sharpened his resources splendidly. The exchanging tempos part was carried through with fine style and an air of ardour or fatigue. The artistry of the conductor was again evidenced in the thrilling effects which was done without rush, the judge said.

HIGHLIGHT OF FESTIVAL

"I should like to tell the whole of Alberta, and further, of my great pleasure in this chamber music part of the competitions. It has been a highlight of the festival," said Adjudicator Collingwood on Friday afternoon after hearing two trios, a quartet and a quintet, all from Calgary.

Saying that there were few festival areas where such excellent and varied chamber music classes are to be found, Prof. Collingwood congratulated Alberta on having such fine material and the people who build and shape it. All this made a lot of individual effort and much direction, he said.

The Judge was particularly pleased with the choice of music. The Verbum quartet in D Minor, he said, was a new work to him, and it pleased him well. Dr. Todd's group of young people playing it, he commended for enterprise as the person responsible for the choice.

INSTRUMENTAL TRIO

The junior instrumental trio from Mount Royal College, consisting of Bernice Dreifus, 13-year-old violinist; Ivy Anne Davies, aged 14, the pianist, and Doris Pullen, 14-year-old violist, "picked me; they were as youthful, as important, and as in earnest," Prof. Collingwood said.

In spite of the well-controlled unity of the pianist and first violinist, and said that the violist's sensitive and sharply perfect aura added much to the ensemble. The small violinist's manner to judgment was in inverse ratio to her size, he said, and the pianist was masterly and showed fine spirit.

The Draper trio, two young ladies and their nine-year-old brother violinist, were a little more sophisticated and assured. They showed sense of individuality and musical feeling, and their contrasts nicely achieved.

There was evidence of real musical understanding here.

CALGARY FORTUNATE

In speaking of the quartet from Mount Royal College, the judge said: "Calgary has a very fortunate city. Usually in an amateur quartet you find a first class first violinist and the rest are just elsewhere. Such was not the case here.

"The minute dotted along on the spot, and the legato note in the finale was well executed. The quartet includes Winnifred Lacey, first violin; Shirley Hurst, second violin; Joan Hobson, viola, and Barbara Draper, violoncello."

These four are also members of the quintet, which added Lillian Hyndes at the piano to compose in the instrumental ensemble open competition.

"Despite my announced marriage, owing to my long stay in a city of Scotland, Aberdeen, I give the group the high mark of 85," Prof. Collingwood said.

PROFESSIONAL TYPE

"The soloist played music of considerable professional type, and although ensembles are creeping slowly into the schools, it will be a long time before many of them get up to this pitch. It should be an inspiration to all the others to carry on," he said. The pianist needed to be a little more dominating, but there was very beautiful realization of the quieter moments, he concluded, adding that he had enjoyed the quintet by professional people who sang so though their solfaes were too light for them.

"Some of your singing has no more resemblance to the real you than a photograph taken when you've got your best clothes on and have washed behind your ears," he said.

WIN LIEDER HONORS

Leading their performances as possibly "the highlight of the festival festivals," Adjudicator Collingwood awarded the honors in the Lieder Junior duet, voice and piano class, to Clara Smith, 14, and William Egbert, 12, both of Calgary.

"This has been one of the best competitions I have heard," the adjudicator declared, "and I certainly have never heard its equal in any class where competitors of this age were performing."

The pianist Clara Smith never failed to back up the singer and all in all turned in an admirable piece of accompaniment. She is a born accompanist, he added.

Commenting on the presentation of William Egbert he said, "I cannot speak too highly of this meritorious performance."

Mary Overend and Frances Kinsbee of Taber, who scored joint plaudits, with 88 points. The winners were awarded 92 points out of a possible 100.

GIRLS' TRIO

In the girls' trio class, under 18 years, Irene Ives, Lethbridge, turned the greater number of entrants, and took both the first and second place honors. Lethbridge also copped "C" and "D" class wins and led for first with 96 points each. The Lethbridge girls' trio "B" class was awarded with 93 points. There were only two entries in the Girls' trio, under 18 year, class, both of these were from Calgary.

The Calgary Junior Choral Trio was declared the winner with 85 points and the other trio of Betty Ormsby, Edna Mackenzie and Pauline Jenkins was awarded with 84.

It is hard for a single person to sing the treble part and consequently those singing the easiest get quite the reward of lightness as they weave inspired in some of the songs they are called upon to present, the adjudicator stated. "I am complaining but whenever there is a careful and accurate performance it is noted."

A Calgary contestant, Miss Ruth Howes, 13, was declared the winner of the contralto class. "Her reaches out and takes risks and is not afraid to do a little pejoring with her voice," Mr. Wilson said. The only undesirable quality of her singing is the unsteadiness of tone, he stated.

J. E. Lewis, 17, student of Edmonton Victoria high school, was the only entrant in the tenor class for competitors under 19 years. His score was 186.

Richard Rasmussen, 17, student of Edmonton Strathcona high school, was in the baritone class, for entrants under 19 years. The winner's score was 190. Rudy Mayhood of Camrose was second with 187.

Dean Collingwood termed the Camrose Lutheran College chorus of boys and girls "one of the most efficient choirs I've heard in Canada," in giving them top honors in the class for high school choruses.

LADIES' QUARTET

Calgary contestants also carried off honors in the ladies' quartet and female choruses of mixed voices. Winner in the first section was Calgary Junior Choral society, scoring 76 marks, four more than the only other competitor, Sig. Cecilia ladies' quartet.

Calgary Junior Choral society, led by Josie Wyllie, turned the higher score, 177, in the mixed contest. The other competitor was First Baptist ladies' choir of Edmonton, which scored 171 marks.

OTHER WINNERS

Band competition — Edmonton school boys' band, senior section, 176; Edmonton school boys' band junior section, 174. The Calgary Native Boys' Band, scheduled to compete, did not appear.

Baritone solo, Ian Dachesky, 178, solo competitor.

Junior vocal ensemble — Lethbridge Glee Singers, directed by Janet McKenzie, and Christ Church Juniors, Edmonton, conducted by H. G. Tarver, tied for first place with 176. Lloydminster School, Edmonton, 174. Calgary Junior Choral Society "A" and "B", both directed by Jessie Wallace, tied with 169.

Teen age girls chorus. All Saints' Junior Chorus, Vernon Barford conductor, 175, Calgary Junior Choral Society, 173.

Instrumental quartet, senior, Mount Royal College, Calgary, 89 and 88, total of 177.

Instrumental trio, senior, the Draper Trio, Calgary, 86.

Instrumental trio, junior, Mount Royal College Trio, Calgary, 89 and 89, total of 178.

Solo, intermediate under 18 years, Mary Fay Colwell, Kathryn, 86; Doris Wood, Edmonton, 87; Ethel Lundy, Calgary, 86 and Adele Fox, Calgary, 87.

THE CALGARY HERALD, SATURDAY, FEBRUARY

THE MILK FOR BRITAIN FUND will benefit from a piano recital to be given on Thursday under the auspices of the Kinsmen Club. Leonard Leacock (pictured above), prominent member of the staff of Mount Royal College Conservatory of Music, will be the guest artist. —Photo by Stillings

SET UP MEN

Musical Club Concert Presents Fine Artists

Sergeant John P. Blair, talented vocalist of the R.C.A.F., and Leonard H. Leacock, well known Calgary pianist, pleased the audience of the Calgary Women's Musical Club in a concert presented on Wednesday afternoon in the ballroom of the Palliser Hotel.

Sergeant Blair, a bass, with a very fine resonant voice, opened the program with four numbers. He was a little self-conscious at the start, but in all his numbers he had a good secure pitch.

DRAMATIC FERVOR

His voice is particularly notable for its flexible upper register, unusual in basses, and the fine way in which the upper and lower registers are blended. "Evening Song" by Schuman was particularly beautiful, sung with a lovely deep tone and feeling. The final number in the first group, "The Asra" by Rubinstein, was sung with dramatic fervor and had audience appeal.

Sergeant Blair opened his second group with the beautiful old favorite "Believe Me If All Those Endearing Young Charms," and his fine voice did full justice to the melody. The rollicking "Tally-Ho" by Leoni enchanted the audience, and the climax of his share of the program came with "The Lord's Prayer" by Mallotte. In this the power and volume and the full, deep, resonant tones of his voice were shown to full advantage.

Phyllis Chapman Clarke was an able and sympathetic accompanist.

FINE WARM TONE

Leonard Leacock's first group on the program were classical and the second ultra-modern. His "Variations in A Major" by Mozart displayed the pianist's facility and full command of his instrument to advantage. It was clear and interesting with good coloring.

Mr. Leacock showed a fine warm tone in his "Scherzo in F Minor" by Brahms and he captured the mood and spirit of the Scherzo.

The modern group had great variety and the first number, "Dance" (Op. 19, No. 2) by Paul Hindemith, whom, Mr. Leacock explained, had been exiled from Germany, was a most unusual piece. It was designed to "shock" the ladies of the musical club, and it certainly startled them.

IN TWO KEYS

Another startling number was "Berceuse" by Alexander Tansman, which is written in two keys at once. "In the Chinese City" by Walter Niemann was a very intriguing little piece and Mr. Leacock caught the mood and atmosphere the composer wished to create.

In quieter mood he played "Tango" by Albeniz-Godowsky, and "Reflections in the Water" by Debussy. Mr. Leacock closed the program with the vivid, pulsating rhythms of de Falla's "Ritual Fire Dance."

Mrs. E. J. Anderson, president of the club, presided at the recital.

OFF TO SEA goes He Fonda, popular film star. Fat of three children, he has listed as an apprentice sear in the U.S. navy.

Scarboro Anniversary Marked By Concert

The faculty of Mount Royal Conservatory of Music presented a concert in Scarboro United Church on Monday evening in celebration of the 13th anniversary of the church.

Miss Norma Piper, well-known coloratura soprano, and a former member of the church, opened with a group of old favorites. She sang "Evening Song" by Blumental, "Cherry Ripe" by Horn, and an operatic aria "Caro Nome" (Verdi) from Rigoletto. In response to an enthusiastic demand for an encore she sang "Annie Laurie".

QUINTET FEATURED

Jascha Galperin, director of the Conservatory, gave a brilliant and fiery rendition of Hansels "Hungarian Rhapsody." As an encore he played "Canzonetta" by d'Ambroiso.

Brian King, 'cellist, with Leonard Leacock at the piano, played the first movement from the Brahms E minor cello sonata.

Mr. Galperin and Mr. King also participated in two numbers for string quartet, "Adagietto" by Bizet, and "Tango" by Albeniz, in which the second violin and viola parts were taken by Myrtle Cochrane and Earl Ruttan.

The program was concluded with the quintet in C Minor by Dohnanyi, played by Phyllis Chapman Clarke, Jascha Galperin, Earl Ruttan, Brian King and Myrtle Cochrane.

Servicemen's Program Sunday

The Calgary Music Teach Association will sponsor a con Sunday afternoon at 3:15 at Mount Royal College for mem of the armed forces. The ar will be John Blair, bass; B King, 'cellist, and Phyllis Chap Clarke, pianist.

6, 1942 5

Vocalist, Pianist Provide Delightful Entertainment

★ ★ ★ ★ ★

Two artists, one new to Calgary, the other who has performed on many previous occasions, presented a delightful hour of entertainment Wednesday afternoon when they performed before the Calgary Women's Musical Club in the Palliser hotel.

With a bass voice possessing depth of quality, smooth sympathetic tone and excellent diction, Sergeant John P. Blair, of No. 4 Training Command Headquarters, R.C.A.F. opened the program, with selections from such composers as Mozart, Purcell, Schuman and Rubinstein.

A festival winner thrice over Sergeant Blair, who appeared by permission of Air Commodore G. R. Howsam, showed exceptional ability in interpretation in his first group of songs. He was given able assistance at the piano by Phyllis Chapman Clarke.

The other artist, a pianist, Leonard Leacock, who is always warmly received by Calgarians again charmed his hearers by his pleasing platform personality and finished artistry.

His first group included "Variations in A Major" by Mozart and "Scherzo in F Minor" by Brahms. For his final group he chose the works of more modern composers such as Tansman, Niemann, Debussy and deFalla.

His two concluding numbers in this group, "Reflections in the Water" and "Ritual Fire Dance" were particularly outstanding displaying the artist's ability to transfer from a philosophical mood to that of a fiery passionate one. He responded to requests for an encore by playing a Spanish dance.

Sgt. Blair's second and final group included such well known selections as "Believe Me If All Those Endearing Young Charms" arranged by Harold Osborne Smith; "Tally-Ho" by Leoni and "The Lord's Prayer" by Mallotte.

Enthusiastically received was the latter which was sung by request. With deep feeling this youthful artist whose range is easy and flexible did full justice to this song. Repeated clapping brought him back to sing "Little Jack Horner." His successful appearance was due in no small measure to the sympathetic and capable assistance he received from his piano accompanist, Mrs. Clarke.

Mrs. E. J. Anderson, club president, introduced and thanked the artists.

RAFFLE WINNER

The tri-lite lamp, raffled by Unity Lodge No. 357, I.O.B.A., for benevolent purposes, was won by Alice Mortimer, 1012 15th Ave. W., with ticket No. 666.

LOCAL COMPOSER and pianist, Leonard Leacock, will be featured at the Calgary Women's Musical Club on Wednesday afternoon at 3 o'clock in the ballroom of the Palliser hotel. Mr. Leacock teaches at Mount Royal College and obtained his musical education in Banff, Calgary, Boston and Toronto.

Musical Club Program

Two outstanding local artists, Sgt. John P. Blair, bass, of the R.C.A.F., and Leonard Leacock, pianist, will present the program to the Calgary Women's Musical club, Wednesday afternoon, at 3:00, in the ballroom of the Palliser hotel. Sgt. Blair will be accompanied by Mrs. Phyllis Chapman Clarke on the piano.

Sgt. Blair will present the following songs:—

Within These Sacred Bowers (from The Magic Flute) Mozart
I Attempt From Love's Sickness To Fly ..... Purcell
Evening Song ..... Schumann
The Asra ..... Rubinstein
Believe Me If All Those Endearing Young Charms—
...Arr. by Harold Osborne Smith
Tally-Ho ..... Leoni
The Lord's Prayer ..... Mallotte

Mr. Leacock's portion of the program will be as follows:—

Variations In A Major ..... Mozart
Scherzo In F Minor ..... Brahms
Dance (Op. 19, No. 2)—
..... Paul Hindemith
Berceuse ..... Alexander Tansman
In The Chinese City—
..... Walter Niemann
Tango ..... Albeniz Godowsky
Reflections In The Water—
..... Debussy
Ritual Fire Dance ..... de Falla

High Standards Achieved By Calgary's Composers

Musical Club Program Attracts Large Audience

The high standard of compositions presented by Calgary composers Wednesday afternoon is extremely encouraging to Mrs. H. H. Sharples, who, for 20 years has arranged these programs, given annually under the auspices of the Women's Musical Club.

Despite the cold weather the ballroom of the Palliser hotel was well filled which again indicates that Calgarians appreciate their own local talent.

The program opened with a group of compositions by Clifford Higgin who has won wide recognition for his works.

His three songs had fibre and each one conveyed depths of meaning which were well brought out by those who sang them. "To Mary," a lovely piece, was professionally handled by Peter Kirkpatrick who long ago won Calgary audiences.

"The Four Winds" which was a story of fishing, the composer's favorite sport, was sung by Eilleen Mitchell whose platform manner is as pleasing as her voice. She also sang "Memories" which concluded the group of songs.

WELL INTERPRETED

"Meditations" written for the violin was beautifully interpreted by Winnifred Lacey, youthful violinist, who is becoming increasingly popular with Calgarians.

Mr. Higgin was at the piano.

Leonard Leacock, well-known pianist, contributed two selections, "A Chinese Love Song," and "The Widow Bird." The former, an ancient Chinese poem, was set to music by the composer and sung by Gwyn Price. This young lad of 17 seemed to be a stranger in music circles, but judging from the comments heard after his performance he will not be for long. He is a promising artist with a baritone voice of quality and beauty, and he complimented the composer with his excellent rendition of both songs. He received able assistance from Mr. Leacock at the piano.

Among the afternoon's most pleasant experiences were the compositions of Florence Gillespie and Phyllis Chapman Clark.

"O Swallow, Swallow," a tuneful number, played by Mrs. Gillespie, was sung by Dierdre Hughes who exhibited fine vocal talent.

SINGS OWN COMPOSITION

Mrs. Clarke sang her own composition, "The Shepherds' Christmas Song," which could only be described as delightful. She was accompanied by Mrs. Philip Boese at the piano.

Vivacious compositions, particularly imaginative, were those given by Jeanne Ackland, pianist. Her group included four numbers, "Three Pettie Valses," "A Sleigh-Ride," "Tango in F," and "Country Dance," each of which told their own stories as the composer played them.

URSDAY, JANUARY 28, 1943

rive 19 Miles op Oilfields

Club Applauds Varied Program

An interesting program of works by local composers was presented by Mrs. H. H. Sharples to the Calgary Women's Musical Club on Wednesday afternoon in the ballroom of the Palliser hotel. Unfortunately, Mrs. Sharples herself was unable to be present for the first time in 20 years of presenting local composers. Mrs. E. J. Anderson, president of the club, presided.

Clifford Higgins was the most prolific composer on the program. Although the majority of the compositions presented by him were songs, the most melodic work was "Meditation" for violin, played by the rising young Calgary violinist, Winnifred Lacey.

"The Skylark," also by Mr. Higgins, and sung by Miss Eileen Mitchell, was very reminiscent of Strauss. "The Four Winds," "Memories" and "Undaunted," also sung by Miss Mitchell, were dramatic numbers. Peter Kirkpatrick sang "To Mary," a ballad song.

MODERNISTIC NUMBERS

Leonard Leacock had two numbers on the program. Mr. Leacock's compositions are very modernistic, and have a definitely professional touch. Gwyn Price sang both "A Chinese Love Song" and "The Widow Bird."

"O Swallow, Swallow," by Florence Gillespie, and sung by Dierdrie Hughes was an interesting little number.

"The Shepherds' Christmas Song," by Phillis Chapman-Clarke, was sung by the composer with Mrs. Philip Boese at the piano. This melodious song had much of the air of a carol about it.

Jeanne Ackland's compositions for the piano have a highly rhythmic quality. Because two of the members of the Air Force quartet had been posted overseas it was impossible for the number "Defenders of the Air" to be given.

She played three waltzes, a gayly impressionistic "Sleigh Ride," "Tango in F" and a gay folk melody, "Country Dance."

Chine... Cl...

Alpinists Plan Red Triangle Entertainment

Entertainment for members of the armed forces for the coming week at the Red Triangle Hostess club will be under the supervision of the Calgary section of the Alpine Club of Canada.

Mrs. James Lyall will be in charge of the program for the week, and she will be assisted by Miss Peggy Wylie, who is chairman of the local section.

On Sunday, Mrs. R. G. Williams and Mrs. Sidney Vallance will receive the guests. Miss Florence Gillespie has arranged a musical program, and tea cups will be read. In the evening Miss Marion Laveil and Miss Peggy Wylie will be the hostesses, with Miss Gillespie again providing the musical entertainment.

On Wednesday evening an informal dance will be held in the lounge, with Mrs. Percy Salt at the piano. During the intermission, a short musical program has been arranged. Mrs. M. P. Hendrie and Mrs. H. H. Rans will be in charge of the refreshments.

Mr. and Mrs. Percy Salt and their orchestra will play for the dance on Saturday evening, and Mr. Leonard Leacock will be the master of ceremonies. Refreshments will be served, and junior hostesses will be in attendance.

WILL PRESENT LOCAL ARTISTS

Anniversary Concert Arranged at Scarboro Church

The faculty of the Conservatory of Music of Mount Royal College has arranged an interesting program to be presented at the Scarboro United Church anniversary concert in the church Monday night at 8:15 p.m.

The following is the program:

Cello solo selected. Brian King: Leonard Leacock at the piano.

String quartet: Jascha Galperin, Myrtle Cochran, Earl Ruttan, Brian King.

Song group: Norma Piper. "An Evening Song" (Blumenthal); "Cherry Ripe" (Horn); "Caro Nome from Rigoletto" (Verdi).

Violin solo: Jascha Galperin.

Piano quintet: Allegro, Scherzo, Adagio Quasi Andante, Allegro Animato. Phyllis Chapman Clarke, Myrtle Cochran, Jascha Galperin, Earl Ruttan, Brian King.

TO DISTRIBUTE MILLION SEALS

NORMA PIPER

LEONARD H. LEACOCK

Prominent Musicians

In connection with the celebration of the 15th anniversary of the Scarboro United Church, a special musical program has been arranged by the Mount Royal Conservatory of Music to be heard Monday night in the church. Among the artists will be Miss Norma Piper, above, coloratura soprano, who is well known in Calgary.

Leonard Leacock, pictured above, whose talents as a pianist, teacher and composer has received wide recognition, will appear in recital with Sergeant J. P. Blair, basso, when the Calgary Women's Musical Club meets Wednesday afternoon in the Palliser hotel. Mr. Leacock has appeared in several solo recitals and chamber music groups in Calgary.

Canadian Airwomen March

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Chinese Clear Out Japs from Yunnan

LEONARD LEACOCK

Of the Mount Royal College Conservatory of Music

Presents

His Students in a Recital

Wednesday June 16

1943

PROGRAMME

O Canada

Duet: The Secret	Pat Kingerley Sally Ferguson	Gautier
Slavic March	Clive Lewis	Tschaikovsky
Cradle Song	Ray Tharp	Brahms
Ballade	Dolores Schneider	Burgmuller
Minuet	Pauline McDermid	Haydn
The Happy Farmer	Margaret Ried	Schumann
Hungarian Song	Arnold Willumsen	E.Hoy
Berceuse	Sally Furgeson	Godard
The Jolly Roger	Roderick Tait	Eckstein
Monkeys in the Tree	Pearl McLeod	Berlin
Polonaise in G	Doreen Gollan	J.S. Bach
Slumber Song	Kathleen Neufeld	Schubert
The Cat and the Fiddle	Ronald Fach	Slater
Duet: Spanish Dance	Marion Dewar Dorothy Dewar	Moszkowski
The Swallow	Jean McNeil	Burgmuller
Song of the Reaper	Dorothy Dewar	Schumann
Criss Cross	Jane Haas	Smith
Scherzo in B Flat	Lester Bertsch	Schubert
Pretty Polly Oliver	Norman Willumsen	Old English
Etude in B flat	Marion Dewar	Rogers
Solfeggietto	Pat Kingerley	C.P.E. Bach
Rhapsody Mignonne	Winston Peel	Koelling
Minuet in G	Vernon Trevoy	J.S. Bach
A Night in Granada	Adele Bain	Bilotti
Sonatina	Joan Munro	Clementi
Humphrey's Genial Frolic	Phyllis Miller	Milford
Spanish Dance	Mary Ella Coldwell	Bilotti
Valse Arabesque	Mary Ella Coldwell	Lack
Aria in C	Roland Foss	Mozart
Jesu, Joy of Man's Desiring	Robert Treacy	Bach-Hess
Dance Fantastique	Robert Treacy	Shostakovitch
The Harmonica Player	Jack Hepburn	Guion
Valse in E minor	Jack Hepburn	Chopin

God Save the King

A Student Recital will be held in the College auditorium Thursday, June 17th at 8:00 P.M. The Baby Symphony Orchestra will render a few selections. The general Public is cordially invited.

THE ARTS BEAT

by Rosemary Wood

* * *

Within the last month three compositions by Calgary musician, Leonard Leacock, have been performed in Calgary.

His Sea Horses, from a suite, Sea Fancies, was played by guest artist Carlina Carr at the February Musical Club recital, in addition to Neanderthal, a work inspired by Wendt's book, In Search of Adam.

Of the latter composition, the tall, balding musician said: "I can't play it, It's too difficult, but Carlina did a beautiful job."

LEONARD LEACOCK
. . . Calgary composer

And, two weeks ago the premiere performance of Mr. Leacock's Consolation was given by Gerald Bales at the Cathedral Church of the Redeemer. The composer wrote this selection especially for the well-known organist.

Mr. Leacock came to Banff from England at the age of four and has since studied in Boston, Toronto and Calgary. He recalls attending a two-room school at Banff instead of the present three buildings, and remembers when cars were allowed only on one road because they frightened the horses.

For the past 33 years Mr. Leacock, who has his LRSM and associate diploma from the Toronto Conservatory, has taught piano at Mount Royal College. At the present time he has 80 pupils ranging in age from five to 50.

Aside from composing Mr. Leacock is a keen amateur photographer. Only last week two of his kodachromes were accepted for exhibit at the Brussel's International fair.

This interest in photography started many years ago when he used to conduct tours from Chicago to the Rockies during the summer, and he still has pictures taken during a packhorse trip from Gleichen to Jasper in 1930. "After all the trouble of crossing the Glenmore Dam, which was under construction, we finally camped at the west end of 17th Ave.," he said.

Mr. Leacock has also written the incidental music for various dramatic productions in the city. He is now working on a composition for the famous blind pianist, Mary Munn, who will return to Calgary to rejoin the faculty of Mount Royal College Conservatory of Music this summer.

* * *

CALGARY WOMEN'S MUSICAL CLUB

presents in Recital

Sergeant John P. Blair, Vocalist

of No. 4 Training Command Headquarters, R.C.A.F.

— and —

Leonard H. Leacock, Pianist

in the Ballroom, Palliser Hotel

WEDNESDAY, NOVEMBER 25th, 1942 at 3 p.m.

PROGRAMME

VOCAL—

(a) Within These Sacred Bowers (From The Magic Flute) ..... Mozart
(b) I Attempt from Love's Sickness to Fly ..... Purcell
(c) Evening Song ..... Schuman
(d) The Asra ..... Rubinstein

SERGEANT JOHN P. BLAIR
Phyllis Chapman Clarke at the Piano.

PIANO—

Variations in A Major ..... Mozart
Scherzo in F Minor ..... Brahms

LEONARD H. LEACOCK

VOCAL—

(a) Believe Me If All Those Endearing Young Charms
Arranged by Harold Osborne Smith
(b) Tally-Ho ..... Leoni
(c) The Lord's Prayer ..... (Requested) ..... Mallotte

SERGEANT JOHN P. BLAIR
Phyllis Chapman Clarke at the Piano.

PIANO—

Dance (Op. 19, No. 2) ..... Paul Hindemith
Berceuse ..... Alexander Tansman
In the Chinese City ..... Walter Niemann
Tango ..... Albeniz-Godowsky
Reflections in the Water ..... Debussy
Ritual Fire Dance ..... de Falla

LEONARD H. LEACOCK

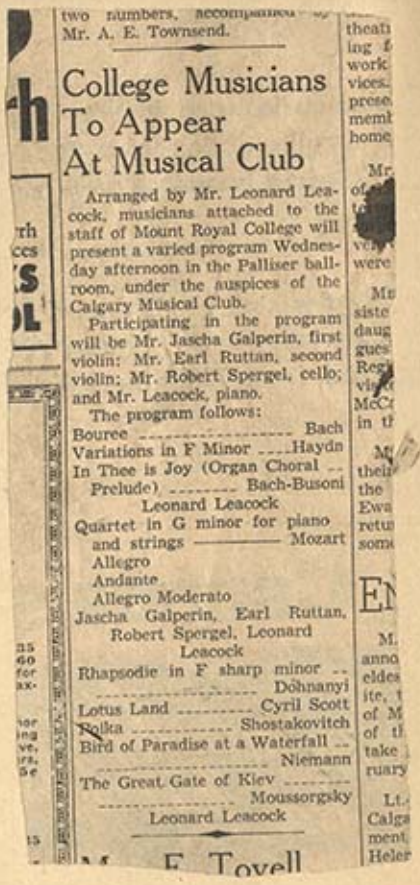
GOD SAVE THE KING

SGT. BLAIR APPEARS BY KIND PERMISSION OF AIR COMMODORE G. R. HOWDAN, M.C., NO. 4 TRAINING COMMAND

Official Accompaniste: Mrs. James Taylor

The Piano is a Heintzman.

CENTRAL PRESS CO., PRINTERS



two numbers, accompanied by Mr. A. E. Townsend.

College Musicians To Appear At Musical Club

Arranged by Mr. Leonard Leacock, musicians attached to the staff of Mount Royal College will present a varied program Wednesday afternoon in the Palliser ballroom, under the auspices of the Calgary Musical Club.

Participating in the program will be Mr. Jascha Galperin, first violin; Mr. Earl Ruttan, second violin; Mr. Robert Spergel, cello; and Mr. Leacock, piano.

The program follows:

Bouree ..... Bach
Variations in F Minor ....Haydn
In Thee is Joy (Organ Choral Prelude) ..... Bach-Busoni
Leonard Leacock
Quartet in G minor for piano and strings ..... Mozart
Allegro
Andante
Allegro Moderato
Jascha Galperin, Earl Ruttan, Robert Spergel, Leonard Leacock
Rhapsodie in F sharp minor ..... Dohnanyi
Lotus Land ..... Cyril Scott
Polka ..... Shostakovitch
Bird of Paradise at a Waterfall ..... Niemann
The Great Gate of Kiev ..... Moussorgsky
Leonard Leacock

M... E. Tovell

CONCERT ENDS ANNIVERSARY

Program at Scarboro Provided by Mount Royal Artists

The thirteenth anniversary celebrations of the Scarboro Avenue United Church were brought to brilliant conclusion Monday evening by a concert presented by the Faculty of the Mount Royal College Conservatory of Music in the church auditorium to a large audience.

The program opened with the first movement of the Brahms Sonata in E Minor for 'cello and piano, played with sensitive musicianship by Brian King and Leonard Leacock. This was followed by two selections by a quartette of strings, the players being Jascha Galperin, Myrtle Cochran, Earl Ruttan and Brian King. The numbers played were "Adagietto" by Bizet and "Tango" by Albeniz. Both numbers were thoroughly enjoyed by the audience.

Miss Norma Piper, who had been the soloist at both of the anniversary services the day before, won the audience by her singing and personality when she sang a group of three songs, the last of which was the popular aria Caro Nome from the opera Rigoletto. As her encore she chose an old favorite, "Annie Laurie." She was accompanied on the piano by Phyllis Chapman Clarke. Jascha Galperin, accompanied by Leonard Leacock, played the exciting Hungarian Rhapsody by Hauser and responded to aplause with a "Canzonetta" by d'Ambrosia. The program was brought to a conclusion with the tremendous Dohnanyi Quintette in C Minor played by the string quartette under the direction of Mr. Galperin and with Mrs. Clarke at the piano. The work was played in its entirety of four movements. This colorful quintette was given a superb performance by the five artists.

A reception was given the artists in the church parlor at the conclusion of the concert.

WARNINGS BY ...

Concert for 'Chest' Fund Begins Aeolian Season

Maxim Adler-Arhendt Is Vocal Soloist Of Evening

The Aeolian Chamber Music group of Mount Royal Conservatory gave its first concert of the season Tuesday night in the college auditorium. The silver collection taken at the door was for the Community Chest, but once the program started the listeners had two hours in which they might well forget that unemployment and poverty make problems which the community as a whole must face, and that each day the headlines of the paper are scanned with concern for the state of the world's affairs.

Pierre Vachon's "String Quartet in D" was the first number. Its four movements are graceful and tuneful, the kind of music to make an audience relax and forget trouble. To be sure this happy effect would not have been gained had it not been for the fine musicianship of the players. Jascha Galperin, Dr. A. F. Hardyment, Earl Ruttan and E. Mansfield Harvey.

Leonard Leacock, pianist, played with the quartet in the next number, Beethoven's "Piano Quartet in E Flat." It is a composition which reminds a listener of what happens on a quiet day in a forest. There is some dominant sound, like the song of one bird or the sound of water, then the wind moves through the woods and suddenly there are a dozen other sounds that form an accompaniment to that dominant note. The pianist begins the theme and the strings come in with the accompaniment. It was finely and artistically played.

Three songs by Maxim Adler-Arhendt gave variety to what would otherwise have been an all-instrumental program. Mr. Adler-Arhendt chose three Schubert songs, "Der Doppelganger", "Der Wanderer" and "Das Meer", the last of these as an encore. Mr. Adler-Arhendt is not yet a familiar figure to Calgary audiences but he will likely become so, for to a fine voice he adds a considerable dramatic ability and excellent interpretive powers.

The final number, by the quartet, plus Jean Cotton at the piano, made a triumphant close to the program. They played "Piano Quintet in F Minor", Brahms. It is full of dash and flourish, like a cavalry regiment going through its paces. The sustained brilliance is demanding not only the musical but the physical powers of the musicians, but they went through the colorful passages in fine style, with the result that the concert closed with most enthusiastic applause.

Leonard Leacock Sunday Speaker

Leonard Leacock will give an address on "Modern Trends" at the music appreciation lecture Sunday at 3 p.m. in the Public Library. This lecture will be one of a series sponsored by the Adult Education council.

F. A. Skelhorne will speak on "Money and Credit" Currents events, Monday at 8 p.m. in Western Canada high school. Georgina Thomson will give an address on "English Essays". A film will be shown at 9 p.m.

RELEASED ON ...

Leonard Leacock Gives Finished Performance As Recitalist

The fourth in a series of faculty and chamber music concerts was held in Mount Royal College auditorium Monday evening when a large audience heard a piano recital by Leonard Leacock.

The major work of the evening was Beethoven's Sonata in E major, Opus 109, which has been rarely heard in Calgary.

The program opened with two Mozart numbers "Fantasia in C" and "Turkish Rondo" which were followed by a modern group in which Mr. Leacock excelled. The opening selection in this group was Rachmaninoff's familiar "Prelude in C sharp Minor" which was followed by a prelude by Prokofieff. The latter number is written in ascending scale passages, and Mr. Leacock showed his technique to advantage in the rapid finger work the selection required. In the three compositions to Shostakovich, "Prelude," "Two Fantastic Dances" and "Polka' the final number proved the most popular with Mr. Leacock's listeners, and he responded to continued applause by repeating this selection.

The final number on the program was also a Russian number composed by Moussorgsky and entitled "The Great Gate of Kiev." Opening with massive chords the melody of the number suddenly changed to that of a tone poem which was played in good style by the recitalist, and brought the concert to a brilliant finale.

At the conclusion of his performance, Mr. Leacock played several encores, among which were "Spanish Dance" by Navarro; "Ritual Fire Dance" by de Falla and the ever popular "Etude in A Flat" by Chopin.

The next concert in this series will be presented March 26.

program will be the Monday presentation of School of the Air.

A new recital series of special interest to lovers of good music is being carried by CFCN Mondays at 9:45 p.m. Next week's guest soloist will be Jascha Galperin, well-known conductor and violinist, and his accompanist will be Mrs. Gordon Egbert. Leonard Leacock, pianist, will be soloist on the following Monday.

SHORT TAKES

Radio Theatre, Monday at 7 on CBC ...

13

Leacock Shows Fine Interpretive Ability

A piano program of great excellence, and worthy of a much larger audience than the one assembled in Central United church, was presented by Leonard Leacock, under the auspices of the Kinsmen's club and in aid of the Milk for Britain fund, last evening.

Mr. Leacock, a prodigious worker, set himself no simple program for this benefit recital. The central work, Brahms' Sonata in F. Minor, opus 5, is practically a recital in itself, yet the pianist prefaced it with two Bach-Busoni preludes and a Mozart group, and gave two Schubert selections and Liszt's tumultuous Hungarian Rhapsody No. 15, better known as the "Rakoczy March," in conclusion. But the audience was not satisfied with all this, and brought him back twice to play a Chopin waltz and a brilliant, brittle dance by the Spanish composer Juan Navarro, as encores.

ABLE MUSICIAN

All Mr. Leacock's work is capable and artistic, but it was in the tremendous Brahms' sonata that his musicianship was most ably demonstrated. This work is in five movements, all of them powerful, yet richly melodic. The opening allegro maestoso is particularly stirring music, and the intermezzo, a retrospective movement full of tellingly beautiful phrases, was played with the utmost sympathy by Mr. Leacock.

The pianist's Mozart Variations in A Minor and "Turkish Rondo" were splendidly done, and a Liszt arrangement of Schubert's dramatic song, "The Wanderer" also proved most effective as a piano solo.

Those who have heard Mr. Leacock often, missed Debussy and others of the so-called "modern" school, whom he interprets with such fine understanding, but the charming Schubert Serenade, and the explosive Liszt Rhapsody gave his program a nice rounding of "familiars".

Chief city of the evening was that the Milk Fund will not benefit more from Mr. Leacock's generosity, and that a larger audience did not enjoy his vital, carefully prepared program.—M.L.S.

LEONARD H. LEACOCK

Pianoforte Recital

PROGRAMME

GOD SAVE THE KING

TWO ORGAN CHORALE PRELUDES - - - - BACH-BUSONI

1. Through Adam came our fall.
2. In Thee is joy.

(Two of John Sebastian Bach's organ meditations on religious themes transcribed for piano by Ferruccio Busoni)

VARIATIONS IN A MAJOR - - - - - - - - - MOZART

TURKISH RONDO - - - - - - - - - - - - MOZART

SONATA IN F MINOR (OP. 5) - - - - - - - - - BRAHMS

Allegro maestoso
Andante espressivo
Scherzo (Allegro energico)
Intermezzo (Retrospect)
Finale (Allegro moderato ma rubato)

In his twentieth year Brahms completed one of his most tremendous works in piano literature in this F Minor Sonata, and, because of its rich orchestral coloring and powerful, emotional music, it has always remained a favorite with pianists.

THE WANDERER - - - - - - - - - - SCHUBERT-LISZT

Schubert's great song describes the Wanderer travelling over the earth seeking ever for rest but a Spirit tells him he will find rest only in the grave.

SERENADE - - - - - - - - - - - - SCHUBERT-LISZT

HUNGARIAN RHAPSODY NO. 15 (Rakoczy March) - - LISZT

THE KINSMEN CLUB OF CALGARY WISH TO TAKE THIS OPPORTUNITY OF THANKING MR. LEACOCK FOR HIS SPLENDID DONATION TO THE "MILK FOR BRITAIN" FUND; ALSO FOR THE APPRECIATED SUPPORT OF HIS PATRONS.

Y, NOVEMBER 11, 1942

Thrilling Performances Given By Calgary Artists

First of Chamber Music Series Heard Tuesday Night

Success crowned the efforts of the artists in the first of a series of chamber music recitals presented Tuesday night in the auditorium of Mount Royal College under the direction of Jascha Galperin. The sincere appreciation of the large audience was a favorable indication of the future of this musical undertaking which presents opportunities for Calgarians to hear the city's most outstanding musicians.

Brian King, 'cellist, and Leonard Leacock, pianist, opened the program with Brahm's Sonata in "E Minor." Playing the three movements, Allegro non Troppo, which is lively and colorful; Allegretto quasi minuette, slow with distinctive tempo, and Allegro, smooth and sweet, the pair showed precision of technique and excellent interpretations.

Glyndwr Jones, who is always popular with Calgary audiences, thrilled his hearers with his well selected numbers, "And Yet I Love Her Till I Die" by Parry, "Silent Noon" by Vaughan Williams, and "When I Think Upon the Maiden" by Michael Head.

With Gladys Egbert playing his accompaniment Mr. Jones' contribution to the program was indeed outstanding. The warmth with which they were received told much of the deep appreciation Calgarians have for these talented artists.

However, the grand finale came when the quintet composed of Phyllis Chapman Clarke, piano; Jascha Galperin, violin; Myrtle Cochrane, violin; Ekrl Rattan, viola, and Brian King, 'cello, played a selection by Dohnanyi in four movements.

The outstanding harmony of the instruments, the beautiful melodic strains and clear notations showed the excellent training and true musicianship of the artists.

Particularly well received was the final movement which with its animation, color and lively tempo, so well portrayed by the artists, showed their ability to interpret the moods of the composer.

Local Teaching Of Piano Highly Praised

Calgary's piano teaching is of the very best and the Mount Royal Junior Symphony Orchestra is "unique not only in Canada but probably in the whole world", in the opinion of Boris Berlin, examiner from the Toronto Conservatory of Music who spoke last evening at a dinner meeting of the Calgary Music Teachers' Association.

Ettore Mazzoleni, also of the Toronto Conservatory, and Dr. Frederic Staton, examiner for the Royal Schools of Music, were the other guests of honor and speakers at the meeting. Leonard Leacock, the president, was in the chair.

"Last night's concert was a revelation," said Mr. Berlin of the Junior Symphony's concert Monday. He praised the piano playing of Mary Hughes in the most enthusiastic terms and said that he felt sincerely that the work of the orchestra was quite unique. He mentioned particularly the excellence of the double bass playing, the fine wood winds and the "remarkable timpanist".

A WORD OF WARNING

Mr. Berlin also, however, had a word of warning to teachers with regard to sight reading and ear tests, which he said, had been badly neglected in this district. Examinations, he said, should be devised to encourage the students, but it was definitely cheating, both on the pupils and the parents, for teachers to give only the prescribed examination work and to neglect the daily sight reading exercises.

Mr. Mazzoleni spoke chiefly in explanation of the recently announced resignation of Sir Ernest MacMillan as principal of the Toronto Conservatory. Sir Ernest is to remain as dean of music, but the press of his many other duties made it imperative for him to resign as head of the conservatory. In his successor, Norman Wilks, however, the conservatory had secured the services of a most able man, Mr. Mazzoleni said.

EXAMINER'S PROBLEMS

Dr. Staton gave a humorous little talk on the examiner's problem with the various types of candidates. He urged teachers not to portray the examiner as an ogre whose chief delight was to find fault and fail the student, when actually the examiner counts it a good day and is by far his happiest when he has been able to pass his candidates.

At a brief business session following the addresses, the association approved a plan to sponsor at least two concerts in a young artists' series next season, whereby western musicians will be given an opportunity to go on tour. Mary Tierney and Jean Gilbert of this city will be among the artists.

The association will also sponsor a program of new Canadian music to be presented here by local artists.

TEACHERS SET HIGH STANDARD

Association Does Much to Develop Music Culture

Organized some seven years ago, the Calgary Music Teachers' Association has done much to develop music culture in this city. Composed of teachers of various instruments, voice culture, and theoretical work, admission to the organization is governed by strict rules regarding educational attainments and experience, thereby setting a high standard not only for the teachers but also for the students of this city.

Members consist of only those who have a diploma from a recognized conservatory or college of music, and who have had at least two years teaching experience.

Parents of students taught by members of the association are assured that their child is in the hands of those who have themselves measured up to a high standard.

Members of the organization, realizing the necessity of putting theories into practice, are continually undertaking worthwhile musical enterprises. Among the many local activities in which both teachers and students are taking part are; the fortnightly recitals the Women's Music Club, various church choirs, and service clubs and music festivals.

During the past year several Sunday afternoon programs of good music werer given to the men of the armed forces, and it is expected that more of the same high calibre will be given this year.

The officers of the association for 1942 are: President, Leonard Leacock; past president, Helen Ketcheson Robinson; vice-president, Brenna Reed; secretary, Margueretta Williams; treasurer, Mary Hughes; social convener, Florence Gillespie; executive, Jean Evely, Jean Cott and Dorothie Standish.

Leonard Leacock L.R.S.M., A.T.C.M.

STUDENT SUCCESSES 1941.

TORONTO CONSERVATORY PIANO—
Grade VII—1st Class Honors and Silver Medal, Mary Ella Coldwell; Honors, Douglas Freeborn.
Pass, Isobel Stadelbauer, Margaret McConkey.
Grade IV—Honors, George A. McLennan, Valetta Kelly.
Grade III—Honors, Glen Hutchings.
Grade II—1st Class Honors, Janet Swanson; Honors, Jean Anderson, Pearl McLeod; pass, Dolores Schneider.
Grade I—1st Class Honors, Margaret Reid, John McAdam, Ray Tharp.

THEORETICAL SUBJECTS—
History and Counterpoint: Jack Hepburn.
History and Harmony: Honors, Margaret McConkey, Isobel Stadelbauer.
History: Florence Youngberg (honors), Shirley Hurst.
Harmony: Jessie Chapman, Doreen Goudy, Joyce Neufeld.
Theory II.: 1st Class Honors, Douglas Freeborn, Jean Godfrey; Honors, Doreen Goudy.
Theory I.: 1st Class Honors, Ronald Fox Ireland, Elizabeth Ireland, Robert Shepp; Honors, Stuart Knop; Pass, Walter Arens.

ROYAL SCHOOLS OF MUSIC—
Grade I.—Passed with credit, Helen Pryde.
Grammar—Dorothy Havenscroft, Janet Jenkin, Geraldine Lundquist.

ALBERTA MUSICAL FESTIVAL—
Junior Bach Class—Mary Ella Coldwell, first.

STUDIO: MOUNT ROYAL COLLEGE — M2491

Leonard H. Leacock L.R.S.M., A.T.C.M.

Member of the M.T.A.

STUDENT SUCCESSES 1942

ROYAL SCHOOLS OF MUSIC—
Gradell—Piano, passed with credit, Helen Pryde.
Harmony: Margaret Gibney.

TORONTO CONSERVATORY, PIANO—
Grade VIII—1st class honors, Mary Ella Coldwell; honors, Adele Bain, Jean Godfrey; pass, Douglas Freeborn, Isobel Stadelbauer.
Grade V—Honors, Janet McGregor.
Grade IV—1st class honors, Doreen Gollan; honors, Glen Hutchings.
Grade III—1st class honors, Pearl McLeod, John McAdam; honors, Jean Anderson, Ray Tharp; pass, Dolores Schneider.
Grade II—1st class honors, Margaret Reid; honors, William Begg.
Grade I—1st class honors, Ronald Fach; honors, William Stevens, Nancy Schneider.

THEORETICAL SUBJECTS—
Counterpoint IV—Honors, Florence Youngberg.
Harmony IV—Honors, Isobel Stadelbauer.
History IV—1st class honors, Isobel Stadelbauer; [illegible] Florence Youngberg.
Harmony III—Honors, Donald MacWilliam.
History III—Honors, Jessie Chapman.
Theory II—1st class honors, Robert Shepp, Ronald Fox, Betty Ireland, Beatrice McDowall, Barbara Draper, Dena Enzminger, Dan Palmer, Margaret Davis; honors, Walter Arens; pass, Stuart Knop, Valetta Kelly.
Theory I—1st class honors, Joyce Rushmer, Jack Reggin, Allan Thompson, Jack Smith, Donna Draper, Bernard Dahm, Will Stowko; honors, Florence Neufeld.

STUDIO: MOUNT ROYAL COLLEGE, M2491

Symphony Orchestra Wins Fresh Plaudits

An attractive program, chiefly of bright and exhilarating music, displayed the Mount Royal Symphony Orchestra to excellent advantage on Monday evening. Under Clayton Hare's spirited conducting, the playing was vital and rhythmic, with good range of dynamics and clarity of individual parts, and for the most part, well unified and controlled. It was really good work.

COMPOSER APPLAUDED

Outstanding contribution was made by the string sections, both in the numbers for full orchestra (such as their fluent playing in the jaunty "Bartered Bride" overture), and in the compositions for strings alone. Benjamin Britten's "Simple Symphony" (a novelty), proved most melodious and quite charming. Leonard Leacock's "Sarabande" had a true old-world simplicity (and the composer came forward to receive the plaudits of the audience)—while the Tschaikowsky Waltz had a nice touch of daintiness.

The Symphony was Beethoven's Number 2, (omitting the first movement), and the fact that it had to be prepared in only three weeks speaks well for the growing capabilities of this orchestra.

ASSISTING ARTISTS

Two young ladies were the assisting artists.

Barbara Draper, who has returned quite an accomplished 'cellist from study in the East, played the Goltermann concerto with good style and feeling, fine rich tone and much technical facility.

Bernice MacBeth of Edmonton, has a sweet mezzo-soprano voice, and displayed pleasing personality and artistic finish in "Ah, mon Fils" (Meyerbeer), "In the Silence of Night" (Rachmaninoff), and a Strauss Waltz.

ROUSING FINISH

The orchestral background for the 'cello concerto was better balanced than for the songs, in which the accompaniment was rather too prominent.

A rousing finish to the concert was Elgar's Pomp and Circumstance No. 1, in which all parts, especially the percussion (which was better controlled than in the Overture) seemed to be having a good time.—P.K.C.

1942

LOCAL COMPOSER and pianist, Leonard Leacock, will be featured at the Calgary Women's Musical Club on Wednesday afternoon at 3 o'clock in the ballroom of the Palliser hotel. Mr. Leacock teaches at Mount Royal College and obtained his musical education in Banff, Calgary, Boston and Toronto.

Musical Club Program

Two outstanding local artists, Sgt. John P. Blair, bass, of the R.C.A.F., and Leonard Leacock, pianist, will present the program to the Calgary Women's Musical club, Wednesday afternoon, at 3:00, in the ballroom of the Palliser hotel. Sgt. Blair will be accompanied by Mrs. Phyllis Chapman Clarke on the piano.

Sgt. Blair will present the following songs:—

Within These Sacred Bowers (from The Magic Flute) Mozart
I Attempt From Love's Sickness To Fly ..... Purcell
Evening Song ..... Schumann
The Asra ..... Rubinstein
Believe Me If All Those Endearing Young Charms—
...Arr. by Harold Osborne Smith
Tally-Ho ..... Leoni
The Lord's Prayer ..... Mallotte

Mr. Leacock's portion of the program will be as follows:—

Variations In A Major ....Mozart
Scherzo In F Minor .....Brahms
Dance (Op. 19, No. 2)—
.....Paul Hindemith
Berceuse .....Alexander Tansman
In The Chinese City—
.....Walter Niemann
Tango .....Albeniz Godowsky
Reflections In The Water—
..... Debussy
Ritual Fire Dance .....de Falla

to be restricted to periods of ... than 48 hours. Even then local conditions such as hill formations led to inaccuracies.

Final Concert Big Success

Once more, at his farewell recital in Central United church Tuesday evening, Francis Chaplin with his violin demonstrated his great popularity with Calgary audiences, a popularity that promises to be far more widespread as his powers — already remarkably mature—develop, and his experience broadens. Francis Chaplin has a personality that is attractive and vital, which will stand him in good stead in his future musical career. He will leave shortly to study in New York.

However, the thing that really matters—the ability to play his instrument—is the outstanding fact. Qualities of a true artist are in his playing—complete absorption in his music, appreciation of beauty both in line and tone, sincere emotional expression, power and vigor, backed by a natural style and a versatile technique. This makes indeed a splendid beginning.

The program contained many excellences. The Bach Fugue (from the G Minor Sonata for violin alone) evidenced growing musicianship. For sheer beauty perhaps the Mozart "Andante" took the palm; in the flashing style, the De Falla "Spanish Dance;" for solidity the Corelli, Tartini, Kreisler, "Variations." An interesting inclusion was Leonard Leacock's "Topsy," a bright little tune.

Dorothy Swetnam's admirable co-operation at the piano did much to add to the evening's pleasure.

The musical public of Calgary wishes the best of good fortune to Francis Chaplin as he leaves to pursue his career elsewhere, and firmly believes that he will achieve great things. —P.K.C.

Man's Nose Cut

Paul Intwert, 32, Edmonton, suffered a cut nose Tuesday night when the truck he was driving snapped off a telephone pole and damaged a fence on the Edmonton highway near Nose Creek bridge.

Intwert told police the truck appeared to pull to the right, struck a bump in the road, snapped off the pole and ran into the fence.

MOUNT ROYAL COLLEGE

Conservatory of Music

JASCHA GALPERIN, Director

Successful Students in Music Examinations

LEONARD H. LEACOCK, A.T.C.M., L.R.S.M.

PIANO

Grade IX—Mary Ella Coldwell, 1st class honors awarded silver medal for highest marks obtained.
Grade VII—Shirley Watts, pass.
Grade V—Margaret Reid, honors; Jean Anderson, pass.
Grade IV—Jane Haas, honors.
Grade III—Norman Willumsen, honors; Nancy Schneider, honors.
Grade II—Roland Foss, honors; Arnold Willumsen, pass.
Grade I—Donald Martinusen, honors; Byron Holmes, honors.

THEORY

Grade IV harmony—Mary Ella Coldwell, 1st class honors.
Grade II—Jack Smith, 1st class honors; Sally Furgeson, 1st class honors; Helen Gregory, 1st class honors; Phyllis Miller, 1st class honors; Doreen Gollan, 1st class honors; Ian Ashford, 1st class honors.
Grade I—Joe Bushelkin, 1st class honors; Eleanor Henderson, 1st class honors; Marion Evans, honors; Robert Harper, honors; Helen Lester, pass; June Meadows, pass; Ruth Chennels, pass.

NORMA PIPER

VOCAL

Grade IX—Cleone Duncan, honors.

MARION ATKINSON

VOCAL

Grade IX—Margaret Olmstead, honors.

JASCHA GALPERIN

VIOLIN

Winnifred Lacey, A.T.C.M. — honors.
Barbara Draper, A.T.C.M.—First class Honors (cello) and silver medal for highest marks obtained in province.
Joan Hobson—L.R.S.M.
Laurence Hobson—L.R.S.M.
Grade X—Alan Thompson, 1st class honors and silver medal for highest marks obtained in province; Robert Shepp, pass.
Grade IX—Doreen Gowdy, pass.
Grade VIII—Donna Draper, 1st class honors and silver medal for the highest marks obtained in province; Dona Elliott, honors.
Grade VII—Jack Smith, honors; Stuart Knop, honors.
Grade VI—Ian Ashford, pass.
Grade V — Joe Bushelkin, 1st class honors.

EARL RUTTAN

VIOLIN

Grade IV—Eunova Cramer, honors.
Grade III—Gordon Cool, honors; Clive Griffin-Beale, honors.
Grade II—Allan Young, pass.
Grade I—Lillian Axelsen, 1st class honors.

DAISY PALMER

VIOLIN

Grade VI—Gwen Pinkerton, pass.
Grade I—Mary Hill, 1st class honors; Damaris Miller, 1st class honors; Doreen Davies, honors; Carrol Swanson, honors; Glenda Goodfellow, honors; Dorreen Sawicki, hnors; Helen Lester, pass; Dolores Westwell, pass.

Enrolments now being taken for the study of Piano, Voice, Violin, 'Cello, Viola, and Theoretical Subjects.

FOR FURTHER INFORMATION PHONE M2491

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Douglas Gray And Composer Top Concert

A number of highlights were presented to the music patrons of Calgary Tuesday evening when the Calgary Orchestra and Chorus Association gave its second recital.

Contending for first place was the performance by violinist Douglas Gray, in the Concerto for Violin and Orchestra, and the world premiere of Calgary composer Leonard Leacock's "The Lonely Lake."

Mr. Leacock's work was written especially for the Calgary Orchestra and Chorus Association. The association and composer are to be highly commended for the original work so well presented.

Mr. Gray's presentation was one of magnificence and his audience readily recognized the privilege of sharing his artistry.

RICH VOICE

In "Cantata No. 6 "Bide With Us," by Bach, contralto Beth McDonald and Blaine Chapman, bass, gave solo renditions of beauty and quality. Miss McDonald has a rich voice and excellent control. She was presented with difficulties due to the unpreventable bad stage arrangements. Her piano accompanist was so far removed as to be almost playing a separate solo.

The chorus was as excellent and well received as in the association first performance. It suffered the same criticism as the previous recital, not a large or frequent enough part of the program.

Gerald Bales as organist and Harold Ramsay as guest conductor in the presentation of Mozart's "Two Sonatas for Organ and Orchestra," were highly popular with the audience.

$21,959 Damages Sought For Fall

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MEMBERS OF THE FACULTY:

PIANO: Gwendolyn Parsons, A.R.C.M.
Leonard Leacock, L.R.S.M., A.T.C.M.
Gladys Borthwick, A.T.C.M.
Robert Spergel

VIOLIN: Jascha Galperin
William Raven, Mus. Doc.
Winnifred Lacey, A.T.C.M.
Joan Hobson, L.R.S.M.

VOCAL: Norma Piper
Millicent Raven

'CELLO: Robert Spergel

VIOLA: Jascha Galperin
Joan Hobson, A.T.C.M.

BASS: Louis Augade

BRASS AND WOOD WIND: Mart Van Stockum

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Mary Ella Caldwell

Who has been awarded the silver medal for the highest marks in the province for Grade Nine examinations by the Toronto Conservatory of Music. Miss Caldwell is a pupil of Leonard H. Leacock at the Mount Royal College Conservatory of Music.

of her mother, Mrs. ...

Concert Features Russian Program

The first in a series of Chamber Music concerts was given Monday night before a large and appreciative audience at Mount Royal College. It was an all-Russian program and opened with the "Second String Quartet in D major" by Alexander Borodin. Borodin who was a doctor and scientist was also a great lover of music and composed many fine works, typically Russian in style.

The D major quartet opened with a melody given out by the 'cello while the other strings wove harmonies around it. This movement was followed by a bright scherzo with dance-like rhythms somewhat reminiscent of Strauss. The Notturno movement again gave the opening theme to the 'cello, it was then picked up by each instrument in turn, and concluded with the 'cello and first violin playing the melody. The finale opened with the first and second violins playing a short passage which was repeated by the viola and 'cello. An interesting development followed leading into a rhythmical and spirited climax.

Cyril Mossop, a newcomer to Calgary, received a warm welcome on his first appearance here. His songs "The Asra" by Rubenstein, "The Island," by Rachmaninoff and "O Thou Billowy Harvest Field" also by Rachmaninof showed his pleasant voice to advantage. He sang with musical understanding and was brought back for an encore, which was Rimsky-Korsakoff's "The Nightingale and the Rose." Mr. Mossop was ably accompanied at the piano by Leonard Leacock.

The highlight of the evening was the performance of five movements of the "Quintet" by the Russian composer Shostokovitch. This was composed in 1940 and won the Stalin prize of one hundred thousand roubles.

The performance of this number showed good interpretation, with marked rhythm and wide range of coloring. The scherzo with its hurried passages was full of life and the rhythmical urge in the finale was wonderfully accomplished.

The performers were: Jascha Galperin, first violinist; Winnifred Lacey, second violin; Joan Hobson, viola; and Robert Spergel, cellist. The piano part in the Shostokovitch number was played by Leonard Leacock.

June 18-1943

THE

Leonard Leacock Students in Recital

The pupils of Leonard Leacock were presented in recital at Mount Royal College auditorium Wednesday evening.

Those taking part were Pat Kingerley, Sally Ferguson, Clive Lewis, Dolores Schneider, Pauline McDermid, Margaret Ried, Arnold Willumsen, Roderick Tait, Pearl McLeod, Doreen Gollan, Kathleen Neufeld, Ronald Fach, Marion and Dorothy Dewar.

Jean McNeil, Jane Haas, Lester Bertsch, Norman Willumsen, Vernon Trevoy, Adele Bain, Joan Munro, Phyllis Miller, Mary Ella Coldwell, Roland Foss, Robert Treacy, and Jack Hepburn.

BOMB BURMA CITY

NEW DELHI, India June 17

Medal Awarded Kathyrn Pianist

KATHRYN, Aug. 5—Mary-Ella Coldwell, 16, daughter of Mr. and Mrs. J. H. Coldwell, of Kathyrn, has been awarded the silver medal by the Toronto Conservatory of Music for the highest marks in the province for Grade IX piano, in recent examinations.

Mary-Ella Coldwell

Starting piano study at the age of five, she has obtained honors or first class honors in all examinations, both practical and theoretical. At 13 years of age, she won the under-16 Bach class in the provincial festival at Edmonton, and also won the silver medal of the Toronto Conservatory of Music for Grade VII piano exam.

Mary Ella Coldwell Winner Of Two Cups at Festival

Mary Ella Coldwell won the Stuart cup for obtaining the highest mark in the children's festival of the Order of the Eastern Star held Friday and Saturday at the King George school. Miss Coldwell also won the Cull cup for winning the highest mark in the music section.

Other cups were won by the following:

Evangeline Chapter cup, thrift: Renee-Claire Selock.

Tilley cup, senior vocal: Irene Broughton and Norman Bodie (equal).

Thomas Cup, junior vocal: June Daley.

Edith Cavell Chapter cup, senior piano: Beatie Wilson and Mary Ella Coldwell (equal).

Forckel cup, junior piano: June Daley.

Taylor cup, senior elocution: Mary Ella Coldwell.

Mizpah Chapter cup, dancing: Renee-Claire Selock.

Bethel Chapter cup, essay: Merva Warren.

Hardwick cup, art, Merva Warren.

Acacia Chapter cup, junior elocution: Barbara Henricks and Glenda Simpson (equal).

The adjudicators gave the children valuable assistance through their comments.

Prizes were presented by Mrs. W. A. Sperling, Associate Grand Matron, and William Harwood, Worthy Grand Patron of the Order of the Eastern Star in Alberta, and Worthy Matrons of the Chapters presented the Cups. Those adjudicating were Miss Olive Fisher, Mr. Clifford Higgin, Rev. C. Andrew Lawton, Miss Mary Quinn, H. C. Glyde, Mrs. J. K. Penley. The accompanist was Miss Alberta Boyd and the chairman William Thomas.

CHOIR PERFORMS

A feature of the Saturday evening session was the performance of the O.E.S. Children's Choir, under the leadership of Mr. Clifford Higgin, which was recently organized and is continuing its practices. Solos were also sung by Miss Shirley Orman and a violin solo was given by Morley McDougall and a reading by Mary Ella Coldwell.

ELOCUTION

Class 1: 1, Barbara Henricks, Irricana; 2, Dennis Mercer.
Class 2: 1, Glenda Simpson; 2, Patsy Campbell.
Class 3: 1, Ron Bodie; 2, Dennis McJunkin.
Class 4: 1, Marjorie Gilbart; 2, Connie Oel, Acme.
Class 5: 1, Glen Hillyard; 2, Gordon Coldwell, Kathryn.
Class 6: 1, Jean Cunningham; 2, Evelyn Henricks, Irricana.
Class 7: 1, Robert Gillingham, Irricana.
Class 8: 1, Jean Hunter; 2, Jean Anderson, Delacour.
Class 10: 1, Mary Ella Coldwell, Kathryn; 2, Beatie Wilson, Bashaw.
Class 11: 1, Norman Bodie.

VOCAL

Class 1: 1, Barbara Henricks; 2, Dennis Mercer.
Class 2: 1, June Daley; 2, Robin Bell, Okotoks.
Class 3: 1, Florence Gradon; 2, Evelyn Henricks.
Class 5: 1, Laura Cummet; 2, Kathleen Emslie, Brooks.
Class 6: 1, Walter Bradish.
Class 7: 1, Irene Broughton and Norman Bodie (equal); 2, Adele Bain and Beatie Wilson (equal).

THRIFT

Class 1: 1, Doreen Warren; 2, Jean Anderson.
Class 2: 1, Melvin Selock and Morley McDougall (equal).
Class 3: 1, Renee-Claire Selock; 2, Merva Warren.

PIANO

Sight Reading, Class 2: Audrey Jones, Cluny.
Star Test, class 1: 1, Mary Ella Coldwell; 2, Beatie Wilson.

DANCING

Class 3: 1, Renee-Claire Selock.

VIOLIN

Class 2: 1, Morley McDougall.

PIANO

Class 1: 1, Barbara Henricks.
Class 2: 1, Gordon Hartley, Turner Valley.
Class 3: 1, June Daley.
Class 4: 1, Evelyn Henricks; 2, Marjorie Simmons.
Class 5: 1, Elaine Trevelyan; 2, Jean Anderson.
Class 6: 1, Beatie Wilson and Mary Ella Coldwell (equal); 2, Audrey Jones.

ESSAY

Class 1: 1, Myra Warren.
Class 2: 1, Audrey Graden.
Class 3: 1, Merva Warren.

ART

Class 2: 1, Robert Tidsbury.
Class 3: 1, Merva Warren.

Soap Carving and Clay Modelling: 1, Myra Warren; 2, Merva Warren.

Music Scholarships Awarded At Mt. Royal College

The names of Miss Cleone Duncan, Miss Donna Diaper and Miss Mary Ella Coldwell appeared again and again on Monday evening when prizes and scholarship awards were given at the annual commencement exercises of the Mount Royal Conservatory of Music, held in the college auditorium.

Special scholarships of $50 each awarded by the faculty of the conservatory to students making highest marks in the Toronto Conservatory of Music examinations in piano, vocal, or strings above grade VI, were awarded to Miss Duncan, vocal; Miss Diaper, strings; and Miss Coldwell, piano.

The principal's scholarship of $25, given by Rev. John H. Garden, to the pupil standing highest in the Toronto Conservatory of Music, A.T.C.M. examinations, was awarded to Miss Barbara Draper.

The Dr. D. G. Stanley scholarship of $25 to the grade X pupil standing highest in the strings examination of the conservatory was presented to Mr. Allan Thomson.

The silver medals awarded by the school to the pupils with the highest marks in grade IX piano and vocal were awarded to Miss Coldwell, piano, and Miss Duncan, vocal.

Silver medals awarded by the Toronto conservatory for the highest standing in the province were awarded as follows: grade VIII, violin, Miss Donna Diaper; grade I, violin, Harry Hill; grade X, violin, Mr. Allan Thomson; grade IX, piano, Miss Mary Ella Coldwell.

Miss Coldwell, Mr. Donald MacWilliam, Miss Duncan, Miss Barbara Draper, and Mrs. Jean Draper Carter presented a musical program.

Mr. Alexander Calhoun gave a short address on the excellent work done by the pupils and teachers.

Mr. Jasha Galperin, director of music; Judge C. J. Ford, and the principal also spoke.

The diplomas and medals were presented by Mrs. E. J. Anderson and Mrs. H. H. Sharples, who were later given a bouquet of flowers by the music staff of the school.

Michols-McKillop Wedding Held on Saturday

ARTISTS WIN CLUB'S FAVOR

Musicians Pay Tribute to Rev. Dr. G. W. Kerby

Under the direction of Leonard Leacock assisted by three of Calgary's leading musicians, Jascha Galperin, Earl Ruttan and Robert Spergel a varied and entertaining program was presented at the Women's Musical Club Wednesday afternoon in the Palliser ballroom.

Mrs. John Horne, first vice-president of the club presided in the absence of Miss Carrick, and at her request the members stood for a moment's silence in tribute to Rev. Dr. G. W. Kerby, one of the club's oldest and most ardent associates. Mr. Leacock then played the inspiring and beautiful "Prelude" by Chopin in memorial.

Opening with a group of selections by the Old Masters, Mr. Leacock played first Bach's rhythmic "Bouree" which brought to the fore the artist's technique. He played with marked accent and in strict tempo, bringing out the theme in each hand with deliberation. "aVriations in F Minor" by Haydn followed. On a lighter strain with many running passages, the performer's clearness of notation was delightful. He concluded his first group with the Organ Choral Prelude "In Thee Is Joy," by Bach-Busoni.

The tuneful and pleasing Quartet in G Minor for Piano and Strings by Mozart was chosen by the quartet as their featured number. With Mr. Leacock at the piano, Mr. Galperin, Mr. Ruttan and Mr. Spergel on the strings, the selection was performed with ease all instruments blending in perfect unison to form a resonant harmony. Written in three movements, Allegro, Andante, and Allegro Moderato, the melody opened on a lively air then turned to a plaintive theme in the Andante movement where the violins showed a depth of tone coloring. The quartet was exceptionally good in its crescendo passages.

As a contrast to his first group Mr. Leacock chose five works of the more modern composers to conclude the program. His playing of "Rhapsodie in F Sharp Minor" by Dohnanyi showed power in the heavy chording and impressive coloring in the melody. "Lotus Land" by Cyril Scott was a sweet and tranquil study performed with good phrasing in the running bars and with a depth of feeling as was the descriptive "Bird of Paradise at a Waterfall" by Niemann which Mr. Leacock played with clarity and sincere interpretation, which gave reality to the number. The syncopated and discordant Shostakovich "Polka" provided a vivid contrast and "The Great Gate of Kiev" by Moussorgsky was a fitting finale with its rich massive chords and wierd daring refrain which was ulayed with excellent control by the artist.

Women's Musical Club Hears Varied Program

Two interesting groups of piano numbers and a quartet for piano and strings were the presentations when Leonard Leacock, pianist, assisted by Jascha Galperin, Earl Ruttan and Robert Spergel, gave a recital before the Calgary Women's Musical Club on Wednesday.

The two piano groups were agreeably contrasted in character. The first featured the classics, the second consisted of modern compositions.

Johann Sebastian Bach was represented by a Bouree in a sturdy arrangement, and by the ringing organ choral prelude, "In Thee Is Joy", transcribed by Busoni. The other classic number was the Haydn F Minor Variations, characterized by a plaintive charm.

DRAMATIC TONE CONTRASTS

Leonard Leacock is always at home in the modern vein, and the Dohnanyi Rhapsody in F Sharp Minor was given with dramatic contrasts of tone. Cyril Scott's languorous "Lotus Land", an exotic melody, exotically harmonized, and Niemann's "Bird of Paradise at a Waterfall", whose graceful imaginativeness was well brought out, were separated by the always amusing Shostakovitch "Polka".

Closing the recital was Moussorgsky's "The Great Gate of Kiev", a study in richness of tone and massively built up harmonies. This was particularly well played, and came to a finely sonorous and triumphant close.

EXCELLENT BALANCE

The string players assisted Mr. Leacock in Mozart's G Minor Quartet, a delightful work. Here the balance between the players was excellent, and the strings achieved a suitable delicacy of tone. The Andante was very expressive, and the tricky runs of the finale were exactly timed. The whole ensemble was well knit.

In the absence of the president, Miss M. L. Carrick, the meeting was presided over by Mrs. John Horne. Mrs. Horne paid a short tribute to the memory of Dr. G. W. Kerby, for many years a member of the club. The audience stood for a minute of silence, and Leonard Leacock played the solemn Prelude in C Minor by Chopin, before the program commenced.—P.K.C.

Alan Thompson To Give Recital

Alan Thompson, who appeared recently with the Mount Royal Symphony, will be heard in violin recital Sunday at 3:15 p.m., at the Coste House with Leonard Leacock as accompanist.

Mr. Thompson's program is as follows:

Sonata in D major, No. 4	Handel
Larghetto	Weber-Kreisler
Minuett	Grazioli
Melodie	Gluck-Kreisler
Variations on a theme of Corelli	Tartini-Kreisler
The Lonely Lake	L. H. Leacock
Hejre Kati	Hubay
Negro Melodie	L. H. Leacock
Slavonic Dance No. 1	Dvorak
On Wings of Song	Mendelssohn-Bartholdy
Twilight Tune	Norman Peterkin
From the Canebrake	Samuel Gardner

CALGARY WOMEN'S MUSICAL CLUB

presents

LEONARD LEACOCK

PALLISER HOTEL BALLROOM
Wednesday, February 9th, 1944

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PROGRAMME

Bouree ..... Bach
Variations in F Minor ..... Haydn
In Thee is Joy (Organ Choral Prelude) ..... Bach-Busoni
LEONARD LEACOCK

•

Quartet in G Minor for Piano and Strings ..... Mozart
Allegro
Andante
Allegro Moderato
JASCHA GALPERIN, EARL RUTTAN
ROBERT SPERGEL, LEONARD LEACOCK

•

Rhapsodie in F Sharp Minor ..... Dohnanyi
Lotus Land ..... Cyril Scott
Polka ..... Shostakovitch
Bird of Paradise at a Waterfall ..... Niemann
The Great Gate of Kiev ..... Moussorgsky
LEONARD LEACOCK

•

GOD SAVE THE KING

Official Accompaniste: Miss Mary Hughes

The Piano is a Heintzman.

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All-Russian Concert Proves Novel Event

An all-Russian program was presented at the first chamber music concert of the season at Mount Royal College on Monday evening. The string quartet consisted of Jascha Galperin (first violin and leader), Winnifred Lacey (second violin), Joan Hobson (viola) and Robert Spergel ('cello). Although these players have not long been together as a group, they have even now achieved a considerable unanimity of thought and careful balance.

The program was very different from the usual classical fare, but for that reason proved to have a novel interest.

Especially novel was the Shostakovitch Quintet for pianoforte and strings, with Leonard Leacock (in his element) at the piano. It was the first time this work has been performed as a whole in Calgary. The acrid harmonies at times struck hardly on an ear accustomed to pleasing consonances; but somehow discords don't sound so discordant as they used to.

CARRY OWN CONVICTION

Logically arrived at—as these were—they carry their own conviction, and the performers aided in that impression by the air of sureness with which they played. Parts indeed were as luscious as any romantic composition, and the typical Shostakovitch humor appeared, impudent and insouciant, especially in the Scherzo (which was even barbaric at times) and in the Finale. In the Fugue, the composer attempted a fusion of classical form (technical devices, such as subject by inversion, and svelte, were introduced), modern harmonic background, and an emotional atmosphere. It would seem, too, that he succeeded.

Each member of the quintet deserves congratulation on tackling a work in such an unfamiliar idiom, and making a good job of it.

From the romantic nineteenth century came the Borodin Quartet in D major—melodious, suave, with a good deal of solo and accompaniment work in which each individual member of the quartet was given an opportunity to emerge and take the lead. Each did it competently, and made the most of the expressive themes. The well-known and haunting Nocturne was the finest of the four movements, and in this the players achieved their loveliest tone.

A newcomer to Calgary in the person of Cyril Mossop was the assisting artist. He sang a group of songs following out the Russian idea, "The Asra" (Rubenstein) and Rachmaninoff's "The Island" and "O Thou Billowy Harvest Field." His voice is a baritone of even quality, and his style of singing is smooth and pleasant. For encore he sang "The Nightingale and the Rose" (Rimsky-Korsakov). Mr. Mossop will no doubt be heard from in many different musical capacities.

There are several more concerts in this excellent series, to which the music-lover (and such one must be, really to appreciate chamber music) will look forward with anticipation." —P. K. C.

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Moone's Emerald Oil is pleasant to use and it is so antiseptic and penetrating that many old stubbon cases of long standing have yielded to its influence.

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CALGARY WOMEN'S MUSICAL CLUB

presents

"An Afternoon with Local Composers"

Arranged by

Mrs. H. H. SHARPLES

PALLISER HOTEL BALLROOM
WEDNESDAY, JANUARY 26th, 1944

PROGRAMME

1. (a) Connie's Dance (Pianoforte).
   (b) The Fairies (Pianoforte).
   (c) The Eskimo's Dance (Pianoforte). ..... Constance Channon
   Played by the Composer (aged 6 years and one month).
2. Song—"Ante Aram" ..... Florence Gillespie
   Dierdra Hughes (Composer at Piano).
3. Song—"Evensong" ..... Thomas Jenkins
   Dierdra Hughes (Florence Gillespie at Piano).
4. Group of Compositions by Clifford Higgin:—
   (a) Pianoforte—"Album Leaf" (in memory of the late Robert S. Strong, Negro Organist).
   Clifford Higgin.
   (b) Song—"Ave Maria" (in Latin) Violin Obligato by Winnifred Lacey.
   Eileen Higgin.
   (c) Violin—"Romance in D Major".
   Winnifred Lacey.
   (d) Song—"Spring is Here".
   Eileen Higgin.
   Composer at Piano for all numbers.
5. "Sea Fancies" (A Miniature Suite for Pianoforte.) ..... Leonard Leacock
   (a) "Sea Shells".
   (b) "A Mermaid Combing Her Hair".
   (c) "The Octopus Sits on the Ocean Floor". (Finding the whole thing rather a Bore.)
   (d) "Song of the Pearl Fishers".
   (e) "Sea Horses".
   Composer at Piano.
6. Two Songs composed in a German Prison Camp by Flight Lieutenant Arthur Crighton.
   (a) "Fairie's Lullaby" from Midsummer Night's Dream.
   Phyllis C. Clarke.
   Mary L. Shortt at Piano, Violin Obligato by Myrtle Cochrane.
   (b) "Prayer".
   Phyllis C. Clarke.
   (with Violin, Viola and Piano Accompaniment arranged by Dorothie Standish).
   Myrtle Cochrane, Dorothie Standish, Mary L. Shortt.
7. Pianoforte—"Three Preludes" ..... Robert Spergel
   Composer at Piano.
8. Songs ..... Rhyddid Williams
   (a) "O Perfect Love".
   (b) "Dere Di, Dere Do". (to be sung in Welsh).
   Mrs. Rhyddid Williams (Composer at Piano).
9. Pianoforte ..... Jeanne Ackland
   "First Movement from Concerto No. 1 in C Minor".
   The Composer.

GOD SAVE THE KING

Official Accompaniste: Miss Mary Hughes

The Piano is a Heintzman.

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annual meeting in Grace church ...nday.

High Standards Achie... By Calgary's Comp...

Musical Club Program Attracts Large Audience

The high standard of compositions presented by Calgary composers Wednesday afternoon is extremely encouraging to Mrs. H. H. Sharples, who, for 20 years has arranged these programs, given annually under the auspices of the Women's Musical Club.

Despite the cold weather the ballroom of the Palliser hotel was well filled which again indicates that Calgarians appreciate their own local talent.

The program opened with a group of compositions by Clifford Higgin who has won wide recognition for his works.

His three songs had fibre and each one conveyed depths of meaning which were well brought out by those who sang them. "To Mary," a lovely song, was professionally handled by Peter Kirkpatrick who long ago won Calgary audiences.

"The Four Winds" which was a story of fishing, the composer's favorite sport, was sung by Eileen Mitchell whose platform manner is as pleasing as her voice. She also sang "Memories" which concluded the group of songs.

WELL INTERPRETED

"Meditations" written for the violin was beautifully interpreted by Winnifred Lacey, youthful violinist, who is becoming increasingly popular with Calgarians.

Mr. Higgin was at the piano.

Leonard Leacock, well-known pianist, contributed two selections, "A Chinese Love Song," and "The Widow Bird." The former, an ancient Chinese poem, was set to music by the composer and sung by Gwyn Price. This young lad of 17 seemed to be a stranger in music circles, but judging from the comments heard after his performance he will not be for long. He is a promising artist with a baritone voice of quality and beauty, and he complimented the composer with his excellent rendition of both songs. He received able assistance from Mr. Leacock at the piano.

Among the afternoon's most pleasant experiences were the compositions of Florence Gillespie and Phyllis Chapman Clark.

"O Swallow, Swallow," a tuneful number, played by Mrs. Gillespie, was sung by Dierdre Hughes who exhibited fine vocal talent.

SINGS OWN COMPOSITION

Mrs. Clarke sang her own composition, "The Shepherds' Christmas Song," which could only be described as delightful. She was accompanied by Mrs. Phillip Boese at the piano.

Vivacious compositions, particularly imaginative, were those given by Jeanne Ackland, pianist. H... group included four numbe... "Three Pettie Valses," "A Sleig... Ride," "Tango in F," and "Count... Dance," each of which told th... own stories as the composer play... them.

In addition Miss Ackland co... posed a number, dedicated to t... Allied Air Forces which she entit... "Defenders of the Air." It was ... ranged for a quartette to be s... by men of the air force but tw... the men were unable to be pre...

The climax was perhaps the h... light of the program as lea... peared to receive the greatest ... plause when Eile Mitchell ... appeared to sing two more ... composed by Clifford Higgin. ... Skylark" delightfully interp... showed versatility by the com... and brought bursts of app... from the audience.

"Undaunted" was as equall... sung and as well received ... Higgin was again at the pia...

Mrs. E. J. Anderson ann... Wednesday's nickle collectio... pay the balance on the ... bought by the club for ... military hospital.

Pianist Presents Varied Program

T Leonard Leacock, well known ha... Calgary pianist, presented a varied W... and cleverly arranged program to a... an appreciative audience in the ... Mount Royal College auditorium ... last night.

Mr. Leacock's technique at all ... times showed clarity and vigor. ... "Fantasia in C" (Mozart), which ... opened the program, was ably ... handled. "Turkish Rondo" by ... Mozart was exceptionally well ... played. Mr. Leacock caught the ... spirit of the lively, lilting melody ... and held it with clear decisive ... notes.

SKILL AND PRECISION

"Sonata in E Major, op. 109" (Beethoven) was played with skill ... and precision, and the ever-... popular "Prelude" by Rach-... maninoff was handled with dexter-... ity.

Perhaps the most popular selec... tion was "Polka" by Shostako-... vitch. The applause which follow-... ed this was so enthusiastic that ... Mr. Leacock played it over again. ... The "Polka" is from a ballet, "The ... Golden Age," and in it Shostako-... vitch ridicules the "peace and har-... mony" in the League of Nations. ... The clever staccato touch of Mr. ... Leacock made the most of the ... musical humor in the "Polka" and ... portrayed this spirit of ridicule to ... the audience.

WELL RECEIVED

"Two Fantastic Dances" and ... "Prelude" by Shostakovitch were ... also well received by the audience. ... His rendition of "The Great ... Gate of Kiev" by Moussorgsky ... was a powerful one and both this ... and "Prelude" by Prokofieff help-... ed to complete a well balanced ... program.

"A Little Spanish Dance," by ... Turina; "Ritual Fire Dance," by ... De Falla, and "Chopin's Etude in ... A Flat", were played as encores. ... E.N.

Musical Club Program Set

The following is the program for ... the Women's Musical Club Wed-... nesday at 3 p.m. in the ballroom ... of the Palliser hotel. The program ... is convened by Mrs. W. T. Hob-... son and Mrs. D. Jeffrey and ar-... ranged by Jascha Galperin.

Quintet in A major for piano, ... violin, violoncello and double ... bass ..... Schubert

Allegro ... Scherzo and Trio

Andante ... Andantino

Allegro Guisto

Gladys Borthwick, piano; Jascha ... Galperin, violin; Joan Hobson, viola, ... Robert Spergel, violoncello; Louis ... Louis Auzeda, double bass.

Concerto for Pianoforte, Flute and ... Violin ..... Bach

(Brandenburg Concerto No. 5)

Allegro, Adagio Affettuso, Allegro.

Gwendoline Parsons, piano; Maurice ... Abell, flute; Jascha Galperin, violin.

String orchestral accompaniment ... under the direction of Cyril Mossop.

Chamber Music Season Has Successful Debut

The chamber music season at Mount Royal College is one to which the musical public has come to anticipate with pleasure, so a large and enthusiastic audience was present to enjoy the fare offered at the opening concert on Wednesday evening in the College auditorium. Cesar Franck and Beethoven were the composers represented, the one with his fine quintet, the other with the interesting C Minor quartet, op. 18, No. 4.

A new personnel makes up the string quartet this season: Clayton Hare, first violin and leader; Patrick Norris, second violin; Joan Hobson, viola, and E. H. Harvey, 'cello. These players have been together only two months but in that short time have taken long strides towards the blend of tone and unanimity of mood and attack which make for good ensemble playing. Their tone is pleasant, and there is considerable finish in individual parts. They play with appreciation of the music interpreted and with requisite give and take to emphasize important themes. It is promising work, and one looks forward hearing more of it.

EQUAL TO OCCASION

The Beethoven quartet opened the progm. The Minuet and Finale with the most satisfying movement, perhaps, but all were given with spirit.

In the Cesar Franck, the spacious piano part was taken by Leonard Cock, whose ample tone and technique were equal to the occasion.

There are inspiring moments in this quintet which the players mount to the brilliant climaxes; fugues, as in the Lento, in which rich changing harmonies are the chief interest, and many plan which individual instruments are featured. Naturally, as the pianoforte, the first viola the most out-

STAND

Musicians' Rehabilitation

Candidates for rehabilitation in music are only admitted to the Toronto Conservatory of Music if it is considered possible that they will make a living in music at the completion of their course, it was announced today.

There has been an unprecedented demand from veterans for music study, but far too many men are applying, with an affection for the art and some study in the remote past as their only stock-in-trade.

Dr. Charles Peaker, director of the conservatory, who is dealing with many of these cases, feels very strongly that any teachers who are consulted by these vet-

Canada.

Pianist Presents Varied Program

Leonard Leacock, well known Calgary pianist, presented a varied and cleverly arranged program to an appreciative audience in the Mount Royal College auditorium last night.

Mr. Leacock's technique at all times showed clarity and vigor. "Fantasia in C" (Mozart), which opened the program, was ably handled. "Turkish Rondo" by Mozart was exceptionally well played. Mr. Leacock caught the spirit of the lively, lilting melody and held it with clear decisive notes.

SKILL AND PRECISION

"Sonata in E Major, op. 109" (Beethoven) was played with skill and precision, and the ever-popular "Prelude" by Rachmaninoff was handled with dexterity.

Perhaps the most popular selection was "Polka" by Shostakovitch. The applause which followed this was so enthusiastic that Mr. Leacock played it over again. The "Polka" is from a ballet, "The Golden Age," and in it Shostakovitch ridicules the "peace and harmony" in the League of Nations. The clever staccato touch of Mr. Leacock made the most of the musical humor in the "Polka" and portrayed this spirit of ridicule to his audience.

WELL RECEIVED

"Two Fantastic Dances" and "Prelude" by Shostakovitch were also well received by the audience.

His rendition of "The Great Gate of Kiev" by Moussorgsky was a powerful one and both this and "Prelude" by Prokofieff helped to complete a well balanced program.

"A Little Spanish Dance," by Navarro; "Ritual Fire Dance," by de Falla, and "Chopin's Etude in A Flat", were played as encores.

—B.N.

Musical Club Program Set

Following is the program for the Women's Musical Club Wednesday at 3 p.m. in the ballroom in the Palliser hotel. The program was convened by Mrs. W. T. Hobson and Mrs. D. Jeffrey and arranged by Jascha Galperin.

Quintet in A major for piano, viola, violoncello and double bass ..... Schubert
Allegro Scherzo and Trio
Andante Andantino
Allegro Guisto

Gladys Borthwick, piano; Jascha Galperin, violin; Joan Hobson, viola, Robert Spergel, violoncello; Louis Louis Augada, double bass.

Concerto for Pianoforte, Flute and Violin ..... Bach
(Brandenburg Concerto No. 5)
Allegro, Adagio Affettuso, Allegro.

Gwendoline Parsons, piano; Maurice Gill, flute; Jacha Galperin, violin.

String orchestral accompaniment under the direction of Cyril Mossop.

Piano Students Present Recital

Piano students of Leonard Leacock, assisted by voice students of Leona Flegal Paterson, were presented in recital in the Mount Royal College auditorium Friday night.

The following took part: Roger Perkins, Joan Munro, Jim Kelly, Jim Doherty, Byron Holmes, Randy Diaper, Sharon Gale, Dolores Blythe, Joyce Houghtling, Betty Johns, Barbara Martinusen, Kenneth Johns, Ailsa Drinnan, Frances Boote, Morley Kerr, Norman McKay, Pearl McLeod, Betty Hutchings, Dianne Williams, Larry Edwards, Donald Martinusen, Merle Houghtling, Kenneth Perkins, Margaret Rogerson, Lynn Shapiro, Roland Foss, Margaret Boote, Richard Gibson, Jean Anderson, Kathleen Edwards, Marilyn Perkins, Leonard Friedman, Maureen Fuller, Allan Sheftel, Allan McLennan, Dorothy Folk, Mary Ella Coldwell, Jack Hepburn.

SALES RESUME

Local Artists' Recital Reveals Varied Talents

One is always assured of something interesting and varied at the "Local Composers" meeting of the Women's Musical Club, such as took place on Wednesday afternoon.

Many unique numbers were presented, and the standard of composition was high.

Mrs. H. H. Sharples, introduced by the president, Miss M. L. Carrick, gave short biographical or explanatory remarks to precede each item. It was evident that Mrs. Sharples had gone to a great deal of trouble to collect and arrange the program, and that artists, composers, and audience alike were grateful to her for thus giving, for the twenty-third year, the opportunity to talented musicians to have their works performed.

PROMISING ARTIST

A very small person, Constance Chann, who is six years old, opened the program with three little pianoforte pieces of her own composition, in which there is a most promising sense of balance and color, especially in "The Eskimo's Dance." It is to be hoped this gift will develop.

Two songs, "Ante Aram," by Florence Gillespie and "Evensong," by Thomas Jenkins followed. The first showed the composer to have the ability to set words to music with admirable flexibility. Thomas Jenkins was displayed as a musicianly composer, using harmonies that were a bit unusual. Dierdra Hughes sang both these songs, with Florence Gillespie at the piano.

HIGGIN PRESENTS FOUR

Four compositions were presented by Clifford Higgin. The first, "Album Leaf," for piano, in memory of the late Robert Strong, negro organist, was in a solemn vein. "Ave Maria," sung with violin obligato, had a flowing melody. "Romance in D major" was also pleasingly melodious, while the song "Spring Is Here" was engagingly fresh and bright. Eileen Higgin was the vocalist, and Winnifred Lacey the violinist for these numbers, while the composer was at the piano.

NOVEL COMPOSITION

Leonard Leacock always has something individual to produce, and his miniature suite, "Sea Fancies," which he played himself, proved novel both in conception and execution. The little pieces, about sea-shells, a mermaid, even an octopus, were descriptive and charming.

The next two songs were sent to Calgary all the way from a German prison camp, where F/L Arthur Crighton is helping to keep up his morale and that of his fellow prisoners by using his musical talent. These two songs of his were performed by Dorothie Standish and Myrtle Cochrane (strings), Mary Shortt (piano) and Phyllis Chapman Clarke, vocalist. The "Fairies' Lullaby," from Midsummer Night's Dyer" had a haunting lilt, and "Of de- gave a true atmospher-sh ar- votion. Dorothie St-ola parts ranged the violin and known for these songs.

Robert Spergel is better[] his as a 'cellist, but he playin a "Three Preludes" for piano their way that well displayed v. originality of mood and harmo

WON AT FESTIVAL

Mr. and Mrs. Rhyddid Williams were the next performers. Mrs. Williams sang two songs of her husband's, to his accompaniment, "O Perfect Love" was a festival-winning composition. "Dere Di, Dere Do" (sung in Welsh) proved an attractive little children's song, simple, rhythmic and bright.

Last on the program came the most serious composition of the afternoon, the first movement of a pianoforte concerto in C minor, written and played by Jeanne Ackland. The main theme was of an impressive character, and was logically worked out, even lending its rhythm to the contrasting secondary melody. The whole was built on broad lines, and very pianistic. It made an imposing ending to a most interesting program.

—P. K. C.

Old and New Russian Music Delights Club

An interesting afternoon of Russian music, old and new, was presented for the pleasure of the Calgary Women's Musical Club on Wednesday. Mrs. A. I. Shumiatcher, who prepared the program, prefaced the music with an informative talk on the music of Russia which, while one of the oldest of nations, is one of the youngest in the arts.

TRACES DEVELOPMENT

The speaker briefly traced the development of national music from the first Russian opera of Glinka, in the early 19th century, founded on the splendid and varied folk-songs of the country, through "The Five," and Tschaikowsky, to Shostakovitch and the music of Soviet Russia.

DESCRIBES NUMBERS

Mrs. Shumiatcher concluded with short descriptions of the various numbers to follow.

The first of these was a group of songs sung (unaccompanied) by Central and Western high school girls' choir, conducted by Mary Makar Williams. "The Sun Rises and Sets" (a prisoner's song) was done in Russian. The others had been translated into English by Mrs. Shumiatcher.

VARIED SONGS

"The Moon is Shining" had a humorous touch; "The Song of Stenka Razin" was of a ballad type; "Cavalry of the Steppe" (Knipper) was a martial song. And since women in Russia are taking such an active part in their country's military business, perhaps it was not so strange to hear this song sung by a girl's choir. The voices were sweet and unforced, the part-singing clear, and the blend good throughout.

To complete the vocal part of the program came Glyndwr Jones, whose fine voice was heard in three varied songs. The first was Tschaikowsky's "Don Juan Serenade," a stirring song, sung with strength and virility. Gretchaninoff's "Over the Steppe" had decided atmosphere, while Moussorgsky's "Song of the Flea" (sung by request) brought an amused reaction.

Gladys McKelvie Egbert played excellent accompaniments.

CHAMBER MUSIC

The instrumental part of the program consisted of chamber music. Jascha Galperin and Daisy Palmer, violinists; Dorothie Standish, viola, and Robert Spergel, 'cello, contributed the well-known "Andante Cantabile" from the string quartet by Tschaikowsky, which has always maintained its deserved popularity.

These players, with Leonard Leacock at the piano, gave as a final number the most modern work on the program, the first movement from the Shostakovitch Quintet. This proved a most palatable excerpt. It is to be hoped that the whole work will be heard later.

FINAL MEETING

This was the final meeting of the Women's Musical Club for the season, so reports were given by the treasurer, Mrs. Earl Gillespie, and by the recording secretary, Mrs. W. E. Gray, both of which proved the club to have had a prosperous and active year.

The retiring president, Miss M. L. Carrick, was given a presentation by the vice-president, Mrs. John Horne, who also brought a message from Mrs. E. J. Anderson, who will guide the club during the coming season.—P.K.C.

Squadron Leader J. H. Garden, the principal, inspects his corps.
—Herald photo by J. L. Rosettis.

Mount Royal College Students Now Taking Air Force Training

With all the precision of veterans, some 50 students at Mount Royal College go through their paces, dressed in the blue of the Royal Canadian Air Force, four or more times

Father Pins Wings on His Son

—Lethbridge Herald Engraving.

Unique was the courtesy extended to Harold C. Westbrook, left, when, at the graduation ceremony at Dauphin, Man., No. 10 S.F.T.S., on March 19, he was permitted to pin the wings on the breast of his son, Sergt. Jack J. Westbrook, 21, at the graduation ceremonies. The courtesy was extended by Group Captain Wilson, commanding officer of No. 10, and was greatly appreciated by both father and son. Mrs. Westbrook was present at the ceremony. To make the day more complete Sergt. Westbrook finished the day as Pilot Officer Westbrook, having received his commission on graduation. PO. Westbrook has been posted to F.I.S. at Arnprior where he will take a flying instructor's course, and is at present at his home here on leave. He took his training at Edmonton, Calgary, Saskatoon, Virden and Dauphin. He joined the R.C.A.F. on March 17, 1942.

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Provincial News

Killed together on an operational flight were Sgt. Air Gunner William Douglas Cameron (left), and Sgt. Pilot Frank Harvey Barker (right).

Confirm Deaths Of 3 Alberta Fliers

[By Herald Correspondent]

CARBON, Sept. 23—Confirmation of the deaths of three Alberta fliers, two of whom are pictured above, has been received by next-of-kin. All three airmen, Sgt. Air Gunner William Douglas Cameron (left), and Sgt. Pilot Frank Harvey Barker (right) of Carbon, and Flight Sergeant W. G. Murphy of Ardenville (not pictured) were members of the same bombing crew of the R.C.A.F., who were reported missing on January 9, 1943.

According to official word, all members of the crew were lost. The body of Harvey Dunn of Fodwick, Ont., a member of the same crew, was picked up off the coast near Germany, and the body of another crew member, Don Watson of Ottawa, was picked up off the Swedish coast.

TRAINED IN CALGARY

Sgt. Cameron, 22, was born at Great Falls, Montana, in 1921, and came to the Carbon district in 1930 to reside with his uncle and aunt, Mr. and Mrs. Alex Shaw. He enlisted in the R.C.A.F. in December, 1941, and trained at Edmonton, Calgary and Macdonald, Man., arriving overseas on November 27, 1942.

Surviving besides his uncle and aunt are two sisters, Mrs. Benny Fox of Carbon and Mrs. Cyril Poxon of Penticton, B.C.; and a brother, Hugh, of Drumheller.

Sgt. Cameron took part in several Herald road races, placing second one time and third another. It was his great ambition some time to come first.

Sgt. Pilot Frank Harvey Barker was born in Carbon 21 years ago, and attended school there, also going to Mount Royal College in Calgary. He enlisted in the R.C.A.F. in May, 1941, trained at Three Rivers, Man., and High River, and graduated from Dauphin, Man. He arrived overseas in January of 1942.

FATHER IN SERVICE

He is survived by his father, Sgt. Frank Barker of the R.C.A.F., Ottawa, and his mother, Mrs. Frank Barker of Carbon.

Flt. Sgt. W. G. Murphy, son of Mr. and Mrs. W. J. Murphy of Ardenville, Alberta, was only 18 years of age when he joined the R.C.A.F. in 1941. He graduated as wireless air gunner at Dafoe, Sask., in February, 1942, and went overseas shortly after.

A brother is serving overseas with the Calgary Tanks.

F/O DOUGLAS BENJAMIN BOYNTON, whose wife lives at 1505 15th St. E., Calgary, is shown above following a recent investiture at Buckingham Palace when he was presented with the D.F.C. by the King. Also shown is his aunt, Miss Cross of Ealing, England. F/O Boynton was born at Craigmyle. He was cited for coolness in action against two enemy fighters in May, 1943, shooting one of them down in flames.

...FEATURE, Born to Sing, ...CO., with VIRGINIA WEIDLER, at 6:30, 8:44.

Young Violinist Shows Masterful Technique

Francis Chaplin is hailed as a sensational young violinist, and that is just what he is. At 16 he has a maturity both of technique and feeling, enviable in any player of reputation. His recital before the Women's Musical Club on Wednesday

evening was an experience of delight and satisfaction, shared by an audience which gave him practically an ovation after his very first offering. This was the Pugnani-Kreisler "Prelude and Allegro," and in it was a quite masterful breadth of conception, coupled with electrifying vitality —qualities manifest throughout the whole program.

SENSE OF BEAUTY

Francis Chaplin is endowed with a real sense of beauty. His tone has richness and beauty, and the shading of every note is meaningful. This was brought out in the more sustained numbers, such as the slow movements of sonata and concerto, the most attractive and whimsical "High Marley Rest" (Greville Cooke), or the tender "Melody" of Lulli.

And the quality in his playing is a splendid feeling for style and mood. He is at home in the old masters, such as the Devil's Trill Sonata (Tartini-Kreisler), which was clear and logical. The brilliant "Symphonic Espagnole" of Lalo flashed under his fingers. Its "Rondo" was especially infectious in rhythm. The piquant modern idiom of Suk's "Burlesca" was equally well tackled, while in the bravura type of piece, such as the "Caprice" of Wieniawski-Kreisler and Bazzini's "Ronde des Lutins," the swiftness of his left hand technique is amazing.

REMARKABLE PROGRAM

The program was not a light one for any artist and was all the more remarkable for such a youthful player. Francis Chaplin's performance aroused the utmost enthusiasm, yet he maintained a modest unaffectedness which will, it is hoped, stay with him even though he reach the heights for which he seems, with his extraordinary gift, to be ordained.

Fine support was given at the pianoforte by Dorothy Swetnam. Her work was particularly outstanding in The Halo and such compositions. An interesting point in the program was one of the encores, a "Negro Melody," by the Calgary composer, Leonard Leacock.

The whole recital was admirable.—P.K.C.

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Leonard Leacock, L.R.S.M., A.T.C.M.
Helen Ketchison Robinson, A.T.C.M.

VOCAL

Marion Atkinson
Jessie Cadman, L.R.S.M.
Norma Piper

STRING

Earl Ruttan, Violin and Viola
Daisy Palmer, Violinist
Robert Spergel, 'Cellist

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VIOLIN: Jascha Galperin
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PHONE M2491

Galperin To Conduct Final Calgary Concert

The Mount Royal College junior symphony orchestra, under the direction of Jascha Galperin, will present its final concert of the season Monday at 8:15 p.m. in the Victoria pavilion. The concert will be in aid of the Kerby memorial fund.

It will be the final public appearance of Mr. Galperin before he leaves for Vancouver to reside. Mr. Galperin formed the Baby Symphony in 1936, which has now developed into the Mount Royal College orchestra.

Soloists at the concert will be Mary Ella Coldwell, 17, pianist, and Donald MacWilliam, 16, violinist. Donald won the Clifford Jones cup for his performance in the open violin class at the music festival last week, and obtained 187 points, the highest marks in the festival.

The aggregation of 100 musicians will include ten members of the H.M.C.S. Tecumseh band, who will play in the brass and woodwind section of the orchestra.

Following is the program:

Overture to Barber of Seville—Rossini.

Symphony No. 5 (first movement)—Beethoven.

Dance of the hours—Ponchielli.

Violin Concert No. 2 (first movement)—Wieniawski.—Donald MacWilliam.

Piano Concerto in C Minor (first movement) — Beethoven. — Mary Ella Coldwell.

Serenade for Strings—Mozart—String Orchestra.

Tales From the Vienna Woods — Strauss.

Finlandia—Sibelius.

MARY ELLA COLDWELL
... soloist in concert.

GRACIE IN AUSTRALIA

BRISBANE, Australia, June 2—(Reuters)—Gracie Fields, British

PLAZA Last Times Today
Wm. Bendix, Tallulah Bankhead

2,000 CHEER CONDUCTOR

Galperin Leads Symphony Orchestra in Final Performance

The greatest tribute that can be paid to any conductor is to receive a flawless performance from each of the players under his baton. Such a tribute was paid Jascha Galperin by members of the Mount Royal College Symphony orchestra Monday night when he led them in their closing concert of the season and made his final appearance as their conductor.

Playing before more than 2,000 in Victoria pavilion Mr. Galperin led his musicians in a concert which must have been a memorable occasion for the conductor who has trained many of the orchestra personnel from childhood.

First organized by Mr. Galperin in 1937 and composed of children between the ages of four and 12 years, their leader has seen them advance from children into mature musicians. He has been their conductor since their first annual concert in 1938.

In expressing regret at Mr. Galperin's leaving Calgary, Mayor Andrew Davison thanked the artist for the work he had done in adding to "Calgary's reputation as a musical centre," and said he hoped the conductor would return at some future date. In replying Jascha Galperin thanked Calgary music lovers for their support and asked their continued assistance to his successor, "I would regret it if this orchestra disbanded," he stated.

TWO SOLOISTS

Highlighted by the appearance of two young soloists, Donald MacWilliam, violinist, and Mary Ella Coldwell, pianist, the program opened with the overture to the "Barber of Seville" by Rossini. "Dance of the Hours" by Ponchielli, proved the second highlight on the first half of the program. This descriptive selection was given a vivid interpretation by the orchestra.

Donald MacWilliams displayed a brilliant technique in his solo passages of the Violin Concerto No. 2 (first movement) by Wieniawski.

Beethoven's Symphony No. 5 in C minor, (first movement) with its stirring theme which has become symbolic of Victory, completed the first section of the entertainment.

Good coloring and a distinct touch characterized the playing of Miss Coldwell in her performance of the Piano Concerto No. 3 in C Minor by Beethoven.

Both these young soloists received presentations following their contribution to the program.

WALTZ POPULAR

All the beauty of a Viennese waltz came to life in the orchestra's presentation of Strauss' "Tales from Vienna Woods," and proved the most popular melody on the latter section of the program, while in Mozart's "Serenade" the string section of the symphony were heard to advantage

The tone poem "Finlandia" by Sibelius, climaxed the evening's entertainment and brought the program to a brilliant finale.

Pullovers
Cotton pullovers with

Calgary Says Farewell To Jascha Galperin

It was a moment of some emotion when Mayor Davison came to the platform at the Mount Royal College Symphony Orchestra concert on Monday evening to say farewell on behalf of the citizens of Calgary to Jascha Galperin, central figure in so many of the city's musical experiences. Before the huge crowd assembled in Victoria Pavilion, Mayor Davison recalled the years of Mr. Galperin's sojourn in Calgary, during which time this enterprising musician "has added," to quote the speaker's words "to the reputation of Calgary as being one of the finest musical centres in the whole of Canada."

To these sentiments, and to the regrets expressed by Mayor Davison at the departure of such a valued member of the community, Mr. Galperin made a brief reply, in which he voiced gratitude to Calgarians for their loyal support of the work he had tried to do.

WILL FEEL HIS LOSS

And when one considers, as one could not fail to do on the occasion, what a fine orchestra has been organized, trained and presented, by Jascha Galperin, one realizes that his loss will be keenly felt, and hopes that the good work thus begun by him will be continued here, while he himself finds success in fresh fields. The best wishes of Calgary go with him.

His farewell concert marked a new high level of achievement in the orchestra's performance. The young players were assisted by several professionals and by members of the Naval Band, and the resulting whole was a well-balance ensemble, capable of a wide range of dynamics, and of giving the audience a definite thrill.

The overture (Rossini's "Barber of Seville") was played with precision and vigorous rhythm. The inclusion of the first movement of Beethoven's C Minor Symphony

JASCHA GALPERIN
. . . Calgary will miss him.

was timely, and it was given a spirited rendering. Noteworthy was the little aboe soo on the return of the main them (and at many other points throughout the concert, the oboist proves his excellence).

Ponchielli's "Dance of the Hours," was pleasing, from its dainty start—violins and flutes doing good work here—to its exhilarating finale.

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CALGARY HERALD
CALGARY, ALBERTA, THURSDAY, MAY 16, 1946

Five-Year-Old Boy Steals Spotlight

Rare Musical Gift Revealed by Child During Second Last Day of Festival

Five-year-old Roger Perkins has perfect pitch. No matter what note the adjudicator played on the piano in this morning's session of the Central Alberta Musical Festival competition in Wesley United church, he named it unerringly.

A . . . C . . . B flat . . . E . . . He could not be stopped.

ROGER PERKINS
. . . only once did he err.

Sometimes they varied in proceedings. "Play this," Dr. Charles Peaker, the adjudicator, would say and he himself would play three or four widely separated notes, while Roger in his sailor suit stood stiffly at attention, looking straight to his front. The notes would be faithfully and immediately reproduced.

FIRST PLACE

"Sing a melodic minor scale. Tap this rhythm." It was all equally easy to Roger Perkins.

Only once did he err. "What is this?" asked Dr. Peaker, and he played a harmonic minor from the dominant.

"Wrong notes," replied Roger unhesitatingly.

"That admirable Roger Perkins of the navy," the adjudicator named him, as he summoned him to receive his first place certificate in the special ear test class with the record mark of 94.

IN THE FAMILY

Ten-year-old Perkins, his brother, also has perfect pitch, plays the violin and the piano and has already distinguished himself several times during the festival. Sister Marilyn, 13 plays the piano with the Junior Symphony orchestra and has been another successful competitor.

Proud parents are Mr. and Mrs. J. L. Perkins, 1717 12th St. W.

Perfect or absolute pitch, as explained by Clayton Hare, is the ability of a person to sing or name any note of the scale without first hearing a note to "get his bearings."

Following are this morning's results:

Sight playing (under 16 years)—Pauline Bowman, Didsbury, 82; Sandra Mann, 85.

Sight accompanying (under 16 years)—Marilyn Perkins, 81; Pauline Bowman, Didsbury, 83.

Ear test (under 17 years)—Kenneth Perkins, 94; Pauline Bowman, Didsbury, 86.

Ear test (special class)—Roger Perkins, 94.

Piano (under 14 years)—Therese Gauthier, 80; Marilyn Perkins, 82; Robin Williams, 80; Sandra Mann, 81; Carlina Carr, 87; Carole Dunn, 87; Richard Gibson, 83; Richard Lonzy, 84.

Friday's program follows:

WESLEY UNITED CHURCH

9:30 a.m. (Miss Kinley).

Class 136—Winners of Classes 14, 16, 17, 22, 134 and 137F, junior choruses, vocal ensembles and school choirs, will compete for the Fred G. Hunt trophy.

2 p.m. (Dr. Peaker).

Class

Jewish Soldiers Will Be Honored

Members of the Calgary B'nai B'rith Lodge will be hosts to Jewish members and ex-members of the armed forces who enlisted in Calgary or are now residents of the city, at a banquet to be held this weekend at the Community building, 18th Ave and Centre St.

Guests will include Mayor J. C. Watson, Col. T. E. Snow, district officer commanding; Lieut.-Cdr. W. W. Spicer, commanding officer, H.M.C.S. "Tecumseh"; Group Captain H. L. Colpitts, senior R.C.A.F. officer; Chief Constable S. J. Patterson; Magistrate D. C. Sinclair, and Arthur Wakelyn, representing the Canadian Legion.

Rabbi David Barenholtz will conduct a service of remembrance for the fallen.

During the Second Great War more than 100 Jewish men and women enlisted in the Calgary district. Eight were killed, four wounded, two became prisoners of war and four

CALGARY HERALD
CALGARY, ALBERTA, SATURDAY, MAY 18, 1946

Gala Concert Climax To Musical Festival

Special Awards Presented to Contestants During Program; Small Boy 'Steals the Show'

Winners of the major classes in the Central Alberta Music Festival, ranging from five-year-old Roger Perkins, with the perfect pitch, to Calgary's most talented and promising young vocalists and instrumentalists, presented a concert at the final session of the festival in Wesley United church Friday evening.

Sixteen special awards were presented to the musicians who received highest marks in their groups as the five-day festival, adjudicated by Dr. Charles Peaker, director of the Toronto Conservatory of Music, and Ethel A. Kinley, supervisor of music for Winnipeg schools, came to an end.

STEALS SHOW

It was little Roger Perkins who stole the show from the older musicians. He repeated his performance of Thursday morning by naming perfectly any note or group of notes played on the piano by Dr. Peaker. He stood solemnly facing the large audience and correctly named all the notes.

One of the major scholarships of the festival, the Harold Luther Clark memorial scholarship of $50, was awarded to William Egbert, baritone. It is awarded annually to the tenor, baritone or basso between 17 and 25 years who attains the highest marks.

ROSE BOWL WINNER

Muriel Niven Lefurgey won the Frederick L. Newnham Rose Bowl, presented for the first time this year, for receiving the highest marks in the oratorio class.

Following are the musicians who took part in the concert and the class which each won:

Mount Royal junior symphony orchestra: Lois Cathcart; Cochrane, vocalist under 10 years; Carlina Carr, junior Bach class; Shirley George, cellist under 14 years; Patsy Embleton, Gwen Van Natter and Jean Lowther, girls' trio under 15 years; Lois Ginsberg, pianist under 13 years; Rosedale junior vocal ensemble; junior vocal ensemble under 20 years; Kenneth Perkins and Gordon Cool, violin duet under 15 years; Nita Barker, contralto solo; Highcourt Cottage school, rhythm band; Marsha Pearlman, pianist under 10 years; Margaret Boole, lyric soprano; Donna Draper, violinist under 17 years; Bowview school, grade school chorus (grade V); Bernice Dowling, violinist under 13 years; Jean Patterson and Lamond, vocal duet; Monica Engle, pianist under 16 years; Alfred Schultz and Phyllis Horne, senior violin class; Muriel Niven Lefurgey, operatic class.

A list of winners of special awards follows:

Federation of Home and School Trophy, Bowview Grade V; John Wilson Cup, Eleanor de-Caux and Frances Singer (tie); Rudolph's Hat Trophy, Bernard Harkey and Gordon Alexander (tie); Gladys McKelvie Egbert Cup, Monica Engle; Fisher Trophy, Bernice Dowling and Donna Draper (tie); Jascha Galperin Trophy, Bernard Dubin; Muriel G. McCall Cup, Shirley George; Jeannette M. Sharples Cup, Mount Royal Junior Symphony Orchestra; Bowness Club Cup, Earl Grey; Stanley Jones and Bowview Grey; National System of Baking Cup, (tie); National System of Baking Cup, Bowview Grade V; R. B. Bennett Trophy, Stanley Jones; Pierce Memorial Cup, Carlina Carr; Fred B. Hunt Trophy, Rosedale Junior Vocal Ensemble; Rose Bowl, Muriel Niven Lefurgey; Harold Luther Clark Memorial Scholarship, William Egbert.

Following are the results of Friday's adjudication:

AFTERNOON SESSION

Contralto: Helen E. Rutz, 80; Inez Faye Adam, 78.

Composition (song with piano accompaniment) amateur: Herbert A. Webster, 80; Robert E. Hooper, Bowness, 78.

Composition (song with piano accompaniment): Robert E. Hooper, Bowness, 81.

Composition (instrumental) amateur: Annie Leslingham Shortt, 78; Leonard H. Leacock, 80; Robert E. Hooper, Bowness, 78.

Composition (instrumental) open: Leonard H. Leacock, 82; Robert E. Hooper, Bowness, 80; Annie Leslingham Shortt, 78.

Composition (choral music) amateur: Robert E. Hooper, Bowness, 84.

CHARLES FROST
. . . 35 years with The Herald.

Veteran Printer Ends Career

Charles H. Frost, 1030 15th Ave. W., started his apprenticeship in the printing business 51 years ago, when linotype machines were a new-fangled invention and hand-setting a stick of six-point type required keen eyes and nimble fingers.

Friday afternoon, "Charlie" was honored by fellow employees of The Herald on the occasion of his retirement, after 35 years' service in the paper's composing room. For a number of years he has served as ad foreman. Mr. Frost was presented with an engraved silver case and lighter. The presentation was made by John D. Southam on behalf of The Herald staff.

CANADA IN 1911

Born in Exeter, Devonshire, Mr. Frost was left an orphan at the age of 13. He was only 14 when he became a printer's apprentice in the town of Budleigh Salterton in Devonshire. Later he worked in his birthplace, Exeter, and in Manchester, where he saw a rotary press for the first time.

In May, 1911, he came to Canada, and in July of that year he joined The Herald staff at the old Centre St. location. He followed the paper to the Southam building and later the present Herald building.

TO STAY HERE

Still in excellent health, Mr. Frost plans to remain in Calgary and attend to his gardening and lawn. Mrs. Frost died

Please return

Symphony Orchestra Wins Fresh Plaudits

An attractive program, chiefly of bright and exhilarating music, displayed the Mount Royal Symphony Orchestra to excellent advantage on Monday evening. Under Clayton Hare's spirited conducting, the playing was vital and rhythmic, with good range of dynamics and clarity of individual parts, and for the most part, well unified and controlled. It was really good work.

COMPOSER APPLAUDED

Outstanding contribution was made by the string sections, both in the numbers for full orchestra (such as their fluent playing in the jaunty "Bartered Bride" overture), and in the compositions for strings alone. Benjamin Britten's "Simple Symphony" (a novelty), proved most melodious and quite charming. Leonard Leacock's "Sarabande" had a true old-world simplicity (and the composer came forward to receive the plaudits of the audience)—while the Tschaikowsky Waltz had a nice touch of daintiness.

The Symphony was Beethoven's Number 2, (omitting the first movement), and the fact that it had to be prepared in only three weeks speaks well for the growing capabilities of this orchestra.

ASSISTING ARTISTS

Two young ladies were the assisting artists.

Barbara Draper, who has returned quite an accomplished 'cellist from study in the East, played the Goltermann concerto with good style and feeling, fine rich tone and much technical facility.

Bernice MacBeth of Edmonton, has a sweet mezzo-soprano voice, and displayed pleasing personality and artistic finish in "Ah, mon Fils" (Meyerbeer), "In the Silence of Night" (Rachmaninoff), and a Strauss Waltz.

ROUSING FINISH

The orchestral background for the 'cello concerto was better balanced than for the songs, in which the accompaniment was rather too prominent.

A rousing finish to the concert was Elgar's Pomp and Circumstance No. 1, in which all parts, especially the percussion (which was better controlled than in the Overture) seemed to be having a good time.—P.K.C.

Provincial News

Board of Trade Backing Stampede

[By Herald Correspondent]

BASSANO, June 11—Members of the Board of Trade are prepar- ... here June 26

News in Brief

Farmers Oppose Strike

An acute bread scarcity is developing rapidly over the United States, closely followed by shortages of meat, soap, butter and cooking fats, and the shortages are expected to continue for some time. . . Canada and the United States will continue for another year their exchange of threshing crews and machinery to facilitate grain harvesting. . . Strike action by farmers to obtain parity prices for farm products has been rejected by Saskatchewan farmer leaders. . .

Sixteen people drowned and 24 others met violent deaths in Canada during the King's birthday weekend. . . German prisoners of war are clearing away debris and repairing damage done in London parks and the approaches to Buckingham Palace during Saturday's mammoth victory celebrations. . . A cheaper overnight airmail service will soon be established between Britain and the United States. . .

* * *

Ten minutes after he arrived unannounced by car at Jasper Park Lodge Saturday evening, Bing Crosby was enjoying a game of golf on the resort's course. Crosby will stay in Jasper about 10 days during filming of outdoor sequences in the technicolor movie "The Emperor Waltz."

Bing Crosby

India's princes have approved the British plan for Indian independence. The Moslem League has accepted the plan but the Congress Party has not yet announced its decision. . . David Fleming, 27-year-old Irish

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conditions such as hill ... led to inaccuracies.

Final Concert Big Success

Once more, at his farewell recital in Central United church Tuesday evening, Francis Chaplin with his violin demonstrated his great popularity with Calgary audiences, a popularity that promises to be far more widespread as his powers — already remarkably mature—develop, and his experience broadens. Francis Chaplin has a personality that is attractive and vital, which will stand him in good stead in his future musical career. He will leave shortly to study in New York.

However, the thing that really matters—the ability to play his instrument—is the outstanding fact. Qualities of a true artist are in his playing—complete absorption in his music, appreciation of beauty both in line and tone, sincere emotional expression, power and vigor, backed by a natural style and a versatile technique. This makes indeed a splendid beginning.

The program contained many excellences. The Bach Fugue (from the 'G Minor Sonata for violin alone) evidenced growing musicianship. For sheer beauty perhaps the Mozart "Andante" took the palm; in the flashing style, the De Falla "Spanish Dance;" for solidity the Corelli, Tartini, Kreisler, "Variations." An interesting inclusion was Leonard Leacock's "Topsy," a bright little tune.

Dorothy Swetnam's admirable co-operation at the piano did much to add to the evening's pleasure.

The musical public of Calgary wishes the best of good fortune to Francis Chaplin as he leaves to pursue his career elsewhere, and firmly believes that he will achieve great things. —P.K.C.

Man's Nose Cut

Paul Intwert, 32, Edmonton, suffered a cut nose Tuesday night when the truck he was driving snapped off a telephone pole and damaged a fence on the Edmonton highway near Nose Creek bridge.

Intwert told police the truck appeared to pull to the right, struck a bump in the road, snapped off the pole and ran into the fence.

Please return

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with his parents three years ago. The family later moved to Calgary. Enrolled at the University of Alberta in Calgary, Mr. Wall will return for his third year in September.

Piano Students To Give Recital

Students of Leonard Leacock, piano teacher at Mount Royal College Conservatory of Music, will play a recital Saturday at 7:30 p.m. at the college.

Second half of the program will feature performances by scholarship-winning musicians. Prizes for the highest marks in 1959 examinations and the 1960 music festival will also be presented.

CHESNEY'S

Recital

FRANCIS CHAPLIN, *Violin*

Dorothy Swetnam, *Piano*

CENTRAL UNITED CHURCH—TUESDAY, JUNE 18th, 1946

:-: PROGRAMME :-:

Sonata (unaccompanied) ..... Bach
Sarabande.
Fugue.

Air on the G String ..... Bach

Variations on a Theme by Corelli ..... Tartini, arr. Kreisler

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Concerto in D major ..... Mozart
Allegro
Andante Cantabile
Rondeau

INTERMISSION

High Marley Rest ..... Greville Cooke
Spanish Dance ..... De Falla—arr. Kreisler
Slavonic Dance No. 1 ..... Dvorak—arr. Kreisler
Introduction and Tarantelle ..... Sarasate

Topsy ..... Leonard Leacock
Farewell to Cucullain ..... arr. Kreisler
Hopak ..... Moussorgsky-Rachmaninov
Aus Der Meimat (Songs of Home) ..... Smetana

GOD SAVE THE KING

CENTRAL PRESS CO., PRINTERS

Hostellers Hike Again This Time by Pictures

★ ★ ★ ★ ★

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They were 110 hostellers led by the illustrated address of Leonard Leacock at the annual banquet in Central United church. Photochrome studies in natural color of the most rugged and inaccessible peaks of the Rockies were brought into close range with Mr. Leacock's slides and explanatory lecture.

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Between the scenes, hostellers were given close-ups of rare and beautiful flowers. They ranged from the brown-eyed Susans found along highway ditches to orchids found in the Sarcee area and along the banks of the Elbow river.

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The variety of scenes ranged from sunrise to the rich hues of sunset and later shots of the rising moon over mountain peaks. Outstanding slides were shown of the little photographed glaciers on Mt. Robson.

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The great difficulties in hiking are crossing creeks and getting supplies of sugar and meat, Mr. Leacock mentioned. Building roads into scenic districts does not spoil the area, as thought by so many, but protects and preserves its beauty, he held.

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Older persons are especially needed as supervisors on trips. Transportation is needed for work trips in carrying supplies to hostels and preparing them for occupancy. Tribute was paid to the house parents of hostels in the mountain region. War Assets sold the group 100 blankets last year for hostels.

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The treasurer's report read by Lawrence Parker, president, showed current assets of $2,199.50 plus assets of $1,384 in buildings and furnishings. Receipts of $2,786 last year included $1,600 collected by the steering committee for expansion.

Mrs. Gwen Gray explained that the steering committee is a group of interested businessmen who have launched a three-year campaign to raise $12,000 for new hostels. They plan to operate a complete chain from Calgary to Banff with hostels within a day's walking distance.

The next social will be held Dec. 13 in the Sons of England Hall.

Officers affirmed were Mrs. Harry (Gwen) Gray, president; Connie Ploomer, vice-president; Kay Lynch, recording secretary; Joan Baker, corresponding secretary; and committee conveners, Joe Clitheroe, Mary Clitheroe, Ryland Thompson, Dorothy Bugler, Cliff McAllister, Nancy Roe, Donna Spear and Ida Nelson, national representative.

RENEE ASHERSON, at 6:40, 9:15.

KINEMA—(1815 14th St. W.)—**Take Me Out To The Ball Game,** technicolor romance about baseball, with GENE KELLY, ESTHER WILLIAMS, at 6:47, 9:57. SECOND FEATURE, **Wallflower,** romance, with ROBERT HUTTON, JOYCE REYNOLDS, at 8:25.

Play Affords Glimpse Of Rachmaninoff's Life

A glimpse into the life of Rachmaninoff together with his music ably played by pianist Leonard Leacock and violinist Douglas Gray was presented by Workshop 14 in Gladys Vyvyan's "Immortal Music" at the Calgary Women's Musical Club Wednesday evening in Western Canada high school auditorium.

It was only a glimpse, however, and far from portraying the life of the famous contemporary Russian composer, it showed one evening of his life based on a musical get-together at the home of a friend.

RACHMANINOFF'S music was delightful, and Mr. Leacock in the role of the composer proved to be as good an actor as he is a pianist. He put feeling into the portrayal, a bit of humor, and his acting was altogether top-rate.

The actors — some local musicians and some from Workshop 14 — did admirably with a brief, one hour play which seemed an excuse for presenting Rachmaninoff's music.

The audience was also at a loss, for when the curtain went down at 9:25 p.m. there was scattered applause and the audience sat waiting for the second act but there wasn't one.

As far as could be ascertained, the action took place at the home of Rachmaninoff's friend Nickolai, well played by Bill Downing.

RACHMANINOFF, his wife Natalie, and their two children were actually fleeing Russia although their passports indicated they were en route for a concert tour of Sweden.

While waiting for the sleigh to take them on the next leg of their journey, they held an impromptu musical evening at Nickolai's home, attended by townspeople.

Notable in Mr. Leacock's selections were the Valse in A, the delightful Polichinelle and the well-known C sharp minor Prelude which seemed to indicate the impending doom facing Rachmaninoff. Mr. Gray who always makes his violin sing, played Vocalise and Marguerite.

CATHERINE MORRISON, playing the part of the young daughter of the house, gave able accompaniment to Mr. Gray, and good in their parts were Doreen [illegible]hardson as Nickolai's wife, and [illegible]an Walline as Rachmaninoff's [illegible]e.

Under the direction of Gordon [illegible] Atkinson, there were some good [illegible] of stage business which added [illegible]ather a weak play, and there [illegible] some clever lighting effects [illegible]eature the piano and violin [illegible]—J.W.S.

DANCE
At The
Elbow Valley Hall
Friday, Feb. 24th
9:30 until 2:00
Jerry Cooke's Orchestra
Lunch
3 Miles West of The Barn

Al-San Club
620 EIGHTH AVE. WEST
Cover Charge $1.25 Per Person
FEATURING:
Popular DANCE STYLING with TED CHAPMAN at the organ and introducing PAT ROSE vocalist.
SUNDAY DINNER
5:30 to 10 p.m.
Organ music by TED CHAPMAN

THE SPLEN[illegible]
OF Ad[illegible]
THE ROARING [illegible]
OF THE

24

CALGARY HERALD
CALGARY, ALBERTA, TUESDAY, NOV. 20, 1945

FRANCIS CHAPLIN
. . . he has a wonderful future.

Promising Young Artist Encouraged By Master

One of the great violinists of the age listened in his dressing room to a youth who may some day succeed to his title.

Joseph Szigeti spent only a few hurried moments after his concert in Calgary Monday night before catching the 11:15 train to Victoria, but he devoted all of them to Francis Chaplin, 17-year-old Canadian violinist now studying under Clayton Hare at Mount Royal College Conservatory here. The two musicians were alone together, playing to each other until five minutes before the train left.

"GREAT TALENT"

In the tiny dressing-room at the Grand theatre, while autograph-hunters clamored outside, Francis played parts of the Mendelssohn violin concerto, which had been included on the maestro's own program.

"He has great talent. I feel he has a wonderful future," declared Szigeti.

Joseph Szigeti is not the only great musician to be impressed with Francis Chaplin's genius.

"Most exceptionally gifted," recently wrote Sir Ernest MacMillan, N.B., first studied with his father when he was five, played in public a year later, and gave recitals at the age of 10. In 1940 he went to Mount Allison Academy, Sackville, N.B., to study under Mr. Hare. Since then he has played in most of the big cities of Canada.

He came to Calgary early this year to continue his studies under Mr. Hare, who recently became head of the department of music at Mount Royal College, and he gave his first public appearance in the city last week before the Women's Musical Club.

He is a modest boy, intelligent and well-mannered, and with none of the eccentric traits usually attributed to "infant prodigies." In spite of the enthusiastic comment

CRESCENT ... starring FRED MacMURRAY, JOAN LESLIE, at 7:2
SECOND FEATURE, **Getting Gertie's Garter**, comedy, st...
DENNIS O'KEEFE, MARIE MACDONALD, at 6:30, 8:56.

Mt. Royal Conservatory Charms Musical Club

The name of Mount Royal College Conservatory of Music has long been associated with the idea of chamber music, and though the personnel may change, the tradition is upheld, greatly to the advantage of the musical life of this city. At the Women's Musical Club concert on Wednesday evening, arranged by the Conservatory faculty (Cyril Mossop, director), chamber music — duet, trio, quintet—was a feature of the interesting and varied program at Wesley United church.

The most serious work presented was the Brahms Quintet in F minor (of which the first three movements were played) with Leonard Leacock efficiently at the piano, Patricia Norris in her first, and happy, appearance as first violin; Alan Thompson, second violin; Catherine Cushing, viola, also making fortunate debuts; and E. M. Harvey as experienced 'cellist.

DYNAMIC PERFORMANCE

This quintet is a really fine, but exacting, composition; one requiring plenty of tone for its breadth, a secure rhythm for its much syncopation; and a thoroughly musically conception for its interpretation. To say that this ensemble fulfilled these demands in no small measure is to state that the performance was dynamic and interesting. The balance was good; solo parts came through well; the spirit of each movement, particularly the grace of the second, and

SOUTHMINSTER UNITED CHURCH

LETHBRIDGE
ALBERTA

Sunday, May 15th, 1966 - 8.20 p.m.

RECITAL

*

HENRY T. ABLEY
Organ

HENRY WAACK
Piano

ruggedness of the ... realized.

The Mendelssohn Trio in D minor opened the concert. Marie Meyers, a newcomer to the conservatory, proved steady in the pianoforte part. Bernard Dahm's sympathetic tone was an asset in the violin, while E. M. Harvey did well in the splendid 'cello part. This, too, is a fine example of chamber music. The finale might have been taken rather more "appassionato," but it came to a fiery and effective finish.

PLEASING BLEND

The lovely "Largo" from the Bach Double Concerto, Bernard Dahm and Alan Thompson as the violinists, with Cyril Mossop at the organ, completed the instrumental portion of the program. The blend of violin and organ tone was particularly pleasing.

Other departments of the conservatory were worthily (and charmingly), represented by Norma Piper, soprano, and Leona Flegal Paterson, reader. Miss Piper contributed two standard coloratura numbers, and a short contrasting song. In "Casta Diva" (Bellini), the florid work was sung with grace and clarity, the dramatic passages being particularly silvery. Proch's "Theme and Variations" displayed many styles of technique, done with competence and ease. Hahn's "Mai" was a light interlude between the heavier numbers. As encore Miss Piper vocalized "The Nightingale and the Rose," a descriptive piece by Saint-Saens. Cyril Mosson supplied capable accompaniments.

A VARIED NOTE

Leona Flegal Paterson added a varied note to the musical program in her reading of Katherine Mansfield's "The Doll's House," a delicate study in characterization by narrative. It was delicately done, too, quietly, without exaggeration or unnecessary gesture, but sympathetically and with telling effect. Enthusiastic applause brought back the artist, who then recited four short poems on kindred themes.

As the president of the Musical Club, Mrs. E. J. Anderson, remarked, it was gratifying and encouraging to see such a large audience turn out in appreciation of local artists.—P.K.C.

DAVIS CUPPERS HOME

LOS ANGELES, Jan. 9 (AP)—... celebrated Davis Cup and ... who won it ...

Y.M.C.A.

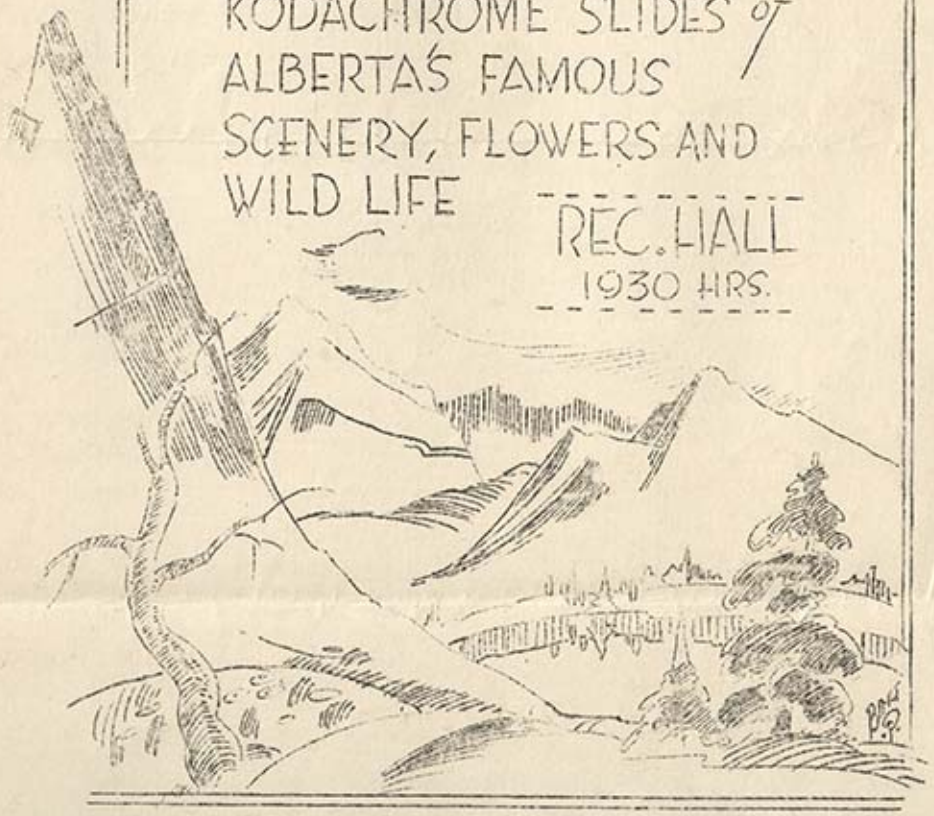
FOR SUNDAY
THE "Y" presents

"A TRIP THROUGH THE ROCKIES"

FEATURING

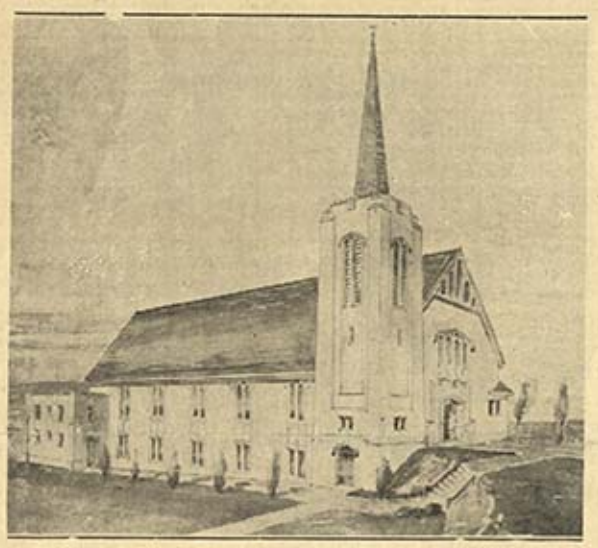
MR. LEONARD LEACOCK
and HIS FULL COLOUR
KODACHROME SLIDES of
ALBERTA'S FAMOUS
SCENERY, FLOWERS AND
WILD LIFE

REC. HALL
1930 HRS.



Scarboro Ave. United Church

CALGARY - ALBERTA



THE COMMUNITY CHURCH

Rev. R. Paton, B.A., B.D., Ph.D., Chaplain P.P.C.L.I.
Minister:
With His Majesty's Forces Overseas.

Rev. E. M. Cadigan, Interim Minister.

Mr. H. Stanley Hinton, L.T.S.C., Organist and
Choir Leader.

All-Russian Concert Proves Novel Event

An all-Russian program was presented at the first chamber music concert of the season at Mount Royal College on Monday evening. The string quartet consisted of Jascha Galperin (first violin and leader), Winnifred Lacey (second violin), Joan Hobson (viola) and Robert Spergel ('cello). Although these players have not long been together as a group, they have even now achieved a considerable unanimity of thought and careful balance.

The program was very different from the usual classical fare, but for that reason proved to have a novel interest.

Especially novel was the Shostakovitch Quintet for pianoforte and strings, with Leonard Leacock (in his element) at the piano. It was the first time this work has been performed as a whole in Calgary. The acrid harmonies at times struck hardly on an ear accustomed to pleasing consonances; but somehow discords don't sound so discordant as they used to.

CARRY OWN CONVICTION

Logically arrived at—as these were—they carry their own conviction, and the performers aided in that impression by the air of sureness with which they played. Parts indeed were as luscious as any romantic composition, and the typical Shostakovitch humor appeared, impudent and insouciant, especially in the Scherzo (which was even barbaric at times) and in the Finale. In the Fugue, the composer attempted a fusion of classical form (technical devices, such as subject by inversion, and svelte, were introduced), modern harmonic background, and an emotional atmosphere. It would seem, too, that he succeeded.

Each member of the quintet deserves congratulation on tackling a work in such an unfamiliar idiom, and making a good job of it.

From the romantic nineteenth century came the Borodin Quartet in D major—melodious, suave, with a good deal of solo and accompaniment work in which each individual member of the quartet was given an opportunity to emerge and take the lead. Each did it competently, and made the most of the expressive themes. The well-known and haunting Nocturne was the finest of the four movements, and in this the players achieved their loveliest tone.

A newcomer to Calgary in the person of Cyril Mossop was the assisting artist. He sang a group of songs following out the Russian idea, "The Asra" (Rubenstein) and Rachmaninoff's "The Island" and "O Thou Billowy Harvest Field." His voice is a baritone of even quality, and his style of singing is smooth and pleasant. For encore he sang "The Nightingale and the Rose" (Rimsky-Korsakov). Mr. Mossop will no doubt be heard from in many different musical capacities.

There are several more concerts in this excellent series, to which the music-lover (and such one must be, really to appreciate chamber music) will look forward with anticipation." —P. K. C.

DISCOVERS HOME SKIN REMEDY

This clean, stainless antiseptic known all over Canada as Moone's Emerald Oil, is such a fine healing agent that Eczema, Barber's Itch, Salt Rheum, Itching Toes and Feet, and other inflammatory skin eruptions are often relieved in a few days.

Moone's Emerald Oil is pleasant to use and it is so antiseptic and penetrating that many old stubborn cases of long standing have yielded to its influence.

Moone's Emerald Oil is sold by Temple-Duff Drug Co. Ltd., and druggists everywhere to help rid you of stubborn pimples and unsightly skin troubles—satisfaction or money back.

Finest Drink in Any Bo

Leonard Leacock Gives Pianoforte Recital

Leonard Leacock's pianoforte recital on Monday evening in the Mount Royal College auditorium included many items that were fresh and unhackneyed, and which, for that reason, fell gratefully on the ear.

Chief among them was the fine "Wanderer" fantasia" (Schubert), so-called because of the theme in the slow movement forming the basis of the variants, which is the song "The Wanderer." This fantasia is not unlike a sonata with the four movements linked together, and was, in fact, turned into a sort of concerto by Liszt. The themes have a common origin, and it was interesting to listen to them, well declaimed as they were by the recitalist.

MODERN WORKS

Leonard Leacock seems most at home in his performance of modern works. The contemporary idiom appeals to him, and he entered well into the spirit of the Shostakovitch Preludes and Dances (which included the popular "Polka"). His own quite charming little suite "Sea Fancies" was one of the most effective of his numbers.

The "Ritual Fire Dance" (de Falla) gave scope to plenty of tone.

Mr. Leacock is evidently fond of the pedal, and these modern pieces allow for a good deal of its use—more so than the classics, with a group of which the recital opened. This set consisted of the Mozart C Minor Fantasia, two Scarlatti Sonatas, and an arrangement by Szanto of an early Bach organ prelude, which rose to a fine climax.

As encores, Mr. Leacock played by request a de Falla Spanish Dance and a Chopin group.

The spirit of enterprise and accomplishment which inspired this recital is to be commended highly and might profitably be emulated by other Calgary musicians. Such activity helps to keep the performer in playing form, besides giving opportunity to the public to hear works not usually done by visiting professionals.—P.K.C.

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painting for selling more Shell-Out tickets per capita by their 43 pupils than a

Hostellers Hike Again This Time by Pictures

★ ★ ★ ★ ★

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The treasurer's report read by Lawrence Parker, president, showed current assets of $2,199.50 plus assets of $1,384 in buildings and furnishings. Receipts of $2,786 last year included $1,500 collected by the steering committee for expansion.

Mrs. Gwen Gray explained that the steering committee is a group of interested businessmen who have launched a three-year campaign to raise $12,000 for new hostels. They plan to operate a complete chain from Calgary to Banff with hostels within a day's walking distance.

The next social will be held Dec. 13 in the Sons of England Hall.

Officers affirmed were Mrs. Harry (Gwen) Gray, president; Connie Ploomer, vice-president; Kay Lynch, recording secretary; Joan Baker, corresponding secretary; and committee conveners, Joe Clitheroe, Mary Clitheroe, Ryland Thompson, Dorothy Bugler, Cliff McAllister, Nancy Roe, Donna Spear and Ida Nelson, national representative.

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Pleasing Variety At Club Concert

Evergreen boughs tied with red ribbon and flecked with tinsel formed an effective setting for the Christmas concert of the Women's Musical Club, held in Wesley United church Wednesday evening. Pleasing variety characterized the offering in which a group of Calgary artists combined to present a program of Yuletide carols, vocal and instrumental solos.

One of the most popular of the evening's performers was Norma Piper, vocalist, who won enthusiastic applause as well as floral tributes for her singing of the "Aria of the Queen" from the Meyerbeer opera, accompanied by Phyllis Chapman Clarke. Equally pleasing was Miss Piper's singing of "God Bless Our Canada," a patriotic prayer by Leonard Leacock, with the composer at the piano.

An instrumental trio, including Mary Makar Williams, Dorothie Langmo and Clayton Hare, gave a finished performance with their presentation of Dvorak's "Terzetto," which was marked by precision and perfect blending of instruments.

Leonard Leacock's piano group was especially pleasing, with the pianist choosing a group of modern works in which he is at his best. Highlighting the group was Cyril Scott's "Lento" and the syncopated "Two Fantastic Dances" by Shostakovitch.

The first movement of Elgar's violin sonata was played with finish by Mary Shortt, accompanied by Jean Cotton at the piano, while a commendable performance was given by Marjorie Birch and Mary Spaeth in their two-piano arrangement of Lecuona's "Malaguena."

A group of Elizabethan Madrigals sung by a mixed vocal ensemble under the direction of P. L. Newcombe opened the concert, with the group giving an exuberant presentation of the well-known Christmas carol "Good King Wenceslas" as an appropriate finale.

Members of the Music Teachers' Association arranged the program, and those taking part in the vocal ensemble numbers included: Mrs. Dalton Jeffrey, Mrs. W. Redfern, Mrs. Joan Tregillus, Mrs. Allan Barker, Mrs. Phyllis Chapman Clarke, Miss Dorothy Folk, Miss Alys Wilson, Miss Vorna Johnston, Norman Kennedy, Joseph Cotterill, Harolde Kitney, Cyril Mossop and William Redfern.

Mr. and Mrs. Hugh T. Anderson

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Local Composers Win Warm Praise

For the 26th year Mrs. H. H. Sharples has organized and presented a local composers' program for the Women's Musical Club. This forms an admirable incentive for creative work, and the many who have followed these programs from year to year will be conscious, as Mrs. Sharples said in her [illegible]

[illegible] pleasantly given remarks, of a steady progress in accomplishment.

Wednesday evening's concert, which was of a high standard, one on which both Mrs. Sharples and the contributors are to be congratulated, began with three numbers by little Constance Channon, aged nine years, who has appeared before as a composer. Her pieces show imagination and an instinctively good sense of form and harmony.

YOUNG ARTISTS

On this occasion she was assisted by a singer even younger than herself, June Forsey Rance, who rendered "Clouds" in a sweet and artless way. The piano pieces, brightly played by the composers, were "Dragon Dance" in an oriental manner, and "At the Circus," which suggested a calliope.

The late Mrs. J. B. Paterson, as old-timer in the musical life of the West, was represented by three neat and tuneful little songs for children, "Little Tin Soldier," "Mother Goose March" and "The Little Sandman." These were sung in a suitably simple manner, and with commendably clear diction, by the composer's daughter, Hilda L. Cunniffe, accompanied by Madge Thomas.

LEONARD LEACOCK

Leonard Leacock, who always has something original to offer, contributed "God Bless Our Canada," performed on the special request of Mrs. Sharples, who admired its hymn-like quality when it was presented on a previous occasion. Miss Norma Piper graciously consented to sing it again on this program, and invested it with requisite dignity. Mr. Leacock's other numbers were for violin.

One was an ambitious "Partita" (unaccompanied, in the style of J. S. Bach) consisting of three pieces. Those used in this idiom could admire the bold theme of the Prelude, later used in inversion; the two-part writing in the Sarabande, and the contrapuntal effects in the fugue. And everyone could appreciate the tuneful-ness of the pieces, and their capable playing at the hands of Bernard Dahm. With the composer at the piano, Bernard Dahm also played the catchy little "Tepey."

In "The Swallow," Florence Gillespie presented a song of considerable artistic merit. The accompaniment was well laid out for the piano, the modulations were logical and effective, the voice part made use of an attractive motif. "Because" was also a pleasing song. Mrs. Gillespie was at the piano, and had the co-operation of Deirdre Hughes, whose sweet quality of voice suited the songs.

A novelty on the program was a group of readings, ably done by Leona Flegal Paterson, of engaging poems written by her husband, Harold M. Paterson. One, "Te Music," whose theme was "Music Moves Us So," was dedicated to Mrs. Sharples. The others were verses for children, "Fat Robin," "Snoopy Cat," "Busy Bee." These had a musical background, suitable in rhythm and mood, composed and played by Florence Gillespie.

STRIKING SONG

A song with striking words, "Green Trees Burning" was sung vividly by Mrs. Corinne Robison to a setting by H. A. Webster. The music, mainly in the minor mode, entered into the mood of the words. The composer was at the piano.

Four Chinese sketches for the piano were composed and played by Jeanne Ackland. These were in the conventional Eastern manner, were rhythmic and amply harmonized. Inspired by Chinese curios in the cabinets at Mrs. Sharples' home, the pieces were "Jade," "Chopsticks," "Chinese Fishing Boat" and "Dragon Dance."

The compositions of Robert E. Hooper show no little musicianship and skill. This was well exemplified in his trio, "Song of Autumn" (an Australian poem) for two sopranos and baritone, with piano. The clever weaving of the voice parts and the graceful accompaniment were well managed.

FINE VOCALISTS

Mrs. Allan Barker and Mr. and Mrs. W. Redfern did good work as the vocalists, while Marjorie Birch, here and in the following vocal solos (also by Robert Hooper) was a sympathetic accompanist. These solos (well sung by Madge Thomas) were a contrasting pair, "A Friend," serious, and with carefully worked out piano part, and "Song of May," a vocal waltz.

The ambitious climax of the evening was a choral ballad, "Forest Fire," words and music by Clifford Higgin. It was sung by a 42-voice chorus, accompanied by string orchestra, with the composer at the organ, and conducted by Elgar Higgin.

GRAPHIC PICTURE

It proved to be a graphic picture—the calm of evening, then the swift coming and effect of the fire, the quiet aftermath, and the closing apostrophe to the Indian gods. The music was colorful, the orchestration effective and the choral parts well distributed. The choir sang with spirit and with excellent tone.

This was a program full of interest.—P.H.C.

Progress Made In Immigration

By REGINALD HARDY

(From the Herald's Ottawa Bureau)

OTTAWA, Jan. 23.—Hon. James A. Glen, minister of mines and resources and [illegible] special [illegible] [illegible]

15-Year-Old Girl Heroine of Fire

EDMONTON, Jan. 23 (CP)—A 15-year-old girl was heroine of a Calder fire which Tuesday night left Mr. and Mrs. Robert Brunt and their five children homeless.

Cool-headed beyond her years, she was Ruby Brunt, who [illegible]

Herald-News Jan 23-1947

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LEONARD H. LEACOCK

A.T.C.M., L.R.S.M.

MOUNT ROYAL COLLEGE

STUDENT SUCCESSES IN 1946

Calgary Music Festival

Roger Perkins (age 5 years). Highest mark in Festival.

Toronto Conservatory—Piano

First Class Honors: Joan Munro, Marna Rogerson, Donald Martinusen, Byron Holmes.

Honors: Jean Anderson, Richard Gibson, Larry Edwards, Roland Foss, Betty Hutchings, Barbara Martinusen.

Pass: Maureen Fuller.

THEORY 1—Kathleen Edwards (1st class); Eileen Wright (honors); Mildred Gorton (pass).

THEORY II—1st class honors: Joan Munro and David Stockhammer.

HISTORY III—Helen Gregory (honors).

HARMONY IV—Honors: Joy Lowry, Helen Gregory, Jane Haas, Francis Chaplin; Donna Diaper (pass).

COUNTERPOINT IV—Ann Montgomery (1st class).

HISTORY IV—Helen Gregory (1st class).

HARMONY V—Ann Montgomery.

HISTORY V—Honors: Gladys Balderson; pass: Eileen Nesting, Joy Lowry.

COUNTERPOINT V—Gladys Balderson.

HISTORY V—Gladys Balderson (honors).

Western Board

PIANO I—Kenneth Johns (1st class honors, silver medal). Betty Johns (pass).

THEORY III—Ferris Webster (1st class honors) and scholarship.

Royal Schools of Music

HARMONY V—Francis Chaplin (credit); Jack Hepburn, Allan Thomson.

RUDIMENTS—Elaine Underschultz, Lorna Foster.

PHONE M2494

LEONARD H. LEACOCK

L.R.S.M., A.T.C.M.

Student Success, 1947-48 Season

ROYAL SCHOOLS

L.R.S.M. (Performers)—MARY-ELLA COLDWELL, 174 marks

L.R.S.M. (Teachers)—DOROTHY FOLK, 170 marks.

Harmony V—Catherine Morrison, credit.
Mary-Ella Coldwell, credit.

THEORY VII—Sylvia Colpoys, credit.

Theory VI—Walter Meyer, distinction.

WESTERN BOARD

PIANO—Associate Music U. of A.—Mary-Ella Coldwell, 1st class honors. 1ST CLASS HONORS—Evelyn Henricks (VII), William Duffell (VI), Roger Perkins (III), Betty Johns (III), Barbara Martinosen (II).

HONORS—Gail Hendin (VI), Kenneth Johns (IV), Colin Duncan (IV), Frances Nicholson (III), James Kelly (II), Josephine Meyer (II), David Murphy (I).

PASS—Marjorie Simmons (IV).

SCHOLARSHIPS—Mary-Ella Coldwell won the John Burns Music Scholarship ($200.00), and Radio Station CFAC Scholarship ($100.00). Roger Perkins, Bursary of $25.00 donated by National Council of Jewish Women. Evelyn Henricks (Robinson & Sons Music Prize).

GOLD MEDAL—Mary-Ella Coldwell (U. of A. Gold Medal).

SILVER MEDAL—Roger Perkins (highest marks in provincial Grade III Piano).

WRITTEN WORK—1ST CLASS HONORS—Margaret Rogerson (IV), William Duffell (IV), Josephine Meyer (II).

HONORS—Evelyn Henricks (V Part I).

PASS—Marjorie Simmons (IV).

ROYAL CONSERVATORY OF TORONTO

WRITTEN WORK—1ST CLASS HONORS—Ruth Bainbridge (History V), Barry Jones (II).

HONORS—Gwendolyn Rorke (Harmony V, History V, Counterpoint V, Form V). Mary-Ella Coldwell and Lois Laberge (C.T.P.U.) Virginia Miller and Betty Pugh (Form V). Virginia Miller and Ruth Bainbridge (Ctp. V.). Jack Clarke (Har. V), Michael Komlodi (II), Lawrence Edwards (I), Kenneth Perkins (I), Barbara Slater (I).

PASS—Maureen Fuller (Har. IV). Theory II—Kathleen Langdon, Carol Swanson, Rose Komiodl, Margaret Matyas, Sylvia Tenbaum. Theory I, Constance Channon.

PIANO—HONORS—Marilyn Perkins (IX). George A. McLennan (VIII). Kathleen Edwards (VIII), Lawrence Edwards (VII), Kathleen Langdon (VI), Roland Foss (VI), Norman Forsgren (V), Morley Kerr (IV), Joan Anderson (IV).

PASS—Maureen Fuller (X).

STUDIO—MT. ROYAL COLLEGE

Calgary Allied Arts Council
(The COSTE HOUSE)

. . . presents

Alan Thompson

. . . in

VIOLIN RECITAL

Sunday - 27th April, 1947
at 3:15 p.m.

Leonard Leacock
Accompanist

PROGRAMME

I

Sonata I (A Major) ..... Handel
Andante, Allegro, Adagio, Allegro

Symphonie Espagnole ..... Lalo
Andante, Allegro non troppo

II

Romanza Andaluza ..... Sarasate
Hopak ..... Moussorgsky
Largo (from "New World" Symphony) ..... Dvorak-Kreisler
Danse Espagnole (from "Vila Breve") ..... Manuel de Falla

Sunday - May 4 - at 3:15 p.m.
James Lamond - in Song Recital. Accompanist - Phyllis Horne

pleaded guilty in police court today.

Artist Features Varied Program

A pleasing program was presented Tuesday evening at Mount Royal College by Mary-Ella Coldwell, pupil of Leonard Leacock.

This young artist who has been heard recently in a series of broadcast, played with assurance and displayed an easily flowing style in a varied program which included works of Mendelssohn, Bach, Beethoven, Chopin and a group of moderns.

Deserving of special mention was the ballade in G minor of Brahms and the Cradle Song of Spendiarow, in which composition the soloist herself seemed to find greatest enjoyment. A beautiful singing tone characterized the latter number and it was evident in other compositions.

The natural and unaffected manner of the talented young pianist added to the pleasure of the enthusiastic audience.

She was the recipient of several bouquets and was recalled to the platform several times playing as encores Valse Arabesque of Lack and the F sharp Romance of Schumann.

Obituaries

CALGARY WOMEN'S MUSICAL CLUB

Arranged by

Mrs. W. T. HOBSON

WESLEY UNITED CHURCH
Wednesday, April 2nd, 1947 at 8.15 p.m.

***

PROGRAMME

O CANADA

Rondo in B flat, Opus 22 ..... Beethoven
MARY ELLA COLDWELL

Symphonie Espagnole, Opus 21 ..... Lalo
Allegro non troppo. Andante.
Caprice Viennois ..... Kreisler
DON MacWILLIAM, A.T.C.M.
Blanche Hobson at the Piano.

O del mio dolce ardor ..... Von Gluck
Piangero mia sorte ria ..... Handel
MARY OVERAND
Blanche Hobson at the Piano.

C Sharp Minor Etude ..... Chopin
Deux Mouvements Perpetuels ..... Poulenc
Ballade in G Minor ..... Brahms
MARY ELLA COLDWELL

GOD SAVE THE KING

Official Accompaniste—Miss Dulcie Bishop.
THE PIANO IS A HEINTZMAN

CENTRAL PRESS CO., PRINTERS

English Pianist Highlights Con

John Sterling, pianist, of the Royal London, England, whom the Mount Roya tra was fortunate enough to secure as g keen pleasure to musician and layman a of the Bach D Minor Concerto at the symphony concert on Tuesday evening.

The 18th Century Concerto, of which this was an example, is not a concerto in the modern sense of the form, for the sole instrument, or solo group, were treated more as a part of the orchestra, and were used in contrast to the orchestral tone.

IN MR. STERLING'S playing one felt that he regarded his part indeed as an integral factor of the ensemble; that he was listening keenly and knew every note that every instrument had to play, and was aiming not so much to "star" as to make his contribution to a piece of fine music.

However, his contribution proved after all to be outstanding for its clarity of technique, its fluency, its sturdy rhythm and for the exactly right significance given to each theme, whether the vigorous contrapuntal ideas of the first and last movements of the aria-like right hand part of the Adagio.

IT MUST BE said, too, that the strings (the other part of the ensemble) played up well, and did their work with considerable precision and good balance. Mr. Sterling was received with immense enthusiasm, and played as an encore the Brahms E Flat Intermezzo.

Two youthful violinists shared honors as additional soloists on this well-varied program. Douglas Gray played Kreisler's "La Gitana" an attractive number, graceful and with varying moods. It was well within the scope of this young musician, whose tone was particularly pleasant, who played with assurance, and entered into the spirit of the piece.

THE FIRST movement of the Mozart D Major Concerto was performed by Donna Diaper in a manner that was sincerely musical, and with exemplary neatness of phrasing. For both these solos the orchestra proved a good accompanying body.

As to the orchestral numbers themselves, they were chosen by request, having been particularly appreciated at previous concerts. It is slightly monotonous always to be remarking on the improvement of the symphony's playing, but at any rate it is an agreeable monotony, and Clayton Hare, the able conductor, is to be congratulated on the work that has resulted in this gradual advancement.

AT THIS CONCERT the bright rhythmic numbers had the greatest success—"The Dance of the Comedians" (Smetana), and Mousorgsky's "Hopak", although throughout the program there were some very lovely effects. The string sections were uniformly good, and showed up well in such places as the opening theme of the "Fingals Cave" Overture (Mendelssohn), and the different characteristic-themes of the Schubert "Unfinished Symphony". Woodwind and brass, though few in numbers, have considerable weight and were very telling in their parts, while the percussion was always reliable.

Other items on the program were Leonard Leacock's "Suite for Strings": stylistic and graceful. Smetana's fine tone-poem, "The Moldau", and two numbers from Eric Coates' "London Suite" (with Helen Clare Robinson as 'cello soloist), which made a rousing finish.

This is the fourth and last concert of the symphony season, and music lovers are eagerly looking forward to a similar series next year.

—P.K.C.

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officers elected were:
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Edmonton; grand con-
. R. H. Elliott, Regina;
Mrs. F. A. Campbell,
d sentinel, Mrs. W.
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The toast to the bride was pro-

...entitled, "The Land of Sky Blue Water," will be shown.

1947

British Pianist Brilliant As Symphony Ends Season

★ ★ ★ ★ ★

Tribute to the musical ability of Mount Royal College Symphony orchestra came from London, England, Tuesday evening, in the person of John Sterling, British concert pianist, and examiner for the Royal Schools of Music, London. There was no verbal praise from the English artist, he literally "said it with music" as he gave a brilliant performance of the Bach D Minor Concerto, to the accompaniment of the symphony. It was a musical triumph for the orchestra, as it marked the first instance in Calgary's musical history that an examiner from either the Royal Schools of Music or the Toronto Conservatory of Music, had consented to appear as guest artist on a local concert platform.

There is a story behind Mr. Sterling's appearance which dates back to last June when the examiner was in Calgary to test music students. At that time he heard the symphony in rehearsal, and was so enthusiastic about their musicianship that he offered his talents as pianist with the ensemble, should the aggregation ever be presenting a concert during any of his future visits to the city. Recently the artist returned to Canada from an examining tour that took him around the world, and on being contacted by the orchestra, re-affirmed his offer to be their guest artist on Tuesday night's program.

MUSICAL MASTERPIECE

The concerto was a masterpiece of musical interpretation as played by the pianist, whose conception of coloring is flawless. To Mr. Hare and members of the orchestra go special praise for their orchestral accompaniment, which was excellent, despite the fact that time allowed for only two rehearsals with the artist.

Also sharing the spotlight on the program were two young Calgary violinists. Donna Diaper gave an artistic performance of the Mozart "Violin Concerto No. 4 in D Major." Kreisler's "La Gitana" in Latin mood, was given vivid coloring by Douglas Gray whose playing was mature.

Highlight of the orchestral selections on the program was the Schubert "Unfinished Symphony" which was effectively presented by the group. Also popular was the favorite Smetana composition, "Dance of the Comedians." The fiery "Hopak," played with gay abandon, also merited audience approval.

PREMIERE PERFORMANCE

For Leonard Leacock, Calgary pianist and composer, the concert was memorable. The orchestra gave a premiere performance of his "Suite for Strings" which was written as a homage to the old masters, with the three movements depicting respectively, music in the style of Mozart, Handel, and Bach.

The popular Mendelssohn overture "Fingal's Cave," "Moldau" by Smetana, and the colorful "London Suite" by Eric Coates, brought the program to a sparkling finale to conclude the orchestra's 10th concert season.

GIRLS ENTERING WOMANHOOD...

This fine medicine is *very effective* to relieve pain, nervous distress and weak, "dragged out" restless feelings, of "certain days"—when due to functional monthly disturbances. *Worth trying!*

LYDIA E. PINKHAM'S VEGETABLE COMPOUND

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MUSICAL WINNER. Lance Camp, 17-year-old son of Mr. and Mrs. W. L. Camp, 1028 40th Ave. N.W. has won his third consecutive award for highest marks in Mt. Royal College piano examinations. An honors Grade XII student at William Aberhart, Lance plans to take two teacher's examinations in June — his ARCT under the Toronto Conservatory of Music and the Western Board performance examination.

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—Fleet's In, comedy musica
LAMOUR, EDDIE BRACKEN, at 7:22, 9:26.

Symphony Orchestra Makes Promising Debut

It is always an occasion when the Mount Royal College Symphony Orchestra gives a concert, and on Tuesday evening the Grand theatre was crowded to capacity with music lovers of Calgary who came to hear this aggregation of young players, whom they have watched develop through the years to become an orchestra of which a professional standard is now quite expected.

This was the first appearance of Clayton Hare as conductor of the symphony, and it is plain to be seen that already he has projected his musical personality on to the orchestra. His feeling for nuance and phrase-shaping is apparent in the interpretation of the various numbers, and the musical line, especially in the string parts, was thoroughly felt. As conductor and personnel continue their experience together, so the completeness of the ensemble will develop, and this promising beginning grow into even higher standards of excellence.

FAITHFUL WORK

For the most part, the program was made up of music never before played by the Mount Royal Symphony, although no doubt known to the sprinkling of professionals who gave valuable assistance. To learn so much new work must have entailed faithful work on the part of the young musicians, and that they can do so in a comparatively short time shows that they are increasing in maturity and musicianship, and need no longer regard themselves only as students, but as fairly seasoned players. The Mozart G Minor Symphony (three movements) was a case in point. It was handled carefully and with attention to detail. The parts came through clearly and effectively.

AMBITIOUS UNDERTAKING

The Nutcracker Suite of Tschaikowski was an ambitious undertaking, requiring as it does much precision, care in color and balance, piquancy and brightness. All sections acquitted themselves creditably. The flutes took a bow for their "Danse des Mirlitons," but the clarinets, the oboes, the brass, the strings—in fact, all parts deserved special approbation for their solo efforts.

The jaunty rhythm of the Polka from "The Bartered Bride" (Smetana) was well realized. This number was repeated, the players performing from memory.

The Overture was the fine Beethoven "Egmont," and Clifford Higgin's melodious tone picture, "Lake Louise," for strings and harp, formed a delicate contrast to the heavier items. It was gratifying to see Mr. Higgin come forward and receive appreciative applause.

Soloist for the evening was Francis Chaplin, whose vitality, sure technique, pure tone and grace of conception were apparent in the Tschaikowski Violin Concerto. His splendid performance was deservedly greeted with great enthusiasm. The orchestra may be congratulated, too, on doing a good job in the task of fitting in the none too easy background. There was no stiffness and the balance was good.

An interesting occurrence was the reading by Mrs. Ray Farquharson (president) of a telegram from Jascha Galperin, wishing success to the orchestra which he organized and led, and which evidently is still dear to his heart. Such good wishes are echoed by the citizens of Calgary, who also are proud of this symphony orchestra.

—P. K. C.

Dance
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THE TOUGHEST KILLER'S BLAZING
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POST OFFICE WOMEN

Reports were heard at a recent meeting of the Calgary Post Office Ladies' club held in The Herald board room. Fifteen members attended and arrangements were made to hold a whist drive in March. Members also volunteered to spend a day sewing at the Red Cross Crippled Children's Hospital. Mrs. W. Wilkins presided.

8:00-TONIGHT-8:00
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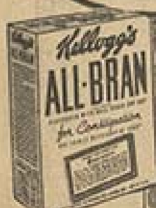

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Mt. Royal Quintet Highlights Concert

One of the best presentations ever given at the Mount Royal Conservatory faculty chamber music concerts, was the Dvorak Quintet in A Major, performed for the first time in Calgary, on Wednesday evening. The players were Clayton Hare, first violin; Bernard Dahm, second; Patricia Norris, viola; E. M. Harvey, 'cello, with Cyril Mossop at the piano.

This quintet is a highly attractive work, full of haunting melodies reminiscent of folk-tunes, and glowing with life and animation. The exhilarating first movement, the lovely "Dumka" with its varying moods, the vivacious Scherzo with its changing rhythms, the jolly finale, were all played with spirit, and with a careful attention to detail that brought it up to high level of achievement.

VOCIFEROUS APPLAUSE

The pianoforte part was probably the most striking, and was very capably handled, but all the players did excellent work, rendering their solo bits with sympathy, and succeeding in making an ensemble that had balance, much variety in dynamics and freedom of style. Chamber music is often received with more politeness than enthusiasm, but on this occasion the applause was so vociferous that the first movement had to be played again as an encore.

WELL RECEIVED

The opening number of the concert was the Beethoven G major Sonata, played by Alan Thompson, violinist, and Leonard Leacock, pianist. This is a bright straightforward work, and was done by both performers with nice tonal balance and commendable clarity, especially in the first movement.

Assisting was Wanda Dunkley, who gave three readings, all in a musical vein. Miss Dunkley, whose first appearance this was, has pleasing facial expression and a voice of sympathetic quality. Her contribution was enthusiastically applauded, and another poem suitable to the occasion was given as an encore. —P. K. C.

WEDDINGS

SUTHERLAND—EDWARDS

North Hill United Church was the scene of a quiet wedding January 18 when Miss Gwendolyn Velada Edwards, only daughter of Mrs. S. Heighton of this city, became the bride of Mr. Glen Sutherland, youngest son of Mr. and Mrs. William Sutherland of Shepard. Rev. H. G. Rees officiated.

Given in marriage by Mr. S. Heighton, the bride wore a gown of white sheer. Her floor-length veil was caught to her head by a band of white feathers and she carried a shower bouquet of deep red roses.

Miss Joan Falck was bridesmaid and Mr. Kai Thomassen was best man. Guests were ushered by Mr. William Sutherland and Mr. Bud Jenkin.

During the signing of the register, Miss Gladys Cran sang "Because".

At a reception held later in the Empress Grill, Mrs. Heighton, mother of the bride, and Mrs. Arthur Sutherland, sister-in-law of the bridegroom, received guests. Mr. George Jenkin proposed the bridal toast.

Following a honeymoon in Banff, Mr. and Mrs. Sutherland have taken up residence in Shepard.

Out-of-town guests included Mr. and Mrs. William Sutherland Sr., Mr and Mrs. Arthur Sutherland, Mr. William Sutherland, Miss Vera Sutherland, Mr. and Mrs. Lawrence Doolittle, Miss Dorothy Doolittle and Miss Marilyn Doolittle, all of Shepard; Mr. and Mrs. M. Bates, Chestermere Lake; and Mr. and Mrs. George Johnston, Turner Valley.

ANDERSON—POWELL

South Calgary United church was the scene of a wedding on St. Valentine's Day, when Vera Katherine, daughter of Mr. J. H. Powell of Calgary, became the bride of Mr. Archie F. Anderson, son of Mr. and Mrs. H. Anderson of Glenmore. The ceremony took place at 7:30 p.m. with Rev. T. M. Dobson officiating.

The bride, gowned in heavy white Duchess satin with floor-length veil, halo style, entered the church on the arm of her father, who gave her in marriage. Her bouquet was of pink roses.

Miss Ellen Norris was the bridesmaid, and little Frances Skau the flower-girl. The ushers were Mr. William Powell and Mr. William Currie.

After the wedding a reception was held at the South Calgary Masonic hall, where eighty guests were welcomed by Mrs. J. H. Powell, and Mrs. H. Anderson. Dancing and refreshments were enjoyed.

Guests from out-of-town included: Mr. and Mrs. O. Anderson, Innisfail; Mrs. Cuthbertson of Carstairs; and Mr. and Mrs. J. F. Ferguson of Aldersyde.

Both the bride and the groom served overseas, Mr. Anderson in the army, and ... in the air force. They will ... their home near Priddis.

REYNOLDS—

Miss Kathl...

ADJUTANT MARGARETTA NELSON, who recently returned from missionary work in Rhodesia, South Africa, will be a guest speaker at the interdenominational Women's World Day of Prayer at the Pentecostal Tabernacle, 928 8th Ave. W., Friday at 2:30 p.m. She formerly taught school at Hanna and has spent ten years in missionary work in Africa.

Operetta Produced By Balmoral Club

The Operetta club of Balmoral junior high school presented Gilbert and Sullivan's "Pirates of Penzance" recently to a capacity audience in the school auditorium. Hugh Dobbin was the pirate king with Martin Lundmark as his lieutenant. Jim Shaw was the hero and Wayne Grant as Maj.-Gen. Stanley, completed the main male cast.

Ethel Clement was the heroine, while Gladys Bidewell, Enid Edwards and Dene Jeffrey acted the roles of the three daughters of the major-general. Donna Grasswick played the part of the maid of all works. The chorus of pirate maids, daughters and a band of policemen completed the cast.

The operetta was produced under the direction of Mr. H. D. Cartwright, as adviser; Miss M. M. Jackson, musical instructress; Miss K. C. Martin, in charge of arts; and Mr. E. C. Baldwin, dramatics.

Capt. H. S. Hinton played the piano accompaniment, and Miss Kathleen Johnson, violinist, played the overture preceding the first act. She was accompanied by Capt. Hinton.

Valentine Tea Held By L.O.B.A. Club

Red cupids and a heart made of red and white carnations formed a centre piece on the main tea table at a Valentine tea sponsored by L.O.B.A. Past Mistresses Club held recently in the Hudson's Bay auditorium. Mr. F. H. Jinks, president of the club, received the many visitors. Mrs. F. J. McIntyre was treasurer.

Those invited to preside at the tea ... included Mrs. David ...

...ittle, Mrs. E. G. Fisher, Mrs. John Riddoch, Mrs. John McRae, Mrs. Fred Hyden, Mrs. Thomas Mowbray and Mrs. Fred Lawrence. Servitors were Mrs. H. Hall-Jones, Mrs. Stewart Heigh, Mrs. W. A. Collins and Mrs. Harry

Barnes. Mrs. W. S. Guild was in charge of the tea room; the kitchen arrangements were supervised by Mrs. Jack Talerico and Mrs. W. J. Hodgins. Mrs. R. C. Rosser was general convener.

The door number was held by Mrs. Annie Scott, while Mrs. John Talerico was winner of the draw convened by Mrs. R. C. Mapey.

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RAZOR BLADES, Gillette, 5 to pkg. ..... 25¢
VICK'S VAPO RUB, jar ..... 45¢
VICK'S VA-TRA-NOL, jar ..... 45¢

CHICKEN HADDIE
Sealect, 1-lb. tin ..... 29¢

APPLE JUICE
Sun-Rype, 48-oz. tin ..... 29¢

ROLLED OATS
Quaker, China, pkg. ..... 33¢

JAM
Blackberry (Seedless) 24-oz. jar 47¢

ORANGE MARMALADE, Pure, Red and White, 24-oz. jar ..... 33¢
CORN FLAKES, Quaker, 8-oz. pkg. ..... 8¢
VEGETABLE BEEF SOUP, Aylmer, 10-oz. tin, 2 for ..... 23¢
BOILED DINNER, Aylmer, 15-oz. tin ..... 23¢
LOBSTER PASTE, 3-oz. tin ..... 25¢
BROOMS, Aunt Mary, each ..... 97¢
GELATINE, Davis', pkg. ..... 18¢

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RED & WHITE
1-lb. tin
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CREAMETTES, 1-lb. carton ..... 48¢
VEGETABLE JUICE, V8, 20-oz. tin ..... 16¢
PEACHES, Lynn Valley, 20-oz. tin ..... 24¢
CORN SYRUP, 2-lb. tin ..... 30¢
GROUND RICE, Delta, 16-oz. pkg. ..... 15¢
CAKE FLOUR, Swansdown, pkg. ..... 30¢

TEA
RED and WHITE

1-lb. pkg. ..... 79¢

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CALGARY WOMEN'S MUSICAL CLUB

An Informal Evening with Local Composers

Arranged by

Mrs. H. H. SHARPLES

•

WESLEY UNITED CHURCH
WEDNESDAY, JANUARY 22nd, 1947 at 8.15 p.m.

***

PROGRAMME

Vocal and Pianoforte Compositions by Constance Channon (Aged 9 Years)
Song—"Clouds", June Forsey Rance. Composer at Piano.
Piano—(a) "Dragon Dance". (b) "At The Circus". The Composer.

Vocal Compositions by Mrs. J. B. Paterson.
Songs—(a) "Little Tin Soldier". (b) "Mother Goose March". (c) "The Little Sandman".
Hilda L. Cunniffe (Accompanist—Miss Madge Thomas)

Vocal and Instrumental Compositions by Leonard H. Leacock.
Song—"God Bless Our Canada" (A Canadian Hymn) by Request.
Norma Piper
Violin—"Partita" (Unaccompanied) Prelude-Sarabande-Fugue.
Bernard Dahm.
Violin—"Topsy". Bernard Dahm with Composer at the Piano.

Vocal Compositions by Florence Gillespie.
Songs—(a) "The Swallow". (b) "Berceuse".
Deirdre Hughes. Accompanist—the Composer.

Readings—Written by Harold M. Paterson.
Children's Verse—(a) "The Fat Robin" (b) "Snoopy Cat" (c) "The Busy Bee". (Incidental Music Composed and Played by Florence Gillespie).
Poem—"To Music". Leona Flegal Paterson.

Vocal Composition by H. A. Webster.
Song—"Green Trees Burning".
Mrs. Corinne Robison. Accompanist—the Composer.

Pianoforte Compositions by Jeanne Ackland.
Four Chinese Sketches—(a) "Jade". (b) "Chopsticks". (c) "Chinese Fishing Boat". (d) "Dragon Dance".
The Composer.

Vocal Compositions by Robert E. Hooper.
Trio—"Song of Autumn".
Mrs. W. Redfern, Mrs. A. Barker, Mrs. W. Redfern.
Accompanist—Marjorie Birch.
Songs—(a) "A Friend". (b) "Song of May" (by request).
Madge Thomas. Accompanist—Marjorie Birch.

Choral Ballad Composed by Clifford Higgin.
"Forest Fire".
First Violins—Patricia Norris, Alan Thompson.
Second Violins—Bernard Dahm, Douglas Gray.
Viola—Catherine Cushing.
Violincello—E. M. Harvey.
Bass Viol—Louis Augade.
Chorus of Forty-five Voices.
Organ—Clifford Higgin. Conductor—Elgar Higgin.

GOD SAVE THE KING

Official Accompaniste—Miss Dulcie Bishop.

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Artist Features Varied Program

A pleasing program was presented Tuesday evening at Mount Royal College by Mary-Ella Coldwell, pupil of Leonard Leacock.

This young artist who has been heard recently in a series of broadcast, played with assurance and displayed an easily flowing style in a varied program which included works of Mendelssohn, Bach, Beethoven, Chopin and a group of moderns.

Deserving of special mention was the ballade in G minor of Brahms and the Cradle Song of Spendiarow, in which composition the soloist herself seemed to find greatest enjoyment. A beautiful singing tone characterized the latter number and it was evident in other compositions.

The natural and unaffected manner of the talented young pianist added to the pleasure of the enthusiastic audience.

She was the recipient of several bouquets and was recalled to the platform several times playing as encores Valse Arabesque of Lack and the F sharp Romance of Schumann.

Wins High Musical Honors

Major honors have been won by Mary-Ella Coldwell, daughter of Mr. and Mrs. M. J. Coldwell of Kathyrn, in the Western Board of Music Awards in Alberta which have just been announced by the Scholarship Committee of the University of Alberta Committee on Music.

Miss Coldwell not only won the University gold medal but also the John Burns music scholarship ($200) and Radio Station CFAC Music Scholarship ($100).

Her father M. J. Coldwell has been prominently associated with the C.C.F. since its inception and is a former C.C.F. candidate.

Miss Coldwell commenced piano study at five years of age and since twelve years old has been under the tutelage of Mr. Leonard Leacock, teacher and composer, of Mount Royal College, Calgary, continuously for both theoretical and practical instruction. During this time she was twice silver medalist for Alberta in Grade VII and IX of the Toronto Conservatory of Music.

In 1947 she obtained her A.T.C.M. Performers degree from the Toronto Conservatory of Music at the same time graduating from High School with senior matriculation standing.

First Class Honors

This June she received her L.R.S.M. Performers diploma from the Royal Schools of Music England and the diploma of A. Music (Alberta) form the Western Board of Music, University of Alberta. She has the distinction of having obtained a first class honor standing for both the diploma and A. Music (Alberta) examination and her L.R.S.M. degree.

The awards of the University Gold Medal as well as the John Burns music scholarship ($200) and radio station CFAC music scholarship ($100) were made on the merits of the Alberta examination results.

Having been prominent in provincial and Order of the Eastern Star musical festivals for many years, she includes in later achievements, her appearance as guest artist with the Mount Royal College symphony orchestra at the age of seventeen playing Beethoven Concerto No. 3. In 1946 she was winner of the Calgary Birks' awards contest for instrumentalists with its subsequent ten-week radio contract over radio station CFAC. This summer she attended the music courses at the Banff School of Fine Arts.

MARY-ELLA COLDWELL

Despite unusual success as a pianoforte player, Miss Coldwell's chief musical interest centres around the medium of composition, and it is to this field mainly she hopes to apply her scholarships.

Congratulations and good wishes are extended to Miss Coldwell whose promising musical career will be followed with much interest by readers of the People's Weekly.

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Mount Royal Symphony Orchestra Stages Concert

Frances James Thrills Calgary Music Lovers

1949

A very successful concert was given by the Mount Royal College Symphony Orchestra in the Grand Theatre on Monday night.

The soloists were of a high calibre and their talents greatly appreciated by the large audience.

Frances James, one of Canada's best known sopranos, sang the Chanson Perpetuelle by Ernest Chausson accompanied by the orchestra and pianist Catherine Morrison. Miss James has a well-controlled voice with a big range and her high notes rang out clear and sweet while her words were well enunciated and en rapport with the mood of her songs.

LATER IN THE program Miss James sang two Delius numbers artistically accompanied on the piano by Dr. Brough and also Grieg's "A Dream" with the orchestra joining in. She received an ovation and many recalls for her delightful work in these numbers and returned with an encore, the well-known "Think on Me."

Leonard Leacock, teacher and pianist from Mount Royal College, played the Liszt Triangle Concerto very brilliantly. The opening theme was given with authority and in strict rhythm and was followed by a slower theme with some very pleasing modulations which the soloist played with nice feeling. Later in the Scherzo both soloist and orchestra worked up the tempo and crescendos to an exciting finale. Mr. Leacock's performance was most enjoyable and the orchestra did an excellent job.

ANOTHER NOTABLE number was "A Lake in the Clouds" composed by Calgary's much-loved Clifford Higgin. It depicts Lake Agnes, the theme played with muted strings and delicate harp passages developing into a jolly jig as holiday makers arrive on the scene.

The orchestra also gave a good account of itself in Schubert's Unfinished Symphony and Rossini's Overture Semiramide. One must admit to a certain "shock" on hearing a tuba in the first movement of the Schubert, but apart from that it gave much pleasure.

The overture which concluded the program was really thrilling in its accented beats, crescendos and sudden soft passages. The final climax worked up splendidly and the audience responded with enthusiastic applause.

Clayton Hare, conductor, soloists and orchestra members are all to be congratulated on a first class performance.

A.B.H.

BACK TO NORMAL

OTTAWA (CP)—The air traffic

KE AVERTED

Calgary Composers Featured in Recital

"Calgary" was the central theme at the Wednesday concert of the Calgary Women's Musical Club when new music by Calgary composers was presented by Calgary artists to a small but appreciative audience in Wesley United church.

One of the most impressive selections was the Rhapsody in G. Minor composed by Clifford Higgin and played by violinist Douglas Gray. The piece, which was dedicated to Mr. Gray, was performed with intense feeling. His bow sang in the lyrical sections and was throaty and rich in the more emotional passages. It was a selection cleverly composed to bring out the best talent of the artists. Cyril Mossop was accompanist.

JUNE FORSEY RANCE, 7, who was awarded the silver medal of the Toronto Conservatory of Music in 1947, sang a composition by Constance Channon. Miss Channon, 10, has won awards for her composition and the accompanist, Sandra Munn is also a silver medalist.

Miss Rance, quite evidently a favorite with Calgary audiences, received tremendous applause for her rendition of "Fairy Shoes." Her delightfully sweet voice could be heard clearly throughout the church and breath control and enunciation were marked.

California was popular with Calgary composers, according to the program Wednesday. "California Suite" by Jeanne Ackland portrayed, vividly, some of the attractions for which the state is noted. Chimes of Pasadena, Tango of the Flowers, Seaside Sketches and Fiesta, were most expressive.

"POEME," a composition for two violins and piano by Florence Gillespie, also centred in California around the impressions of a visit to a Santa Barbara mission.

Two charming compositions by Clifford Higgin, "the Hills of Kildare" and "Dreams of Arcady" were well sung by Kathleen Johnston, 14. She has a pleasing voice which seemed suited to the haunting and wistful picture sketched by the latter selection.

Surging melody with intricate phrasing made Tennyson's familiar "Crossing the Bar," a lovely choral selection. Mr. Higgin composed the well-suited music and the choir of Central United church under the conductorship of P. L. Newcombe sang the number.

ALBERT McCALLA, well-known 'cellist, demonstrated a sense of humor when he played the comical "Monkey March" and "Jungle Lullaby" by Leonard H. Leacock. Two other selections of the composer were played by violinist Alan Thompson: the poignancy of "Lonely Lake" was dramatized through the medium of a noteworthy composition and fine artist.

Leona Flegal Paterson lent added interest to Harold M. Paterson's compositions of children's verse. The incidental music composed and played by Florence Gillespie as background to the poetry, was notable.

MR. LEACOCK played his own composition of Sea Francis Suite which consisted of five miniatures. It was cleverly done with a great deal of interest.

The informal evening with local composers is an annual event presented for the 27th time this year. Mrs. H. H. Sharples arranged the concert.

If Calgary composers and artists

MISS JAMES

MR. LEACOCK

Soloists with Symphony

1949

Frances James, termed by critics as Canada's foremost soprano, and Leonard Leacock, A.T.C.M., L.R.S.M. well-known local pianist and composer, will be guest artists with the Mount Royal Symphony orchestra when the group presents its third concert of the season in the Grand theatre Monday, Feb. 21, at 8:15 p.m. under the direction of Clayton Hare.

Miss James, who in private life is the wife of concert violinist Murray Adaskin, is widely known to concert and radio audiences across Canada, and the United States.

Toronto Daily Star, Friday, May 31, 1946
p. 7

'Admirable' Roger Plays Piano It's All Fun to Five-Year-Old

ROGER PERKINS AND HIS SISTER, MARILYN

Special to The Star

Calgary, May 31 — Freckle-faced Roger Perkins, five, is quite a lad. Spotlight stealer at the recent central Alberta music festival, he rolled on the floor of his Calgary home today and admitted that he liked playing the piano.

Roger, who was born in Toronto and lived at Leaside until he was three, won the special ear test class at the festival with a record mark of 94. Then, before the festival ended, he was again in the spotlight as top performer in a special festival concert.

Roger has perfect pitch. No matter what note is played on the piano—A, C, B flat, E—he names it unerringly.

"That admirable Roger Perkin!" Dr. Charles Peaker, adjudicator, called him.

"That was easy," Roger remarked after giving his perfect festival performance before a packed gallery.

Roger started his musical career when he could barely walk, accompanying his brother, Ken, now 10, to music lessons at Leaside. Now he takes music lessons regularly and practises when he pleases—which is every day.

Roger evidently comes of musical lineage as his brother, Ken, has perfect pitch, as has a cousin, Jane Perkins, who lives in Barrie.

Every day when his sister, Marilyn, 13, and brother Ken are at school, Roger whiles away the time by playing the piano by the hour.

"You never have to coax him," his mother said. "Playing the piano is fun for Roger."

...AIRBANKS, at 8:15.
...th St. W. and 21st Ave.)—Duel in the Sun, technicolor epic of jealousy and feuding in the west, starring GREGORY PECK, JOSEPH COTTEN, at 6:40, 9:15.

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A.B.H.

STRIKE AVERTED

TORONTO (CP)—A threatened strike of 900 members of the...

BACK TO NORMAL

OTTAWA (CP)—The air traffic centre at the Vancouver airport now is operating normally following a weekend fire.

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...a hitch in the program, and the crowd of 3,500 seemed to thoroughly enjoy themselves.

Symphony Draws Large Audience

By LAWRENCE B. CLUDERAY

Despite other attractions, a large audience assembled in the Grand Theatre on Monday night for the third Symphony series concert at which the guest artists were Frances James, soprano, and Leonard Leacock, pianist.

The Mount Royal Symphony orchestra was, as usual, conducted by Clayton Hare and opened the program with a performance of Schubert's Unfinished Symphony. It was the occasion of the election to honorary membership of the Linz and Graz Musical Societies which prompted Schubert to return the compliment by writing this work which is usually accounted the greatest and most original of his large scale orchestral pieces not excepting the great C major Symphony—and the more one reflects on the delicacy of orchestral coloring and effect achieved by Schubert in the two movements which constitute the whole, and also on the fact that the composer himself never heard a note of the work played (it was first performed in Vienna in 1865—37 years after his death) the more one must marvel at the sublime sensitivity of the man's imagination that he could pour so much beauty into so small a mould.

Of last night's performance I can say that it was thoroughly painstaking and neat. Indeed it was far too painstaking with the inevitable result that the music never really came to life and the "plop-plop-plop" of the Tuba (or was it a Sousaphone?) in the ethereal Andante sounded quite comic.

Miss Frances James delighted me when I first heard her at a Musical Club concert last year and she did so again Monday night—though not quite so much. Except for some notes at the upper extreme of its high register—and these only when sung forte or above—her voice is of beautiful quality—warm and luxuriant. But it is the way in which Miss James uses her voice and so thoroughly identifies herself with whatever music she happens to be singing that gives her each performance distinction. We shall, no doubt, have a long time to wait for another performance of Chausson's Chanson Perpetuelle in one of our auditoriums and still longer for one abounding in such musicianly virtues. Having mentioned Miss James' beautiful voice—minus upper notes strong forte—and her deep musicianship may I now say that I was surprised to notice her frequent references to her "little black book." At a concert in a village hall and by a popular "Ginger Rogers baritone" it would pass but at a symphony concert and with an artist of Miss James' stature—definitely NO.

"ENJOYABLE"

Liszt's Pianoforte Concerto in E flat — variously known as the "infernal triangle" or "eternal triangle" Concerto came next. We are prone to consider the two concertos of Liszt as excuses for a display of virtuosity on the part of the soloist. True there is ample room in both works for the soloist to display his executive ability but our concern with this often blinds us to the fact that Liszt also wrote effectively — yes quite masterfully for the orchestra — particularly the woodwind section — and that he had an uncommonly sensitive ear for tone color. Monday night's performance by Mr. Leacock and the orchestra was thoroughly enjoyable even if it did lack some of the fire and dash with which Liszt himself would have imbued it and revealed the soloist as one well able to stand comparison with other more loudly-heralded players who have visited us.

After the intermission Miss James sang two songs by Frederick Delius and another by Grieg. In view of the fact that Delius owed a great deal to Grieg I found it particularly interesting to find both composers represented in one group and any doubts one may have previously held regarding the importance of Delius as a song writer must have been finally settled in his favour after last night. Clarity of words, beauty of tone and superb moulding of phrases characterized Miss James' interpretation of these items. Miss James never gets in the way of the music but uses her gifts for the sole purpose of increasing our awareness of the inherent beauty of the music itself.

An orchestral sketch called "A Lake in the Clouds" by Clifford Higgin and Rossini's Overture to "Semir amide" completed this full and always interesting program.

LEONARD H. LEACOCK, music teacher at Mount Royal College, has received word that his piano composition entitled 'Sea-Horses' has been published by a Toronto music publisher. The composition is dedicated to Gladys McKelvie Egbert, well-known Calgary piano teacher.

CALGARY WOMEN'S MUSICAL CLUB

presents

An Informal Evening with Local Composers

arranged by

MRS. H. H. SHARPLES

WESLEY UNITED CHURCH
WEDNESDAY, JANUARY 28th, 1948
at 8:15 P.M.

1956

Composer, Violinist Score at Concert

The first performance of a new work by a Calgary composer, a first-rate performance of a second rate violine concerto and the novelty of rarely-heard works for organ and orchestra by Mozart combined to lend especial interest to the second 1956 concert by the Calgary Orchestra and Chorus Association Tuesday night.

Concert master Douglas Gray was soloist in the Max Bruch concerto with the COCA orchestra under Gerald Bales. It was a fluent reading, technically exact and virile in the first movement and finale and quite moving in the lovely adagio.

Leonard Leacock's "The Lonely Lake," written for and dedicated to the orchestra, received its first performance. This moody little piece owes much to the impressionists and was more than a little reminiscent of Cesar Franck but the important thing to remember is that it was written with this paricular orchestra in mind and the composer most skilfully made the most of his medium's good points, notably the feeling for nuance and effective use of woodwinds.

Mr. Bales was heard as organ soloist in two little sonatas by Mozart written during the composer's tenure of office as organist at Salzburg cathedral. While very slight they are typical Mozart — and therefore glorious — and what impressed me was the tasteful registration Mr. Bales employed, so properly flutey and reedy as Mozart intended. Harold Ramsay had charge of the orchestra during this performance.

Spirited playing of Handel's Water Music with some fine work on the part of the horns opened the program which closed with Respighi's orchestral suite. The Birds, the prelude of which is already familiar to followers of Bob Kerr.

That leaves for consideration the Bach Cantata "Bide With Us" which again introduced the COCA's good 30-voice chorus.

To say that the Association bit off more than they could chew in this great work is not to deny them full honors for the effort. It was precisely to bring such music to Calgary audiences that this group was formed and there can be no chewing without biting.

All hands were so occupied with the necessity of coping with the music's difficulties that the nobility of Bach's utterance failed to come through and there was no comfort in the performance. The occasionally faulty pitch, the less than spirited attack and the lack of cohesion can be expected so long as this group must make music circumscribed by the inadequacies of such an auditorium.

The chorus, I suggest, could use about three more tenors and four more bases. At present balance achieved at the expense of tonal quality.

In only two performances, the Association has revealed exciting possibilities the full realization of which must await the benefits of many more hours of working together. R. W.

MOUNT ROYAL COLLEGE CONSERVATORY OF MUSIC

presents

L E O N A R D H. L E A C O C K

in a Recital of Piano Music

Sunday October 4, 1959 3:00 P.M.

FANTASIA IN C MINOR (K 475) - - - - - - - - - - - Mozart

SONATA IN B MINOR (L 447) - - - - - - - - - - Scarlatti

VARIATIONS IN A MAJOR - - - - - - - - - - - - - - Mozart

RONDO ALLA TURCA - - - - - - - - - - - - - - - - - Mozart

- - - - - - O - - - - - -

FANTASIA IN C MAJOR (The Wanderer) Op. 15 - - Schubert

Allegro con fuoco, ma non troppo

Adagio

Presto

Allegro

GOD SAVE THE QUEEN

LEONARD LEACOCK
. . . "Trio 1963"

PETER HODGSON
. . . new work

Mt. Royal Talent In Centre Recital

The Calgary Musical Club will present a recital by 21 members of the Mount Royal College Conservatory of Music at 8:30 p.m. Wednesday in the Arts Centre Theatre.

Featured will be Magda Hazai, pianist, and Lois Brown, soprano, as well as several chamber ensembles.

Miss Hazai will play Beethoven's Piano Variations in C Minor and Bartok's Seven Peasant Songs.

Miss Brown will be heard in four songs from Schumann's Woman's Life And Love.

Two works, composed by faculty members, will also be heard. Leonard Leacock's Trio 1963 will be played by Linda Boelland, cello, Hans Boelland, flute, and Elfi Gleusten, piano.

Novelette, by Peter Hodgson, will be played by a trio consisting of Jack Tillman, oboe, Peter Hodgson, piano, and Brian Marsh, bassoon.

The Mount Royal Conservatory of Music is one of the oldest and largest institutions of its kind in Western Canada. It celebrated its golden jubilee in 1961.

It now has a faculty of more than 50 instructors and an enrolment of nearly 1,000.

Proceeds from the recital will go to Mount Royal College's current promotion and development campaign.

45 Piano Students Present Recital In City

An enjoyable and listenable musical evening was presented Saturday by 45 piano students of Leonard Leacock, music instructor at the Mount Royal Conservatory of Music.

The program included selections to suit every musical taste as well as the performers. Except for the occasional flounders and mistakes, the students performed quite well and musically.

Numbers ranged from Lemont's Three Blind Mice played by Kathleen Bluck, Berlin's Squirrel at Play by Bruce Jespersen, Sening's The Trumpets by John Dean to such classical numbers as Lully's Courante by Karen Taylor, Schubert's A Flat Waltz by William Baillie, Torjussen's To The Rising Sun by Erna-May Haenni and Liszt's Consolation in D Flat by John Drake.

TEACHER'S COMPOSITION

Also on the program was Mr. Leacock's own composition of Sea Horses played by Lyell Smith, the Country Gardens duet by Douglas and Robert Jones and a violin number composed by Mr. Leacock—Sarabande, played by Sandra Miller.

John Stayura gave a very firm, strong and well-played performance of Heller's Curious Story. Equally excellent was Robert Grant's presentation of Romance in D Flat by Sibelius. Mr. Grant handled the difficult piece very well, playing with a definite, vibrant and firm touch.

One of the outstanding numbers of the evening was the well-known Polonaise Militaire by Chopin, played by 16-year-old Arne Falconer with professional confidence.

The second half of the program consisted of numbers by some of the winners at the recent Alberta Music Festival and scholarship winners. They included Lance Camp, winner in the concert recital class; Brian Corss, winner of the Flemming scholarship for highest marks in the college's Grade X piano and Robert Cockell, winner of the Shumiatcher Trophy for highest marks in the modern piano class at the festival.

Leslie Beerreth and Robert Cockell highlighted this part of the program with their respective performances of Lecuona's Malaguena and Debussy's Reflections in the Water.

Christine Mapelbeck and Lance Camp received prizes for attaining the highest marks in their piano examinations. Miss Mapelbrook also received an award for having the highest mark in the festival (she scored 87 in the open Beethoven class) and Mr. Camp also received Mr. Leacock's prize for having the highest mark in the written examinations.

MOUNT ROYAL JUNIOR COLLEGE
CONSERVATORY OF MUSIC AND SPEECH ARTS
PRESENTS
LEONARD LEACOCK LRSM, ATCM
IN A PIANO RECITAL
AT M.R.C. CONSERVATORY OF MUSIC AUDITORIUM
ON SUNDAY, OCTOBER 15, 1967 at 2:30 P.M.

Four Preludes	D. Shostakovitch
Rondo in A minor	Mozart
Variations in A major	Mozart
Rondo in A minor (alla Turca)	Mozart

INTERMISSION

Fantasia in C major (The Wanderer) — Schubert

Allegro con fueco ma non troppo
Adagio
Presto
Allegro

The four movements are played without a break. Each movement has its thematic basis in the song Der Wanderer composed in 1816. The second movement opens with the only direct quotation from the song and is really a Theme with variations.

four t… Indian Village, … finest teepees from the diffe… ent reserves will be pitched in the camp.

In addition to the Indian par… for var… Indians will be provided with rations and other cash awards.

Taeuber Brings Best Playing

In the unlikely event that anyone has been entertaining doubts as to the choice of Professor Haymo Taeuber as permanent conductor of the Calgary Philharmonic Orchestra he must surely be more than satisfied after the splendid concert at the Jubilee Auditorium on Monday evening.

The highlight of the program was without question the performance of Beethoven's "Eroica" Symphony. Mr. Taeuber's conception of this work was as monumental and perceptive as we could hope for, and he produced some of the best playing from our orchestra that I have ever heard. From the crisp, incisive attack at the beginning of the first movement, one felt that all was going to be well, and, apart from a slight fall from grace in the Trio of the third movement, we were not disappointed.

Particular mention should be made of the superb manner in which the pathos of the Funeral March was realized, without any unwelcome excursions into sentimentality. Mr. Taeuber and the orchestra fully deserved the standing ovation that they received.

The guest artist for the evening was the soprano, Ilona Kiombrink. She has considerably matured in artistry since the last occasion in which I heard her, although her tone is a little forced in her upper register, and she has an unfortunate tendency to attack underneath the note. She gave sympathetic performance of the "Ave Maria" from Verdi's "Otello," and the Song at the Moon from Dvorak's "Rusalka." Strauss's gorgeous Four Last Songs, however, were not ideally suited to her.

The inclusion of works by local composers is greatly to be commended. On Monday, we were able to hear "The Lonely Lake" by the well-known Calgary piano teacher, Leonard Leacock (not Laycock as his name appeared in the program.) Mr. Leacock's knowledge and love of the Rocky Mountains is considerable, and this tone-poem is doubtless a musical portrayal of a number of the composer's solitary impressions of the scenic grandeur he knows so intimately. It is generally impressionistic in style and makes considerable use of an important thematic figure in Cesar Franck's Symphony.

The orchestra also sounded well in Wagner's "Meistersinger" prelude, which opened the program. Here again, Mr. Taeuber showed a thorough grasp of the work, and an ability to see it steadily and see it whole.

My one serious regret was that there were so many empty seats. The news of Mr. Taeuber's appointment would, I should have imagined, have resulted in full house. I hope he receives better support next year. He is a musician of no mean stature.

— JOHN SEARCHFIELD

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… are not so different from those in other parts of the country, they have a similar interest in the defence of Canada, he said.

"Of course there are a few who are morally opposed to nuclear arms," he added.

Canada is a bi-cultural country and this should make it more interesting and distinctive. The Liberal party has promised a royal commission into bi-culturalism, said Mr. Sharp.

The Liberal candidate lost by less than 700 votes to Justice Minister Donald Fleming in last year's federal election.

Smith Speaks

Art Smith, Conservative MP for Calgary South, will speak to the Calgary branch of the Oilfield Technical Society on Thursday at 6.30 p.m. in the Al San Club.

SEE — HEAR

TOMMY DOUGLAS

N.D.P. LEADER

ST. MARY'S BOYS' HIGH SCHOOL

Corner of 18th Ave. and Centre St. S.

TONIGHT

8:30 p.m.

1963 LICENSE PLATES

The 1963 car license plates will be on sale on March 1. As in the past, the Alberta Motor Association has arranged for sale of plates to its members.

As a convenience, and for the first week, the AMA office will be open from 8:00 a.m. until 5:00 p.m. But please do not overcrowd during that week. There are weeks ahead when you can be accommodated with a minimum of delay.

Things to remember.

Check and sign your name on the form you get from the government.

Be sure your address is correctly printed thereon.

Do not mar the form in any way.

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CALGARY PHILHARMONIC ORCHESTRA

Monday, Feb. 25 – 8:30 p.m.

Conductor—Haymo Taeuber

Soloist: Ilona Kombrink, Soprano

PROGRAMME:

Prelude, "Die Meistersinger von Nuremburg"	Wagner
The Lonely Lake	Leonard Leacock
Sung by Ilona Kombrink: Ava Maria - Otello	Verti
Rusalka's Song at the Moon	Dvorak
Four Last Songs	R. Strauss
Eroica Symphony	Beethoven

Tickets at the CPO Box Office, 3rd Floor,
The Bay, by the Skywalk — AM 2-6984
$1.50, $2.50, $3.00, $3.50, $4.00 — Rush seats $1.00

TONIGHT — 8:30 p.m. Jubilee Auditorium

CALGARY PHILHARMONIC ORCHESTRA

Conductor — HAYMO TAEUBER

Soloist: ILONA KOMBRINK, Soprano

PROGRAMME:

Prelude, "Die Meistersinger von Nuremberg" — Wagner
The Lonely Lake — Leonard Leacock
Sung by Ilona Kombrink: Ave Maria — Otello — Verdi
Rusalka's Song at the Moon — Dvorak
Four Last Songs — R. Strauss
Eroica Symphony — Beethoven

Tickets at CPO Box Office, 3rd Floor, The Bay, by the Skywalk — AM 2-6984

$1.50, $2.50, $3.00, $3.50, $4.00

Rush Seats at the Auditorium — **$1.00**

...spokesman presenting the case for the town's annexation to Calgary.

Orchestra Responds Admirably To Baton Of Its New Conductor

By JAMIE PORTMAN
[Herald Staff Writer]

The first point to be made about the Calgary Philharmonic concert Monday night in the Jubilee Auditorium is that the orchestra played exceptionally well.

The strings, in particular, sounded better than they have done for several concerts, and the orchestra as a whole responded admirably to the demands of its new conductor, Haymo Taeuber.

The evening was noteworthy for a performance of The Lonely Lake, a work by the Calgary composer Leonard Leacock.

This was a haunting piece of impressionism, immaculately played by the orchestra. A subtle evocation of mood was achieved by means of a tender melody and some delicate and sensitive orchestration. Brief as this piece may be, it contains several moments of sheer loveliness.

SOPRANO SPARKLES

The guest artist for the evening was the Canadian singer, Ilona Kombrink. Her velvety soprano was ideally suited for the lushly romantic aria from Dvorak's Rusalka, and the beautiful Ave Maria from Verdi's Otello was approached with a tender eloquence.

Richard Strauss' Four Last Songs call for a high degree of synthesis between soloist and orchestra, and I am not convinced that this was achieved Monday night. Just how much the singer and the musicians should complement each other is a matter of debate, but on frequent occasions in this cycle, Miss Kombrink was a trifle too subdued to make her over-all performance as effective as it might have been.

The two major orchestral selections of the evening were Wagner's Prelude to Die Meistersinger and Beethoven's Eroica.

OVATION, BUT . . .

The concert got under way most promisingly with a full-bodied and spine-tingling performance of the Wagner.

As for the Beethoven — it received a standing ovation from the audience of 2,000, I am not entirely sure why.

With the exception of an unfortunate horn passage in the third movement, the orchestra played the Eroica with notable skill. My misgivings lie with Professor Taeuber's conception of the work.

It need scarcely be stated that this is a heroic work demanding a heroic approach. It is all very well to underline its profundity — but not at the price of reducing its epic proportions to a level of Teutonic ponderosity.

The performance as a whole frowned forebodingly with a stiff-necked grandeur. Even the funeral march emerged as an admirable remedy for insomnia: instead of proceeding with a stately tread, it moved with a measured but scarcely inspiring plod.

PACE MAINTAINED

This glacial approach was maintained throughout the scherzo and the finale. Not even the liveliness of the concluding presto could thaw the atmosphere.

Such an approach to the Eroica is not unusual — but it does seem prevalent among conductors who have been influenced by the great Weingartner, a composer under whom Professor Taueber happens to have studied.

In the final analysis, I suppose it's all a matter of taste. I just don't happen to think that grimness is synonymous with heroism.

Calgary Old Timer, Musician Dies

A Calgary old timer, 88-year-old Alfred Carter, of 1216 4th St. N.W., died in Calgary General Hospital on Monday afternoon.

Born in Monmouthshire, Wales, in 1875, Mr. Carter came

ALFRED CARTER
. . . dies aged 88

to the city in 1907 and had lived here ever since.

He retired from a local drug firm in 1948 after nearly 40 years' service.

Well known in city music circles, Mr. Carter was a professional flautist and member of various Calgary theatre and symphony groups for more than 40 years.

He was winner in open competition against 106 other flute players in the 1908 Royal Welsh National Eisteddfod.

Mr. Carter was an active church and Masonic worker. He belonged to St. Michael's and All Angels' Anglican Church.

Mr. Carter is survived by his wife, Rachael; three sons, Elgar and Alfred, Calgary, Harold, Toronto; one daughter, Mrs. Connie Riley, Edmonton, and one sister, Mrs. Molly Lewis, Monmouthshire, Wales. There are nine grandchildren and one great-grandchild.

Funeral services will be held at 1:30 p.m. Thursday from St. Michael's and All Angels' Church and burial will be in Queen's Park cemetery. Canon C. M. Starr and Rev. E. S. Gale will officiate.

Hereford Sale Nets $30,000

More than $30,000 worth of polled Hereford purebred cattle were sold Monday at the livestock pavilion at the Exhibition Grounds when Tom Day of Calling Valley Ranch, Midnapore, held his first production sale.

A total of 39 males and females averaged $778. Most of them had Silver Willow Rello Domino 32nd blood in their veins.

"This bull was a 100 per cent deborning sire," said Mr. Day.

A deborning sire is one whose progeny are polled or have no horns. Polled Herefords are selling at premium prices these days. Giving impetus to their popularity is that many have been sent to export to England. Most of the 500 attending came from the Prairie provinces and from as far as England for the sale.

R. J. Henderson of Lumsden, Sask., bought the highest-selling male and female — $2,000 for the bull and $1,200 for the top heifer. Saskatchewan buyers bought heavily. The auctioneer was Jock Blacklock of Saskatoon.

The second highest bull sold for $1,700 to R. M. Herrin of New Brigden, Alta.

The highest price top yearling went to Jim Wyatt of High River for $910.

Crown Drops Knifing Charge

A charge against a Calgary man of wounding his wife with intent to cause bodily harm was withdrawn in police court Monday.

George Albert Soussan, 2002A 4th St. S.W., was charged in connection with a knife attack on his estranged wife Feb. 17. Mrs. Soussan required 37 stitches to close numerous facial cuts which, she said, were inflicted by an attacker when she arrived home late at night.

SC-63

ROSICRUCIAN ORDER
A.M.O.R.C.
Calgary Chapter
FREE PUBLIC MEETING
"PERSONAL MAGNETISM & THE HUMAN AURA"
WEDNESDAY, 27th FEB.
8:00 p.m.
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ANNUAL DINNER MEETING
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CANADIAN BIBLE SOCIETY
(Auxiliary of the British and Foreign Bible Society)
will be held on
THURSDAY, FEBRUARY 28, 1963
in the
Christian Education Building
First Baptist Church
at 6:15 p.m.
...EST SPEAKER: REV. K. G. McMILLAN, D.D.,
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...ER TICKETS $1.25, Reserved at Bible House
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President, Canadian Federation of Music Teachers' Associations

Thursday Evening, January 3rd, at 8.30

MUSICAL PROGRAMME

Part Songs: Christmas Gifts — W. H. Anderson
Angels from the Realms of Glory — W. H. Hewlett
Sweetheart, Sigh No More — Paul Ambrose
Sun, and the Warm Brown Earth — Branscombe

French Folk Songs: Sainte Marguerite — arr. Healy Willan
Vive le Canadienne — arr. Saar

MARIAN HUNT, ISABEL TEMPERLY, DOUGLAS EDGAR, LENA TOWNSEND, JOYCE ASHWORTH, KATHLEEN McLAREN

MRS. H. M. MORROW, Conductor

Piano: Four Studies in Line — Pentland
Habitant Gigue — Archer

ELIN STEPHANSON

Songs: Serenade — Leacock
Prairie Rain — Higgin
Ye Spotted Snakes — Collingwood

PROVIE ROSE

Songs: Take Me to a Green Isle — McNutt
See Where Young Love — Fleming
Love Like a Drop of Dew — Fleming
Drake's Drum — Willan

JAMES EBY

INTERMISSION

Piano: Sicilienne — Benjamin
Scherzino — Benjamin

BETTY MEEHAN

Songs: My True Love Hath My Heart — Hewlett
Sleep — France
Magic — France
Quand meme — Contant
Music, When Soft Voices Die — Willan
Now the Joyful Bells — Clark

DOROTHY GRIFFIN

Piano: Sonatina — Fleming

ROBERT FLEMING

PROGRAM

By

Jamie

Portman

Some of the persons attending the final performance of Five Finger Exercise last weekend seemed to be under the misapprehension that it was a comedy. They laughed and snickered and chortled throughout some of the most moving scenes in the play.

I wish these Yahoos would stay away from the theatre. Their behaviour is more than rude. It is ignorant. I realize, of course, that some persons become embarrassed when they see deep emotion enacted on the stage or screen. And they indicate their embarrassment by laughing in all the wrong places. However, the presence of such a defect in their own personalities really doesn't excuse their neanderthal behavior.

★ ★ ★

Religion With A Beat

Geoffrey Beaumont is an Anglo-Catholic East London vicar who a few years back became fed up with the type of music being used in modern Church of England services.

His concern seemed justified in view of declining church attendance in Britain. He felt that without altering the Book of Common Prayer, Anglican services could assume a flavor more in accord with the Twentieth Century.

It was with this thought in mind that Father Beaumont composed a new setting of the Anglican communion service. He called it the Twentieth Century Folk Mass. The music is decidedly contemporary in nature with appealing -- and at times "popsy" -- melodic lines.

In Britain, the work has been used in the services of several Anglican churches. It is little known in Canada, however. Calgary's Harold Ramsay recently completed a special arrangement of the Twentieth Century Folk Mass, and this was broadcast with considerable success last June over CHFM.

HAROLD RAMSAY
. . . own arrangement

But not everyone owns an FM radio set. That's why it's good to know that Mr. Ramsay will be conducting his Calgary Choral Society in a public performance of this work at 8:30 p.m. Tuesday in Wesley United Church.

Father Beaumont wrote his mass in such a way that it can be arranged and scored in the idiom of any country where it is presented. I am told that Mr. Ramsay's arrange... has a pronounced beat. He, himself, has described the work as "a new mood in church music, another chapter in church music history."

Soloists for Tuesday's performance will be baritone George Brown, tenor Reuben Hamm, bass baritone Myron Gosbulak, and sopranos Margaret Hamilton and Doris Makabonyk. Shirley Lintick will be at the piano, and Mr. Ramsay will preside at the organ. Percussion will be supplied by Harry Cardell.

★ ★ ★

The Art Circuit

Vincent Price is one of the screen's notable boogey-men, and for more than a decade now, he has been curdling our blood in such movies as House of Wax, Diary of a Madman, Tales of Terror, and The Mad Magician.

But Mr. Price is also a distinguished art collector, and part of his collection is currently touring Canada where it has been receiving considerable critical acclaim.

His collection of original works, ranging from the Old Masters to contemporary Canadian and U.S. artists, will be on view at Simpsons-Sears from Nov. 14 to Nov. 20.

Mr. Price is reported to be notably impressed with the work of contemporary Canadian artists, and he has purchased hundreds of original Canadian paintings for exhibition in the Canadian tour. He has also exported to the U.S. numerous Canadian works for display and sale across the border.

Arnold Maxelow, Mr. Price's Canadian consultant, has been authorized to interview Alberta artists with a view to purchasing some of their works. Further information is available from Harold Patton at AV 9-7777.

★ ★ ★

Let's Make It Brief . . .

The new **Orpheus Choir** will present the premiere performance in Calgary of **Britten's Ceremony of Carols** Dec. 22 in Christ Church . . . City pianist and teacher **Leonard Leacock** will appear in recital at 2:30 p.m. Sunday in Mount Royal College Auditorium. Mr. Leacock's program will include **Mozart's C Minor Fantasia and C Major Sonata, and Brahms' Sonata in F Minor . . . An Evening With Shakespeare** is featured at the **Actors' and Musicians' Club** tonight. Taking part are **Gary Dean, Joy O'Brien and Maurie Hyde.** There are two performances at 9 p.m. and 11 p.m. . . . An exhibition of **Christmas art** is currently on view at the Allied Arts Centre . . . Tickets are moving fast for **Yehudi Menuhin's** violin recital at 8:30 p.m. Tuesday in the Jubilee Auditorium.

Coming Events

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Claim D

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B.F. GooDrich
asked at Windsor
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reclassifying C
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classification in
the Canadian
scheme.

Yobe complain
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in the past tw
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Young Baritone's Approach Sensitive and Intelligent

By JAMIE PORTMAN
[Herald Staff Writer]

Calgary baritone Michael James is only 17, but his singing reveals a maturity and technical efficiency considerably beyond his years.

His recital, before an audience of more than 200 in the Planetarium Theatre Thursday night, offered a varied and challenging program, and Mr. James carried out his assignment with ease and assurance.

There can be no doubt of the splendid quality of his voice. But it was also evident that he was approaching his music with intelligence and sensitivity.

In his very first selection, he effectively brought out the infectious lyricism of Mozart's Non Piu Andrai from the Marriage of Figaro. Again, in a sequence of Schubert songs, he produced a warm, rich vocal color. The lower part of his range did sound a trifle insecure in Faure's Les Roses D'Ispahan, but Saint Saen's Danse Macabre received a performance of tingling effectiveness.

Mr. James invested Healey Willan's Credo with genuine nobility, and he showed a happy affinity for Vaughan Williams' evocative Songs Of Travel.

It was most gratifying to hear Mr. James perform A Negro Love Song and Southern Road — a pair of impressive works by Calgary composer, Leonard Leacock. In the first, Mr. James brought out the song's buoyant good humor, in the second a tragic eloquence.

It was a most rewarding concert. Mr. James is one of the current winners of the Calgary Centennial Planetarium's performing artist awards and the Planetarium merits a warm vote of thanks for its initiative in launching this worthy project for young local artists.

New Space Angle Novel Acquired For Filming

By A. H. WEILER
[The New York Times, copyright]

NEW YORK — Our alert moviemakers, training their sights beyond mere moon shots, have already taken the next step.

Universal has acquired screen rights to The Andromeda Strain, a novel by Michael Crichton (which Knopf will publish in May), for which they will pay "a minimum of $250,000."

The book is perhaps the first of a new genre, dealing with an unmanned American satellite returning to earth contaminated by unkown but lethally virulent life forms.

The author is almost as unknown as his fictional germs, but it should be pointed out that his first novel, A Case Of Need, was published last year under a pseudonym, Jeffrey Hudson, and was picked up for filming by the independent A-M Productions. He is, it turns out, 26, in his final year at Harvard Medical School, married, and the author, under still another pseudonym — John Lange — of four paperback suspense novels. We can hear Universal now — shouting, "Calling Dr. Crichton!"

MOUNT ROYAL COLLEGE

CONSERVATORY OF MUSIC AND SPEECH ARTS

Presents

LEONARD LEACOCK LRSM, ATCM

in a Piano Recital

Sunday May 10, 1970 7:30 p.m.

FANTASIA IN C (MINOR K475) Mozart

This Fantasia opens with an atmosphere of dark immensity - which lies in the gloom of a huge shadow, a shadow cast from the future, not the past, by the colossal shape of Beethoven - Thus begins an eventful journey and many surprises till we find our way back to the Tempo Prima and the opening theme.

SONATA IN C MAJOR Op. 2 no. 3 Beethoven
Allegro con brio
Adagio
Scherzo
Allegro Assai

INTERMISSION

SONATA Op. no. 1 Alban Berg

Composed in 1908 when Berg was 23 and a student of Arnold Schoenberg, this Sonata, in one movement, is among the most suspicious opus one's ever produced. Glen Gould says this is the last stand of tonality betrayed and inundated by the chromaticism which gave it birth. It permitted Berg his ecstatic tensions, his sorrowful resolutions and his unashamed revelation of himself.

NEANDERTHAL Leacock

Composed after reading "In Search of Adam" by Herbert Wendt, the story of man's quest for the truth about his earliest ancestors.

UN SOSPIRO (A Sigh) Liszt

HUNGARIAN RHAPSODY No. 15 (Rakoczy March) Liszt

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You are all cordially invited to a reception after the recital to be held in the Mount Royal College Dining Hall (downstairs).

Calgary Centennial Planetarium

Performing Arts Awards '68 '69