National 1M-5h

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EXECUTIVE SECRETARY, EDWIN HUGHES
338 WEST 89TH ST., NEW YORK 24, N. Y.

Thank when you had a chance to read

November 27, 1945

Mrs. Franklin D. Roosevelt
29 Washington Square
New York, N. Y.

Library

Dear Mrs. Roosevelt,

A short time ago there appeared in the Musical Courier an article on Musical Presidents. I thought the references to President Franklin D. Roosevelt were not quite correct, so I ventured to send to the editor a letter about the visit which Jewel and I made at the White House, at your kind invitation, in 1933. This letter was published in the November 1 issue of the Courier, and I am sending you the page herewith. I trust that I have remembered the details correctly. The performance at the White House was certainly a red letter one for us, and we often recall the memories of our delightful visit there.

With kindest regards from us both,

Sincerely yours,

Edwin Hughes

EH/ms

VARIATIONS: By Le

The last installment of Variations written by Leonard Liebling is herewith printed as a memorial and tribute to his ever-youthful spirit and the kindly sympathy which he never failed to show in the welfare of American music, of which he was for nearly a half-century a devoted servant. ***—Staff of the Musical Courier.***

Variations is always glad whenever its items result in bringing amplifying or corrective letters, like this highly interesting one from Edwin Hughes:

October 15, 1945.

Dear Variations:

Your interesting paragraph in the Musical Courier about musical Presidents of the United States recalls to me the date of May 3, 1933, when my wife and I played the first White House musicale given during the Franklin D. Roosevelt administration, following a state dinner in honor of Guido Jung, then Italian Minister of Finance, at which we were guests. We received a telegram from the White House, inviting us to play, on the Saturday preceding the event, which was on a Tuesday evening, so that there was no time to prepare printed programs in Washington. In fact we arranged our program, in consultation with Mrs. Roosevelt, after our arrival at the White House on the morning of the musicale, and Mrs. Roosevelt announced the numbers to the guests in the East Room just before we came out to play.

The President was an enthusiastic listener, judging from his energetic applause. At the close of the program we had the privilege of a few minutes of conversation with him. Our final number had been the Rhapsodie Espagñole of Chabrier. You can imagine my surprise when he said to me, "You know, I like the Chabrier number just as well for two pianos as in the original orchestral version." Mrs. Roosevelt had said nothing about this in her announcement of our program, and as the President sat flanked by Secretary Hull and other official dignitaries during the musicale, he could hardly have been given a tip from them about something musically appropriate to say to us.

President Roosevelt also told me that his mother had taken him as a boy to hear the entire Ring in Bayreuth during one of the summers they spent in Europe, and that he was very fond of Wagner. I was afterward told that he had studied the piano for several years in his youth.

In bidding us good-night, before we retired to the famous Lincoln Suite, he recalled one of the numbers I had played on my solo group, Henry Cowell's Tides

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It is a mystery to me why Godowsky's name appears so seldom on recital programs today, and it is something of which our piano heroes ought to be ashamed. When I speak to them of Godowsky, they are unanimous in admiration, but they do not perform him. What is the answer?

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On numerous occasions during his administration he went on record as being fully aware of the power and importance of music. It is true that he was fond of its lighter manifestations, such as Tommy Corcoran's accordion playing, and Home on the Range, doubtless finding in them a much-needed form of cheerful relaxation after strenuous days spent at his desk. But if he had been able to get around with less effort, I feel sure that he would have been seen at concerts of serious music in Washington.

Incidentally, our two-piano program was the first of its kind that was ever given at the White House, and it will, in addition, always remain an unforgettable memory to us because of the generous and cordial hospitality of President and Mrs. Roosevelt, which included an invitation to breakfast with the official family before our departure for New York the following morning, and a beautiful box of American Beauty roses, presented to my wife by the White House chauffeur just as we boarded the train.

Sincerely yours,
EDWIN HUGHES.

• • •

In the July issue of the Musical Courier I wrote an editorial recommending that Huneker's books (now out of print) be re-issued by the publishers for the benefit of young musicians who might not have read them. In that article I listed some of the achievements of Huneker in championing then misunderstood new music and pointing out the significance of unfamiliar novel developments that made for the progress of the art.

All the way from Adelaide, South Australia, comes Paul Howard's letter (October 3) chiding me for not including mention of the pioneering which Huneker did for Godowsky as a creative force in piano-playing and in his writings for the instrument. Paul, as you probably know, is the militant founder of the International Godowsky Society devoted to furthering the knowledge and performance of that master's music. Hundreds of prominent musicians all over the world are members of the I.G.S.

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To mention only one Godowsky work that is comparable with the best piano music since the time of Brahms, there is the Variations and Fugue on the opening theme of Schubert's Unfinished Symphony. Any serious pianist who has not become acquainted with that Godowsky opus, is unfair to his art and to himself. Besides, the work is sure-fire material for success for any recital-giver with wide musicianship and a first-class technic.

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LEONARD LIEBLING
(Photo by M. Reichmann, N. Y.)

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BOHÈME AT CITY CENTER, SEPT. 29

Herald Tribune	*Times*
Thomas P. Martin conducted an animated and occasionally too rapidly-paced performance.	His tempi were well chosen.

NATIONAL ORCHESTRAL ASSOCIATION, OCT. 1

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Herald Tribune
Thomas P. Martin conducted an animated and occasionally too rapidly-paced performance.

Times
His tempi were well chosen.

NATIONAL ORCHESTRAL ASSOCIATION, OCT. 1

Herald Tribune
Sheridan's playing needed . . . more frank revelation of the full-blown romanticism of this work.

Herald Tribune
In the Rachmaninoff Concerto the orchestral part was rather too weighty.

World-Telegram
Frank Sheridan's solo playing mirrored the warm interplay of mood and manner in the Rachmaninoff Concerto.

Journal-American
The orchestra provided excellent support to the pianist.

PHILADELPHIA ORCHESTRA, OCT. 2

Times
It is post-Debussy impressionism upon which is imposed a sugary post-Puccini, post-Mascagni idiom that gets nowhere.

Sun
Rosselini's Canto di Palude. . . . Connotes a desire to hear more of his work. He has an interesting sense of sound, working in something of the Respighi idiom without its bombast.

HENRIETTA SCHUMANN PIANO RECITAL, OCT. 3

Times
The tone she drew from the piano was often harsh.

World-Telegram
The tone was often warmly shaded.

BARTERED BRIDE, CITY CENTER, OCT. 3

Herald Tribune
The general level of the singing might be called fair to middling.

Times
The translation was bad.

Times
The text is Bowdlerized and filled with cheap gags.

Times
The singing was generally meritorious.

World-Telegram
The translation was generally acceptable.

Post
The speech is direct and doesn't inject Broadway humor.

PHILHARMONIC ORCHESTRA, OCT. 4

Herald Tribune
After a promising start, Dr. Rodzinski's interpretation lacked the imagination and insight which this work requires; one missed its momentum, its potent emotional contrasts, and only occasional passages rose above a certain uniform level.

Times
(Beethoven's Fifth Symphony). This was the best Beethoven we have heard from Dr. Rodzinski. It had strength and authority, an energy that was not spasmodic but blazed with a steady flame. The spirit was heroic and the manner virile and direct in Beethoven's fashion.

• • •

Yes, the musical season began with a decided bang.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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Change of Address:—2 weeks notice is necessary. Give old as well

Leonard Liebling Passes

Leonard Liebling, editor-in-chief of the Musical Courier for 33 years, and associated with this publication since 1902, passed away suddenly on the morning of Oct. 28 at his home in New York of a heart attack. He had acted as master of ceremonies on the previous evening at a Victory Festival of American-European Friendship, Inc., in Town Hall, when he apparently was in good health and spirits, and his flow of witty anecdote and reminiscence was unimpaired. Afterward, he passed an hour or two with a small party of friends and then was driven home to his hotel in their car. He was found dead the next day, still wearing his formal attire.

• • •

Mr. Liebling was born in New York, Feb. 7, 1874, the son of Max Liebling and the former Mathilde de Perkiewicz. His father was a musician, as were his uncles Emil and George, all three known as pianists and composers. Following graduation from the College of the City of New York in 1897, Mr. Liebling went to Berlin to continue his musical studies in piano with Godowsky, Theodore Kullak and K. H. Barth and composition with Heinrich Urban. This was a brilliant musical era in the Prussian capital, a center of concert and operatic life, and the young artist made many friends among the most eminent musicians of the period. He made appearances as concert pianist and taught in Europe before returning to the United States, where he was active in Utica, N. Y., for a time and then made his home in New York.

From 1899 Mr. Liebling devoted himself principally to literary work, in which field he was noted not only for his critical writing but also as librettist and playwright. He wrote the English books for several successful comic operas, among

CONDUCTOR AND PRESIDENT'S DAUGHTER CHAT ABOUT MUSIC.

Dr. Hans Kindler discusses a favorite art with Miss Mary Margaret Truman, guest of honor at a recent meeting of the National Symphony Orchestra's Women's Committee (Mrs. Walter Bruce Howe, chairman; and Mrs. Peter Belin, campaign chairman) at the Hotel Statler in Washington. The National Symphony, under Dr. Kindler's direction, is playing 97 concerts this season, its fifteenth, and will visit 34 other cities in 10 States. Miss Truman is studying singing, and will attend the National Symphony concerts in the Capital. (Chase-Statler Photo, Washington, D. C.)

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Leonard Liebling Passes

Leonard Liebling, editor-in-chief of the Musical Courier for 33 years, and associated with this publication since 1902, passed away suddenly on the morning of Oct. 28 at his home in New York of a heart attack. He had acted as master of ceremonies on the previous evening at a Victory Festival of American-European Friendship, Inc., in Town Hall, when he apparently was in good health and spirits, and his flow of witty anecdote and reminiscence was unimpaired. Afterward, he passed an hour or two with a small party of friends and then was driven home to his hotel in their car. He was found dead the next day, still wearing his formal attire.

• • •

Mr. Liebling was born in New York, Feb. 7, 1874, the son of Max Liebling and the former Mathilde de Perkiewicz. His father was a musician, as were his uncles Emil and George, all three known as pianists and composers. Following graduation from the College of the City of New York in 1897, Mr. Liebling went to Berlin to continue his musical studies in piano with Godowsky, Theodore Kullak and K. H. Barth and composition with Heinrich Urban. This was a brilliant musical era in the Prussian capital, a center of concert and operatic life, and the young artist made many friends among the most eminent musicians of the period. He made appearances as concert pianist and taught in Europe before returning to the United States, where he was active in Utica, N. Y., for a time and then made his home in New York.

From 1899 Mr. Liebling devoted himself principally to literary work, in which field he was noted not only for his critical writing but also as librettist and playwright. He wrote the English books for several successful comic operas, among them The Balkan Princess, Vera Violetta, The Girl and the Kaiser, and The American Maid. In 1902 he became associated with the Musical Courier, first as successor to Huneker as writer of the column The Raconteur, and later as conductor of his column Variations, printed in these pages regularly for more than 40 years. The final installment, written several days before his death, appears on the next page.

Mr. Liebling was chief music critic of the New York American from 1923-4 to 1935. He was known for his wide sympathies in music, and while trained in the older school of composition, kept an open mind in relation to the work of younger men. As a genial raconteur he occupied a particularly prominent place and was in constand demand as a speaker before musical clubs and conventions. With the advent of radio, he extended his activities to include microphone appearances and served as musical editor for the Radio Guide from 1937 to 1940. He was guest commentator for some of the New York Philharmonic Sunday broadcasts, and appeared as judge on the program So You Think You Know Music? He served for three years on the Council of The Lambs, was an active member of the Lotos Club, whose musical programs he regularly arranged and introduced, was a member of The Bohemians and other musical clubs.

Mr. Liebling is survived by his widow, the former Eda Baxter, and by his sister, Mrs. Arthur Mosler, known to the music profession as Estelle Liebling, prominent New York voice teacher. His daughter Viva, who was for some time before her death Radio Editor of the Musical Courier, died last year.

• • •

A true champion of the best in music, a kind but keen-eyed critic of its foibles, at which he aimed, his gentle barbs surely but never with rancor, he will be missed in artistic circles.

The policies of the Musical Courier will continue unchanged, just as Mr. Liebling would have wished, retaining the best features of the past and welcoming fruitful new trends.

CONDUCTOR AND PRESIDENT'S DAUGHTER CHAT ABOUT MUSIC.

Dr. Hans Kindler discusses a favorite art with Miss Mary Margaret Truman, guest of honor at a recent meeting of the National Symphony Orchestra's Women's Committee (Mrs. Walter Bruce Howe, chairman; and Mrs. Peter Belin, campaign chairman) at the Hotel Statler in Washington. The National Symphony, under Dr. Kindler's direction, is playing 97 concerts this season, its fifteenth, and will visit 34 other cities in 10 States. Miss Truman is studying singing, and will attend the National Symphony concerts in the Capital. (Chase-Statler Photo, Washington, D. C.)

Radio and Petrillo's Ultimatum

On the plea of making more work for his musicians, or rather with the idea of increasing their pay-envelopes, James Caesar Petrillo, President of the American Federation of Musicians, has given an ultimatum to broadcasting companies that in duplicating musical programs over frequency modulation stations, they must double the number of musicians employed.

Six of the nation's important broadcasting companies are trying to evolve plans to cope with this decree, but they are powerless to disobey the order, since it has been established in court that Petrillo has the legal right to do virtually as he pleases, which is a long story in itself. Radio executives protest that, with this ruling, FM will be set back for years, because they will have to use records or transcriptions instead of orchestras.

In a nutshell, the Petrillo mandate means that radio networks cannot be tied into the regular familiar broadcast. For instance, if the New York Philharmonic program were to be aired at the same time by both the regular channels and FM, a total of 208 musicians would have to be used and paid, whereas normally the Philharmonic comprises 104 in its orchestra. This demand, state radio executives, is not only halting progress, but depriving millions of the pleasure radio might bring them. Something should speedily be done about the situation.

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Sixty-Sixth Year
November 1, 1945

Phone: DEcatur 5232

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Founder and Producer

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Former Asst. Conductor of
Metropolitan Opera Company

January 18, 1945

JAN 20 1945

Mrs. F.D. Roosevelt.
White House,
Washington, D.C.

My Dear Mrs. Roosevelt,

We called you by telephone the first of the week, in reference to our Campaign Drive. The Public is asking for "Aida" and some of the People want our campaign address to help make it possible to give "Aida" here in Washington, We had two rain outs last Summer here in washington tasts at the water gate leaving us with heavy indebtedness. In fact we need a Maintenance Fund. Will you please mention these facts in your Column, at your earliest Convenient, Many Thanks, Sincerely yours,

Mary Cardwell Dawson
gen. Mgr.

P.S. Enclosure has underscore with red pencil of the main Points

THE NATIONAL NEGRO OPERA COMPANY; INC.
3315 Fourteenth Street, N.E.
Washington 17, D.C.

Mary Cardwell Dawson, General Manager
Founder and Producer

New York Campaign Headquarters
166 West 125th Street
7th Avenue Entrance

The New York Campaign Committee of The National Negro Oper Co. Inc. is conducting a membership drive, for the purpose of establishing a Sustaining Fund for the production of Grand Opera with Negro performers and to establish an Opera home in New York. The National Negro Opera Company was organized in 1941 and incorporated in 1942 in the state of Illinois with a non-profit charter, for the purpose of offering to the Negro an opportunity to attain the utmost in musical expression and cultural development. The Company will be remembered for "La Traviata" at Madison Square Garden last March, favorable with the best critics of the musical world.

The National Negro Opera Company was organized and founded by Mary Cardwell Dawson who is a Graduate of The New England Conservatory of Music in Boston and a Musician of long experience and creditable standing of Pittsburgh.

She owned and conducted her own school of music for fourteen years and is the past president of The National Association of Negro Musicians.

To achieve our aim of expending the cultural background of the Negro and developing higher professional standards in all fields of higher art we need the support of every person interested in the educational advancement of the Negro people. Our goal in this effort is 150,000 contributors. We are asking all friends of the Company to contribute toward this drive in any sum that they may afford as liberally as possible. We hope that we can depend upon your support.

Many who are interested and have given to our support are; Mayor LaGuardia, Mr. John Emerson, Mr. Foster Davis, Bishop R.C. Lawson and many others.

Membership Committee:

Mrs. Lillian Sharp Hunter, Director
Miss Gertrude Thomas, Director
Mrs. Pearl Cotton
Mrs. Anna L. Moore
Miss Alfreda Sandifer
Mrs. Violet Sills
Miss Minnie D. Hurley
Miss Ella White
Mrs. Mazell Haskins
Dr. Alma Haskins

NEW YORK CAMPAIGN HEADQUARTERS

166 West 125th Street

(7th Avenue Entrance)

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To date it has a repertoire of three operas, "Aida," "Faust" and "La Traviata," with a record of 13 performances, all with favorable criticisms in New York, Chicago, Pittsburg and Washington.

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THE NEW YORK CAMPAIGN COMMITTE

Headed by Gertrude Thomas

of the

NATIONAL NEGRO OPERA COMPANY Inc.

is conducting a Membership Drive for 150,000 Friends of Opera. We hope to build a sustaining fund for the purpose of producing Operatic Performances throughout the country and to establish an Opera Home in N. Y.

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Mail to The New York Campaign Committe of the National Negro Opera Co.
Make checks payable to the National Negro Opera Fund— 166 Cest 125thSt.

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PROGRAMME

VIII

UNA FURTI VALAGRIMA ..... Donizette

From "L'Elisir D'Amore"

JOSEPH LIPSCOMB

IX

a. JE DIS QUE RIEN NE IN'EPOUVANTE ..... Bizet

b. AH! LOVE BUT A DAY ..... Beach

ETHEL HARDY SMITH, Guest Artist

X

CHORUS:

SELECTED ARIA ..... Betty Voorhees

XI

PARIGI O CARA (In English) ..... Verdi

From "La Trianata"

DUET: JUNE McMECHEN and JOSEPH LIPSCOMB

XII

a. DEEP RIVER ..... Burleigh

SOLOIST ALICE ANDERSON, Contralto

b. SERAPHIC SONG ..... Rubinstein

From "Kamennoi Ostrow"

SOLOISTS: ALICE ANDERSON and CATHERINE MADISON

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R. RICKMAN, Ass't Conductor
LUCILE C. CLARK
JANICE PEGUESE
DOLLISTA VALENTINE
ELLA VALLE
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C. GREENWALL
RUTH MORRISON

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LUTHER HENDERSON
ALONZO JOHNSON
PERCY SMITH
ROY LOUGHLIN

BASSES—BARITONES

LESLIE GREENIDGE
HERMAN VANDERGRIFT
RUPERT SMITH
WALTER RODGERS
ALONZO LEE
RUDOLPH QUINN