

At Long Last—Returns to Broadway



Bette Davis in "Two's Company"

Young Tenor Takes Met Role in 2d Act

Brian Sullivan in 'Carmen' for Hoarse Kurt Baum

Brian Sullivan, young tenor from Oakland, Calif., took over the role of Don Jose in "Carmen" last night for the first time in the Metropolitan Opera House after increasing hoarseness stopped the valiant effort of veteran tenor Kurt Baum at the end of the first act.

Although he had a bad cold, Mr. Baum had insisted on going on, but at the end of the first act the management announced that he could not continue, and Mr. Sullivan was called from Box B to take over. The young tenor, who had sung the Don Jose role elsewhere but not at the Met, received an ovation after his aria in the second act.

A thoughtful official of the opera called Mrs. Sullivan at home to report her husband's sudden opportunity, but she was baby

sitting and couldn't find a substitute in time to get to the opera house.

Mr. Sullivan's singing showed knowledge of the music and its emotional content, and there was ample dramatic passion in his share of the third act's finale. Another change in cast, made, however, before the performance, was that Lucine Amara for Nadine Conner as Micaela. Rise Stevens, as Carmen, and Frank Guarrera as Escamillo sang as scheduled and Kurt Adler conducted.

New York Film Notes

The J. Arthur Rank Organization has joined with Universalcity, Italian film company, to make an English and an Italian version simultaneously in Technicolor of "Romeo and Juliet." The script of the film, which will be made in Verona, was written by Renato Castellani who will direct the film. Sandro Ghenzi will be the producer. Mr. Castellani is due soon in London to select the English cast.

"Congress Dances," a German film first shown in New York in 1932, will be shown here again early next year by Noel Meadow, who has acquired new distribution rights from the United States government. Mr. Meadow will prepare an all-English version for presentation as well as offering the German version. The story, detailing the intrigue of the Congress of Vienna in 1814, features Lillian Harvey, Conrad Veidt, Lil Dagover and Henry Garat.

"The Little World of Don Camillo," Italian film directed by Julien Duvivier, will be shown here next month by the I. F. E. Releasing Corp. Fernandel will be seen as the priest and Gino Cervi as the Mayor in the screen adaptation of the Giovanni Guareschi novel.

A special performance of "The Jazz Singer," Warner Brothers film, will be held at the Paramount Theater Tuesday evening, Jan. 13, for the benefit of the National Foundation for Infantile Paralysis, Inc. All seats will be reserved, with prices from \$2 to \$100. The film stars Danny Thomas and Peggy Lee.

Movie Usherette Delivers Baby

LONDON, Dec. 15 (AP).—A girl was born yesterday in a theater where the mother, Mrs. Stella Lawford, had been watching a film, "Don't Bother to Knock." An usherette served as emergency midwife.

METROPOLITAN OPERA

Tuesday, December 30th at 8:00
Special Non-Subscription Performance
CARMEN
Stevens, De Los Angeles, Del Monaco, Guarrera

Tonight at 8:00
LA GIOCONDA
Milanov, Barbieri, Madeira, Del Monaco, Warren, Siepi

Wednesday, December 17th at 7:30
DIE MEISTERSINGER VON NUERNBERG
Zadek, Madeira, Hopf, Holm, Schoeffler, Grejndl, Kunz

Thursday, December 18th at 8:30
Benefit FREE MILK FUND FOR BABIES, INC.
RIGOLETTO
Pons, Glaz, Prandelli, Warren, Moscova, Scott

Friday, December 19th at 8:30
MADAMA BUTTERFLY
De Los Angeles, Miller, Sullivan, Brownlee

Saturday, December 20th at 2:00
DON CARLO
Rigel, Barbieri, Tucker, Merrill, Siepi, Hines

Saturday, December 20th at 8:30
Benefit MIZRACHI WOMEN'S ORGANIZATION
TOSCA
Albanese, Pierce, Schoeffler, Pechner

Monday, December 22nd at 8:00
PON GIOVANNI
Zadek, Resnik, Peters, Prandelli, Siepi, Kunz

Tues., Dec. 23rd at 8:30
RIGOLETTO
Wed., Dec. 24th at 8:30
MADAMA BUTTERFLY
Thurs., Dec. 25th at 8:00
LA GIOCONDA
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NEW YORK CITY BALLET

TONIGHT 8:30—Mother Goose Suite, Premiere Harlequinade, (Tallchief, Eglevsky), also Lilac Garden, Bourree Fantastique.

TOMW EVE 8:30—Serenade, Firebird, Pas de Trois (Hayden, Wilde, Eglevsky), also Metamorphoses.

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CONCERT AND RECITAL

Little Orchestra Society

By Jay S. Harrison

The first of three Carnegie Hall concerts to be presented by Thomas Scherman and his Little Orchestra Society dedicated to large scale oratorios and operas was presented last night. Hector Berlioz' "L'Enfance du Christ" was the featured work. It was last performed in Town Hall a year ago by the same enterprising group. Its repetition—with Mary Davenport, mezzo-soprano; Martial Singher, baritone; Leopold Simoneau, tenor; Donald Gramm, bass, and the Choral Art Society—provided an evening to remember and to treasure.

Berlioz' tale of the Infant Jesus is all serenity and repose. It does not thunder, it does not roar. It tells simply and sweetly, in three fragile episodes, of the Holy Family's flight into Egypt and of the succor there obtained. Crudeeness does not touch it, nor vulgarity mar it, since the pious is its sentiment and the religious is its heart.

For his previous presentation Mr. Scherman received high praise from all quarters and a duplication of this praise is now in order. The conductor read every measure with the respect due its author and he succeeded in drawing from his orchestra and soloists a performance around which the halo of perfection shone bright. Mr. Gramm produced ringing tones whose full sonority did not preclude brightness of color, and Mr. Singher arched his lines and sent them sailing. Mr. Simoneau sang with clarity and poise and Miss Davenport contributed throughout the evening a mezzo quality warm and velvet, rich and pulsing.

All told it was music making whose vitality was its grace and whose grace was its vitality. "L'Enfance" represents Berlioz in a guise we encounter rarely. In it, the sweeping gesture is replaced by hands clasped in prayer. As performed by Thomas Scherman, his orchestra, singers and a chorus superbly trained by William Jonson, "L'Enfance du Christ" brought light and cheer to the Christmas season just begun.

Collegiate Chorale

By Arthur Berger

Margaret Hillis, who has been attracting more and more attention lately as a choral conductor, faced the combined forces of the Collegiate Chorale, which is some 200 strong, and an orchestra of fair size last night in the Hunter College Auditorium. This was a large order for a young lady whose previous appearances have been as conductor of small choruses. But she carried off her assignment with obvious poise, efficiency and determination.

Miss Hillis has been left in charge of the Collegiate Chorale while its director, Robert Shaw, is touring with one of the affiliated groups, the Robert Shaw Chorale. Last night's event was the annual Christmas Festival Concert, and there were two unfamiliar contemporary Christmas works to lend interest to the program. One of these, a set of four new a cappella motets by Francis Poulenc, opened the program and turned out, when the evening's debits and credits were added up at the end, to have been its high point.

Poulenc's skill in writing for the voice is not confined to his songs. His many little works for unaccompanied chorus are just as fine, and it is a pity they are not nearly so well known to us. The "Four Motets for Christmas," heard last night for the first time in this country, are sensitively and neatly turned out. Based on Latin responses from the Christmas services, they are evocative of early choral music, but the composer's personality comes through in the melodic twists and unorthodox syllabic accents.

Miss Hillis elicited fine dynamic contrasts and shading from her excellent group of singers in the Poulenc, Beethoven's Mass in C major was, however, a bit more

than she seemed prepared to cope with at her present stage. She was at a disadvantage in having four members of the chorus as her soloists, for capable though they were, they were not experienced enough to rise to any emotional heights. The orchestra, too, underplayed for her, and if this work is far from the masterpiece that the "Missa Solemnis" is, it has more power and substance than came across last night.

"Music for Christmas," by Jan Meyerowitz, the second of last night's novelties, is an exuberant work in seven sections by a well grounded and highly gifted musician with enough technique to have produced something of more consequence. The harmonies lapse into corny Broadway patterns and the orchestration at times swamps the chorus. The composer's wife, Marguerite Meyerowitz, was soprano soloist along with four choristers, of whom the narrator, Willow Sharp, contralto, was the most noteworthy. The others were Pauline Seim, Kenneth Clifford and John Ferro. Soloists in the Beethoven were Erna Gwillim, Mary Williams, Dick Turbyfill and Randolph Griffith.

The audience was invited at the close of the concert to join the chorus in "O come, all ye faithful" on its repetition.

Pianist in Debut

In her New York debut last night at Carnegie Recital Hall, Pauline Schlecta showed that she has an unusually large share of mending to do before she can join the ranks of professionally accomplished pianists. Although occasionally a musical phrase peeped out encouragingly from under the disordered heap of technical difficulties still to be sorted out, she would still seem ill-advised to start her recital career at this point. Miss Schlecta's approach is true, but she cannot yet carry it through to anything but the most unfinished kind of performance. Undoubtedly nervousness had something to do with this effect last night.

Her program, all solid, included Scarlatti's E minor Pastorale, the Bach Fantasia in C minor, Haydn's F-minor variations, a Brahms group, a Chopin group, and a selection for Liszt's "Annees de Pelerinage." T. M. S.

Guitarist in Recital

Haitian guitarist Franz Casseus layed to an attentive audience at the Sheridan Square "Circle-in-the-Square" last night.

He proved himself a sensitive musician with delicate ear and a delicate touch. His technical prowess, too, is considerable, as was demonstrated in the Sonata by Sors, "Introduction, Theme and Variations" by Mozart and other works.

The program, which included a Scarlatti "Sarabande," a Mendelssohn "Canzonetta" and a Haydn piece also featured the Spanish composers Granados, Torroba and Tarrega.

Mr. Casseus' own Two Haitian Dances from his Haitian Suite closed the program. P. G. H.

Walter Hantzig

Walter Hantzig, who opened last night's piano recital at Town Hall with a Bach prelude and fugue, devoted the rest of his program to three major works from the standard repertory, Beethoven's "Waldstein" sonata, Schumann's "Davidsbündlertänze" and Chopin's sonata in B minor. His playing reaffirmed previous impressions of talent and promise, with technical maturity and musical sensitivity, although the degree of his imaginative disclosures had its variations.

The Bach work was clearly wrought, and his tone, here and elsewhere, avoided percussiveness. Expressively, he was more persuasive in the Schumann and Chopin works than in the Beethoven sonata; in the "Davidsbündlertänze," he realized the differences of mood which is needed to keep this music

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Frantz Casseus
111 West 88th. St.
New York 24 N.Y.

Rec	3/20/53	(P)

Atlanta University
223 Chesnut Street S.W.
Atlanta Georgia.

Dear Sir,

I came to the U.S. in 1945, looking for help in order to achieve my musical studies, and for six years, I have been struggling with life while doing the best I could to develop my musical talent.

I am a classical guitarist, self taught, the first and only Haitian to be interested in the classical guitar. I already have plaid a few concerts in New York in South America, appeared in Washington, was invited by the government of Venezuela to play a few concerts.

I am enclosing herewith some of my newspaper clippings among which a recent note from The "Herald Tribune" of New York after my concert of December 15 1952.

While I consider these activities as being interesting I am still away from the ultimate aim toward which I had directed my Hope and for which I want to use my abilities: The promotion of Haitian Music.

For this, serious studies of Harmony and composition are indispensable, and what I have gathered so far from books is still not sufficient.

Recently only, I heard the possibilities of obtaining a fellowship which would help me to take care of the expenses involved in serious musical studies. This has certainly revived my hopes.

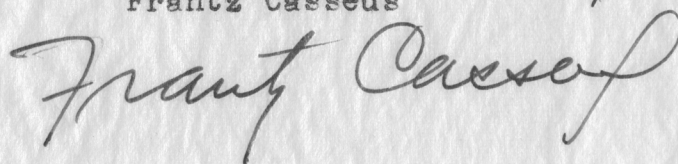
Please let me know if I am eligible for one of your fellowships and send me all informations about applying officially for one as soon as possible.

I am very confident that you will consider my situation and that I will receive through this fellowship the necessary help.

Hoping to hear from you soon,

I am sincerely Yours

Frantz Casseus

A handwritten signature in cursive script, reading "Frantz Casseus". The signature is written in dark ink and is positioned below the typed name.

March 20, 1953

Mr. Frantz Casseus
111 West 88th Street
New York 24
New York

Dear Mr. Casseus:

I regret to inform you that we do
not offer work in the field of music,
and therefore cannot consider you for
fellowship aid.

Sincerely yours,

REC:c



FRANZ CASSEUS, GUITARIST
-- LA MERI THEATER, 110 E. 59TH ST., N.Y.
DECEMBER 2ND 1947, 8:30 P.M.

In line with its policy of encouraging young artists, the Society of the Classic Guitar presents this month, Franz Casseus of Port-au-Prince, Haiti.

Casseus is 32 years old. At the age of 15, after some study of the piano, he switched definitely to the guitar. He is self-taught, not ever having had a teacher in the strictest sense, but he plays according to the Tarrega method. Necessity drove him to make his own instruments due to his inability to find a good guitar. He has always used, and will use to-night, a guitar of his own make.

Sor, Aguado, Coste and Tarrega have always figured prominently in performances which he gave in native Haiti. Casseus came to New York in 1946. The first important guitar personality he met here was Luigi Moramarco and through him he became acquainted with the Society of the Classic Guitar.

This is Franz Casseus first important recital in this country and the Society of the Classic Guitar is proud to present him.

P R O G R A M

I.

1. Sonate Op.22 : Allegro, Adagio,
Menuet, Rondo.....F.Sor
2. Andante.....Mozart

II.

3. Petite Suite : Menuet, Bourree
Gavotte, Gigue....R.de Visee
4. Capricho Arabe.....Tarrega
5. El Testamento de Amelia
arr. by M.Llobet
6. Two Haitian Dances
arr. by F.Casseus
