



Maud Hart and Delos Wheeler
Lovelace Family Papers.

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MR. AND MRS. FROHMAN FOSTER (Kathleen Hart) and their son, Eugene, who have been spending the past six months in Berlin, Germany, will arrive in Minneapolis Saturday to spend the holidays with Mrs. Foster's parents, Mr. and Mrs. T. W. Hart, 905 West Twenty-fifth street. Mr. and Mrs. Hart and Mr. and Mrs. Foster will be guests on Christmas day of Mr. and Mrs. Frank Creighton (Helen Hart). Mr. and Mrs. Delos Lovelace (Maud Palmer Hart), who are spending six months in New York, will remain there for the holidays.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM



NEWCOMB CARLTON, PRESIDENT

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RECEIVED AT

NYA80 17

UD NEWYORK NY 7 844A

T W HART

905 WEST 25 ST MINNEAPOLIS MINN

EUGENE SHARP JUNIOR ARRIVED THIS MORNING VERY VIGOROUSLY BOTH
KATHLEEN AND HE ARE DOING VERY WELL LOVE

EUGENE S BIBB

Len 3752
Mrs Hart
fly 724 d
mail

1922 AUG 7 AM 8 06

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
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RECEIVED AT

1922 AUG 7 PM 1 21

NYB51 50 BLUE

FY NEWYORK NY 7:140P

T W HART

1269

905 WEST 25 ST MINNEAPOLIS MINN

KATHLEEN WAKENED TWO OCLOCK BABY BORN AT FOUR MONDAY MORNING NORMAL
EASY BIRTH KATHLEEN GOT ALONG BEAUTIFULLY GREAT SURPRISE
TO ALL BABY SMALL BECAUSE MONTH EARLY BUT PERFECT AND LOVELY FIVE
POUNDS BLACK HAIR BLUE EYES LOOKS LIKE GENE ALL VERY HAPPY KATHLEEN
IN SEVENTH HEAVEN DEAREST LOVE LETTER FOLLOWS

MAUDE

TELEPHONE NO. *Pln 3752*

TELEPHONE NO.

TIME RECEIVED

TO FE *del.*

da 10:50 P

da 1:52 P

2:15 P

2:05 P

[ca. Aug. 9, 1922]

Thursday.

Dearest Folks,-

Just another little news bulletin about the baby.

Yesterday was rather a trying day as they were trying to get him to nurse. Kathleen's nipple is about twice the size of his little mouth, so it is rather complicated. She has plenty of milk and the breasts are not sore, but the trouble is in getting him to nurse. He prefers the bottle, it seems.

First they cover her breast with a little glass thing so that no milk can come through and then bring a little two weeks old girl in to nurse. She can't get any milk through the glass of course, but pulls hard and draws the milk out and starts it going for little Gassy. She is too cute and gets so mad that for all her work she can't make milk come. Then they put little Geney at the breast but so far, he will only take what milk is already on the surface, then lick off his little lips and go back to sleep. They worked with him all day yesterday, and at 4 o'clock he did take a few sips, so today he is probably all right.

He is too cute for anything - just loads of red hair, much redder and brighter than Gene's - more like mamma's. His face is so cute and pugnacious and he is just a little doll. He is just half the size of the other baby. Gene and Katie are so happy with him, and so wild for you all to see him.

I'm getting pretty anxious for a letter from you. But so far none has come. Also pretty anxious to see mother, and wish the whole kit and caboodle of you were coming. So glad daddy has had such a nice vacation and hope he will have a wonderful trip, He must tell us just where we can write to send him the news of the baby every week. Mussy's check came through today at last.

Love and kisses to all of you. Think you are so nice.

Maud.

GREENWICH HOUSE MUSIC SCHOOL
46 Barrow Street

Maxwell Powers, Director

presents

HARRY MAYER, Pianist and EUGENE FOSTER, Flautist

in a recital

Friday Evening, April 30, 1948 at 8:30 p.m.

PROGRAM

I
Sonata No. 6 in E major (for flute and piano) Bach
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

II
Sonata Op. 27 No. 2 Beethoven
Adagio
Allegretto
Presto agitato

III
Sonata No. 1 in E minor (for flute and piano) Handel
Grave
Allegro
Adagio
Allegro

INTERMISSION

IV
Sonata No. 1 Maxwell Powers
Moderately fast
Very slowly
Scherzo
Vigorously

V
Sonata No. 1 (for flute and piano) Gaubert
Modere
Lent
Allegro moderato

VI
Ballade in B minor Liszt

VII
Nocturne in F# minor (for flute and piano) Barrera
Fantasie Hue

The next program will be an Advanced Student Recital on Friday
Evening May 14 at 8:30 p.m.

THESE CONCERTS ARE FREE AND OPEN TO THE PUBLIC



Maud Hart Lovelace
36 West 10th St.
New York City

I have
passed
into 2A
next week
im going
on ahead
with
grampa
I hope
you will come and



Eugene

Dear Aunt
Maud
I thank you
for
the Liberty
bell and
the postal
cards and
the Navy
cup
~~from my~~

An Evening of Music

given by the pupils of

Kathleen Hart Foster

and

Frohman M. Foster



Club House - - - Baldwin Hills Village

LA BREA AVENUE AND RODEO ROAD

MONDAY EVENING, JULY 9TH

at eight o'clock

You and your friends are invited

Program

I

Boat Song.....Harriet Ware
Sunlight Waltz.....Harriet Ware
Patty Jane Thompson

II

Flute Solo:
Scherzino.....Andersen
Carl Richard Mulfinger

III

In the Dark, In the Dew.....Coombs
In My Garden.....Firestone
Patricia Mae Ballinger

IV

Ave Maria.....Schubert
Rose in the Bud.....Forster
Julia Perkins

V

Batti, Batti, Oh bel Masetto—Don Giovanni.....Mozart
Damon.....Stange
Arlene Watson
(Flute obligato, Carl Richard Mulfinger)

Bergere Legere.....Weckerlin
L'adieu de Matin.....Pessard
Le Coeur de M'amie.....Dalcroze
George Milton Hewes

Program

VII

None But the Lonely Heart.....Tschaikowsky
I Love Thee.....Grieg
The Maids of Cadiz.....Delibes
Jayne Jennings

VIII

Duets for two sopranos:
Sull 'aria—Marriage of Figaro.....Mozart
Sous le dome epais—Lakme.....Delibes
Lorraine Brown
Marilyn Fucci

IX

Flute Solo:
Fantasie.....Georges Hue
Howard Brown

X

Pace, Mio Dio—Forza del Destino.....Verdi
Ballatella—Pagliacci.....Leoncavallo
Marilyn Fucci

XI

Morgen.....Richard Strauss
Surely the Time for Making Songs Has Come.....James H. Rogers
George Milton Hewes

XII

Mad Scene—Lucia di Lammermoor.....Donizetti
Lorraine Brown
(Flute obligato, Howard Brown)

Accompanists:

Berthe Vandenberg Kathleen Hart Foster Lorraine Brown

Saturday.

Darling: We finally got our programs
and the folder - They look nice, don't
they? School finished this week, & now
we have got to rehearse with the kids
for two weeks, like mad - So glad to
get your nice letter, and so anxious
about our poor Dode - I enclose Elmer's
last card - he has been so good about
writing to me -

A real letter soon -

Love and love

X.

Dispatch 7/2/57
MRS. FROHMAN M. FOSTER

Funeral services were held today in Salt Lake City for Mrs. Frohman M. Foster, former Twin Cities singer and voice teacher.

Mrs. Foster, who died Sunday in her Salt Lake City home, was affiliated with the music faculty at the University of Utah and taught private students.

Born in Mankato in 1889, Mrs. Foster was graduated from public high school there and attended the University of Minnesota. She then studied voice in Berlin with Madame A. E. Shoen-Rene and later with such American masters as Dr. William Rhys-Herbert.

She gave four recitals in New York City and sang four seasons with the William Wade Hinshaw Mozart opera company. For 20 years she gave concerts throughout the country and for 10 years taught voice in Minneapolis, toward the end of that period conducting master classes at the MacPhail School of Music. She was a member of the Minnesota chapter of Gamma Phi Beta.

Survivors include her husband; a son, Eugene, principal flutist with the Utah symphony orchestra and a member of the Utah university faculty, and two sisters, Mrs. Frank Fowler of Santa Ana, Calif., and Mrs. Delos W. Lovelace of Claremont, Calif.

Salt Lake Tribune, July 3rd

Please return to me Star, 1957

Envelope enclosed

U. of U. Musician, 67, Dies, Won Wide Praise as Singer

Mrs. Kathleen Hart Foster, 67, 439-11th East, musician, singer and member of the University of Utah faculty, died Sunday at 9:15 a.m. at her residence after a stroke.

Mrs. Foster was born Sept. 6, 1889, at Mankato, Minn., to Thomas W. and Stella Palmer Hart. She studied singing Mrs. Foster in New York and Europe and won the critics' praise the country over.

Mrs. Foster spent four years with the William Wade Hinshaw Mozart opera company. Besides four successful New York recitals, she sang with leading symphony orchestras and trained many successful singers in New York, Los Angeles, and Minneapolis where she conducted master classes at the MacPhail School of Music.

She was married to Frohman Foster April 7, 1927, in Los Angeles and they moved to Salt Lake City in 1953.



For four years, Mrs. Foster was a voice instructor at the U. of U. She was a member of the Episcopal Church.

Survivors include her husband; son, Eugene, Salt Lake City; sisters, Mrs. Maude Hart Lovelace, Claremont, Calif., and Mrs. Helen Hart Fowler, Santa Anna, Calif.

Private funeral services will be conducted Tuesday at 574 F 1st South.

Instead of flowers, the suggests gifts to the memorial fund of S Episcopal Church.

Utah Flutist To Tour With Bolshoi

Eugene Foster, principal flutist in the Utah Symphony Orchestra, left Sunday for New York City to take over the solo flute assignment in the orchestra for the Bolshoi Ballet's American tour.

Direct from the Soviet, the ballet company is scheduled for appearances in a half-dozen large centers and will carry only a small group of orchestra principals, making up the body of the instrumental ensemble from symphony musicians in the various cities.

New York opening is scheduled April 14, with the West Coast opening at Los Angeles May 19. The tour also will include San Francisco. It will run over a ten-week period, after which Foster will return home before leaving for his annual assignment in the Los Angeles Greek Theater Orchestra during July and August.



EUGENE SHARP BIBB, JR., HERE FOR
HOLIDAYS

Kathleen Hart Bibb of New York, formerly well known Minneapolis soprano, and her son, Eugene Sharp Bibb, Jr., are spending the Christmas holidays in Minneapolis. Mrs. Bibb is to sing in Winnipeg before returning to New York. Mr. and Mrs. Bibb and Eugene Sharp, Jr., are guests at the home of Mrs. Bibb's parents, Mr. and Mrs. Thomas W. Hart, 905 West Twenty-fifth street.

Salt Lake Trib
Sept. 2/5-6

MUSIC

By Lowell Durham

If solo flute passages are more beautiful during the coming season's Utah Symphony concerts than they have been since Eugene Foster first joined the orchestra during the 1952-53 season, there is good reason:

For Mr. Foster recently has come into possession of one of the most highly prized instruments in the trade — the first gold flute turned out by Verne Q. Powell, Boston instrument maker and a master craftsman of the flute world. It is Powell's 60th flute, his first in gold. It is made with an extremely thin (.010) tubing, and, in Mr. Powell's own words, "I consider it one of the finest instruments I have ever made. I gave the



Mr. Foster

manufacturers my formula for alloying gold to get the fine color that this flute has."

I can personally attest to both the beauty of sight and sound of the instrument, inasmuch as Mr. Foster brought it into my office during the week. He is like a youngster with a brand new toy. His step is springier and his countenance beams as he talks about his new acquisition.

Mr. Foster has, of course, had several flutes since he obtained his first Powell at the age of 15. He recollects each as if it were almost animate. This may be difficult for the layman to understand but is taken for granted by musicians. "Whereas I used to have to 'fight' my last instrument, my new one is at its best when I relax," says the Utah Symphony's solo flutist. "The more I relax, the bigger the tone becomes—this instrument has such a big tone it scares you," he exclaims in the same awesome manner that violinists speak of a Strad, Guerneri, or Amati.

This particular flute has an interesting history. It was made in 1929 for John Wummer who was then first flutist of the Detroit Symphony. Wummer now holds the first chair in the New York Philharmonic and spent a portion of this summer on the BYU campus as a visiting faculty member. It has since been owned by Fritz Baker of the Denver Symphony, and came into the possession of Salt Lake's instrument specialist Chris Linschoten in 1947 where it has since been part of his fabulous flute collection. It was from him that Mr. Foster obtained the instrument.



Mr. Powell

Powell's possession and can be viewed by anyone who goes into his shop in Boston.

Mr. Foster comes by his predilection for his chosen instrument honestly; his father, Frohman Foster, was one of our country's leading flutists before him, having been a member of both the New York Philharmonic and Minneapolis Symphony Orchestra. In addition to his father, Mr. Foster studied with George Barrere, Emil Opava and William Kinkaid (solo flutist in the Philadelphia Symphony). His experience, prior to coming to our city four years ago, included membership in the Baltimore Symphony, four years as solo flutist with Ballet Theatre and two years in the same capacity with Sadler's Wells Ballet.

His artistry has been one of the most gratifying aspects of Utah Symphony concerts. He is a member of that fabulous foursome that comprises the orchestra's solo wind section.

Master instrument makers are few and far between, and their secret usually goes with them to their graves. Ever since the days of Stradivarius attempts have been made to duplicate, imitate and recreate his famous string instruments, but to no avail. The same is probably true of Powell and other contemporary craftsmen. Powell was a Wichita, Kansas, jeweler and later served for 10 years as foreman for Haynes, one of the leading flute manufacturers, before setting up shop for himself. Interestingly enough, the first flute he turned out was made by melting down the family silverware. Mr. Foster reports that this first flute still is in



KATHLEEN HART FOSTER
TEACHER OF SINGING

KATHLEEN HART FOSTER

Soprano and Teacher of Singing

Four seasons with the William Wade Hinshaw Mozart opera company.

Four successful New York recitals.

Soloist with leading symphony orchestras.

Twenty busy years of experience in church choirs, teaching and concertizing in every state in the union.

Many years of study, in New York and in Europe, with such masters as:

Mme. A. E. Schoen-Rene	Frank Bibb
Mme. Ruess-Belce	Oscar Seagle
Coenraad V. Bos	Louis Graveure
William Rhys-Herbert	Vito Moscato

Teacher of many successful singers in New York, Los Angeles, and in Minneapolis, where she conducted master classes at the MacPhail School of Music.

"Kathleen Hart Foster is one of the best trained and most successful teachers that we have ever had on our faculty. She has an abundance of personality, enthusiasm and knowledge. She is an artist of the very first rank, and those who come under her direction as a teacher will be fortunate because of her unusual qualifications in being able to secure extraordinary results."

(Signed) William MacPhail

President, MacPhail School of Music

PRESS COMMENT

Her interpretations were those of an intelligent musician of aristocratic taste.
—*New York World*.

She possesses a voice of lovely quality, intelligence and taste.
—*New York Tribune*.

She disclosed a voice of freshness, purity, flexibility and compass. Back of all her vocal qualities shines intelligence.
—*New York Evening World*.

An attractive stage presence, a charming delivery, and a fresh, tuneful soprano, assured the success of her recital at Aeolian Hall.
—*New York Times*.

A voice of lovely quality, that easily responds to the moods and meanings of her songs.
—*New York American*.

A particularly rich, beautiful voice is Mrs. Foster's. She uses it with skill and intelligence, and she sings Mozart's music as it should be sung.
—*Washington (D. C.) Herald*.

Her success was only what this refreshing artist merits. Enunciation and diction were perfect.
—*Chicago Evening American*.

Won us again by the beauty and solidity of her warm soprano.
—*Chicago Evening American*.

Daintiness and delicacy, elegance and gentle mirth, gained full appreciation.
—*Chicago Daily News*.

Kathleen Hart Foster, as "Donna Elvira" made new friends of Cincinnati music lovers, through her sincere portrayal of a role that gives her scanty opportunities to reveal the rich beauties of her voice.
—*Cincinnati Enquirer*.

PRESS COMMENT

As "Cherubino," the page, she looked the part of the lovable boy, and her singing of "Voi che Sapete" was appealingly beautiful.

—*Los Angeles Times.*

Mme. Foster exhibited a voice of rare beauty—large, warm, true, and beautifully employed. She showed a nice understanding of the dramatic content of the role, and brought to it a charming personality as well as a beautiful voice.

—*San Diego Journal.*

Kathleen Hart Foster's resonant, mellow voice was lovely.

—*San Diego Tribune.*

Made a complete conquest of the large audience, not only by the warmth and beauty of her voice, but by the compelling charm of her artistry.

—*Grand Rapids Press.*

A voice of great beauty and purity, and a power of sympathy and intelligence to match.

—*Manitoba Free Press, Winnipeg.*

Moved the audience to great admiration by the beauty of her voice, and her power to make it sympathetically convey the wonderful messages of Handel's Messiah. It was thrilling in its purity, and the beautiful "Come Unto Him" was a model of lovely singing. Above all, in "I Know That My Redeemer Liveth," she reached all hearts.

—*Winnipeg Tribune.*



Studio: 439 South 11th East
Salt Lake City, Utah
Telephone 5-8060



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TEACHER OF SINGING

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3738 HAUSER BOULEVARD

Los Angeles 16, California



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Four successful New York recitals.

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Twenty busy years of experience in church choirs, teaching and concertizing in every state in the union.

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Mme. Ruess-Belce	Louis Graveure
Coenraad V. Bos	Vito Moscato
William Rhys-Herbert	

Leading singing teacher for ten years in the MacPhail School of Music, in Minneapolis.

"Her rich musical experience gives her abundant sympathy with young and aspiring artists with whom she is associated as vocal teacher and coach."



PRESS COMMENT

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UNIVERSITY OF UTAH
College of Fine Arts

department of
MUSIC

LEROY J. ROBERTSON, *Head*

A RECITAL
BY THE
ARTIST FACULTY



Sunday, October 24, 1954

3:00 p.m.

UNION BUILDING BALLROOM

Admission Free

EUGENE FOSTER Flute
 SALLY PECK SMITH Viola
 JOHN MARLOWE NIELSON Tenor
 GLADYS GLADSTONE ROSENBERG Piano
 HELEN BUDGE FOLLAND Piano

PROGRAM

I

Air de Ballet d'Ascanio *St. Saens*
 Theme and Variations *Georges Henschel*

MR. FOSTER, Flute

KATHLEEN HART FOSTER, Piano

II

Song Cycle "An Die Ferne Geliebte" *Beethoven*

(To The Distant Beloved)

On the mountain I sit watching in the direction where you
 are separated from me.
 Buoyant Seagulls in flight, and you the little streams, yon
 lofty clouds, take my image to her, and tell her, little bird,
 my torment. Would you could take me with you.
 Now May comes and the swallow returns to build her nest.
 Would that the May could bring you for I cannot leave.
 Tears therefore (are) all I have.
 Take my songs that for thee, Mine own, I sing; for then
 regaineth all we lost in lonely hours.

MR. NIELSON, Tenor

DR. FOLLAND, Piano

III

Sonata "Arpeggione" *Schubert*

For Viola and Piano

Allegro Moderato

Adagio

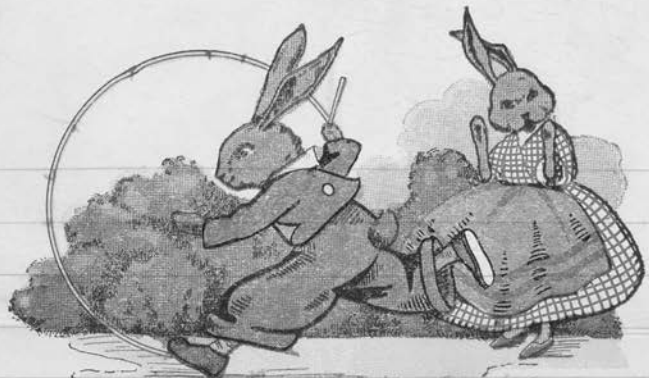
Allegretto

MRS. SMITH, Viola

MRS. ROSENBERG, Piano

dear & love
aunt you
Maud
Eugene

red string
green er
night then
Eugene Foster



Dear Aunt
Maud I
hope you
are all right
I gden is in
camp now

I play with
George
yesterday
mother
took
George and
I swimming
some benches

Dear Aunt
Maud
Thank you
for that box
I called
Lindy.

~~Ernest Eugene~~

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ST. PAUL, MINN.
STILLWATER, MINN.
HUMBOLDT, TENN.
EAU CLAIRE, WIS.
ST. PAUL, MINN.

ST. PAUL, MINN.

Dear Aunt Maud
how are you getting
along I hope you
are all right I
learned how to
row a row boat
swim under
water
make Eugene
kisses
Delos
Maud





Dear Aunt
Maud I hope
you thank
me for
that kind
w. book

dad Mary passed
glad away
mother and cow
that moon now
noon after thou
hand cup like
hat me to me
too two taste
to rat death
mat one
back none
black lay
susp mad party
pet let mary
plate Mary bar

Eugene
Foster



Greetings to My
Valentine

~~FORM~~

FROM

E
Eugene

TO HIS AUNT
IE MAUD

now was it so much
better when your mother
& Daddy were your age
Grandpa Tom was just
about running his
Father's farm all sixteen
rouseing two or three or
more sleepy sisters up
at daylight, & setting
uncle Jim, & Uncle Steve
to work, milking cows &
doing farm chores in
general, while I, never
knowing — (which doesn't
seem at all possible)
~~that~~ that you were go-
ing to be our dear Grand
son-

Tuesday Morning -

My dearest Eugene -

I have been thinking
of you such a lot lately
and especially this week,
knowing that you are
leaving, — Friday, is it?
I hope you are
going to have just the
nicest summer ever, dear.
It all sounds so ideal
to me — We didn't have
all these wonderful ad-
vantages when Grandpa
Tom & I were young. I

and just a bout that time I was a
little red-headed school 'man in a
tiny white school house, pretending
I knew a lot which I didn't
know at all - but I got by, &
so did he! and our third generation
is to me very satisfactory - I would
love, love, to see you Gentie - and I
expect you tower above me by now -
It will be a rather strange feeling
to have you half way to New York, &
not have you come on the rest of
the way but wait till you get to be

a big Director, Fosterki, or better
still Fostertowski, & you'll have money
to travel and take the whole damn
(but awful nice) family with you - You
and Merian would enjoy each other
and we wish you could be here part
of the Worlds Fair period - I get quite
a kick out of it. We go by the beauti-
ful grounds every thing we go to Long
Island - I offer you my room ^{if you come} that's
some thing! It is going to be beautiful.
I am wishing you the nicest summer
of all your nice summers dear - I know
you are going to enjoy it! and I send you
a very special kind of love - Grandmother Love!

GOLD MEDAL STATION W-C-C-O
HEADQUARTERS
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NEW
NICOLLET

HEADQUARTERS
TRAFFIC CLUB OF MINNEAPOLIS
KIWANIS CLUB



THE NEW NICOLLET HOTEL, MINNEAPOLIS, MINN.

NEW NICOLLET HOTEL,
MINNEAPOLIS

The Northwest's Finest Hotel

A New \$3,500,000 Hotel. 600 Rooms
with Bath or connecting. 3 Blocks
from Stations, Retail and Wholesale
Centers.



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LET'S GO
CITIZENS' MILITARY
CAMP



E. C. KROPP CO., MILWAUKEE

I LOVE
YOU

EUGENE

MAUD

LOVELACE

317 E 17 St

N.Y. CITY

Eugene Foster

Nov. 9, 1970

Dear Aunt Maude,

Thank you so much for the books - we are so pleased to have them. And I love the picture of Gene's mother. She does look very much like Janet and Hobbit.

I am now out of my cast, have been going to a physical therapist, and am slowly gaining back use of my arm. Last week I began to drive again, and just in time - for Rebecca is going to be in the Nutcracker Ballet and there are many rehearsals.

already that she must be driven to. We're very proud to her because hundreds of children tried for the parts, and she was one of the few chosen. I wish that you could be here at Xmas to see the ballet.

Am enclosing a very nice review Gene received last week.

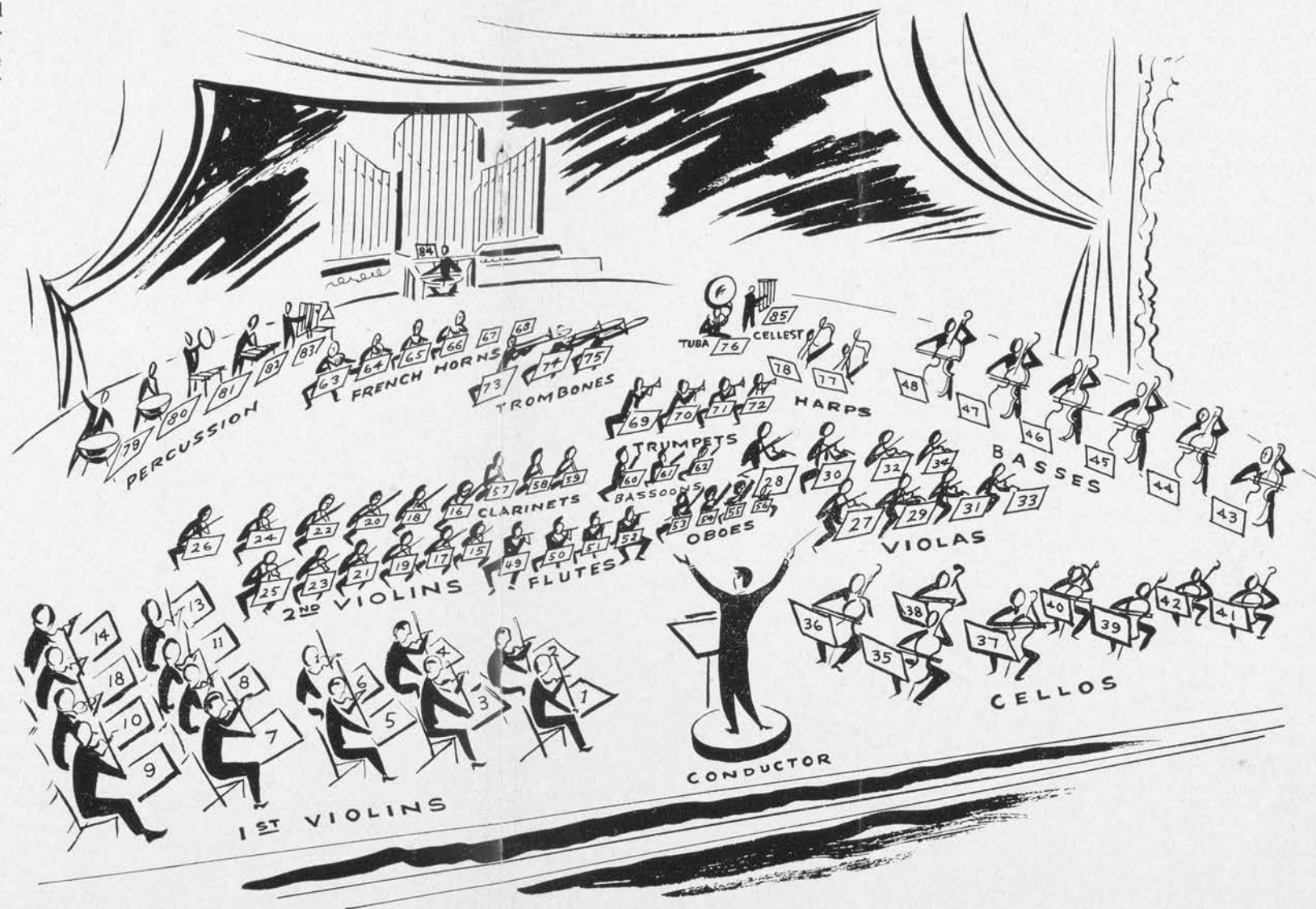
We enjoyed so much having you here with us. Everyone loved you, and we all hope that your next visit will be very soon.

Love from
Brent + Gene

utah symphony orchestra

david a. shand
assistant conductor
sheldon f. hyde
personnel manager

- 1—Harold Wolf
- 2—Kenneth Kuchler
- 3—David Shand
- 4—Norma L. Madsen
- 5—Richard Nibley
- 6—Roberta Smith
- 7—Wm. Radinger
- 8—Florence Black
- 9—Einar Corelli
- 10—Johanna Lee
- 11—Lester Coon
- 12—Marlene Nielsen
- 13—Grant Hardy
- 14—LaMar Barrus
- 15—LaVar Krantz
- 16—Percy Kalt
- 17—Kathrine Garner
- 18—Patyra Gotchy
- 19—Eugene Kingsford
- 20—Max Scheffler
- 21—Frances Darger
- 22—Erma Groves
- 23—John Chatelain
- 24—Richard Dickson
- 25—Phyllis Whitmore
- 26—Frances Young
- 27—Sally Peck
- 28—Lorna Hogenson
- 29—Wm. Hogenson
- 30—Dorothy Trimble
- 31—James Herd
- 32—Lorraine Bowman
- 33—Joan Hobson
- 34—Lucille Ackridge
- 35—Harold Schneier
- 36—Marion Robertson
- 37—Joseph Clive
- 38—Carol Turner
- 39—Dorothy Mark
- 40—Helen Riser
- 41—Evelyn Loveless
- 42—Joseph Romney
- 43—Audrey Bush
- 44—Theron Reynolds
- 45—Donald Basinger
- 46—Louise Brimhall
- 47—Robert Boyack
- 48—Lloyd Murray
- 49—Mildred Larsen
- 50—Ted Wight
- 51—Roland Warner
- 52—Eugene Foster
- 53—Louis Booth
- 54—Don Muggeridge
- 55—Howard Anderson



- 56—Blain Edlefsen
- 57—Loel Hepworth
- 58—Dow Young
- 59—Martin Zwick
- 60—Douglas Craig
- 61—Grant Baker
- 62—Maurice Peterson
- 63—Gaylen Hatton
- 64—Maurice Tueller
- 65—Ben Winn

- 66—Douglas Norris
- 67—Glen Dalby
- 68—Don Peterson
- 69—Wm. Sullivan
- 70—Sheldon Hyde
- 71—Keith Smith
- 72—Seare Morrison
- 73—Lorn Steinberger
- 74—George Colt
- 75—Harold Gottfredson

- 76—Marlin Baker
- 77—Adine Bradley
- 78—Mary Bradley
- 79—Walter Rothaar
- 80—Joseph Rosenthal
- 81—Lowell Hicks
- 82—Roger Rampton
- 83—Jan Hyde
- 84—Alexander Schreiner
- 85—Gladys Gladstone

note—not all members of the orchestra are required in every composition played.

Do you like this ad, for a change?

program notes

continued from page 13

let, when the tremendous *Sacrificial Dance* began, did the uproar in the audience subside. So elemental was the force of Stravinsky's music, and so magnificent was Marie Piltz as the Chosen One who must dance herself to death, that there was no choice left but to experience, for what it was, this final, near-terrifying spectacle."

A first-hand account by Carl Van Vechten (*Music after the Great War*) verifies the foregoing, but with a humorous variation:

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, *The Rite of Spring*, in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm in which melody and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except

occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

Stravinsky, himself, who was backstage during the performance gives the following account:

"... During the performance I was at Nijinsky's side in the wings. He was standing on a chair, screaming 'sixteen, seventeen, eighteen'... they had their own method of counting to keep time. Naturally the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps. I had to hold Nijinsky by his clothes, for he was furious, and ready to dash on the stage at any moment... Diaghilev kept order-

orchestra pit of the Champs-Elysees Theatre in Paris, where he was about to conduct the world premier of a new ballet production of the celebrated Diaghilev Ballets Russes... *The Rite of Spring*... choreography by Vaslav Nijinsky, music by Igor Stravinsky, whose *Firebird* and *Petrouchka* had previously created a sensation as performed by Nijinsky, Karasavina, Fokine, and the other superb dancers of the Diaghilev company.

"Rumors of Nijinsky's unconventional choreography and Stravinsky's still more unusual music had already spread like wildfire through the intellectual-musical circles of Paris, so that the audience present was a truly distinguished one. What followed after Monteux signaled the bassoonist of the orchestra to begin his eerie opening solo was wholly unexpected. There were restless murmurs among the spectators. As the musical texture of the Introduction expanded and the harmony became more dense and dissonant, then gave way to the relentless rhythms of *Dance of the Youths*, the restless murmuring broke into catcalls and hisses from those who would have none of this kind of music and dance. Partisans of Stravinsky and Diaghilev, on the other hand, sought to suppress the opposition, and actual fighting broke out.

"The noise grew in a *crescendo* matching that of the music, so that neither orchestra nor dancers could effectively coordinate their efforts. Monteux looked to Diaghilev's box for guidance and received a signal to keep on playing at all costs. The house lights went on, but the altercations in the audience only continued with greater fury. The brief lull during the pause between the first and second tableaux was short-lived, for as soon as the music resumed so did the fighting. Vaslav Nijinsky was in the wings backstage, white with fury, beating the music's complex rhythms with his fists and shouting them to the dancers who had rehearsed innumerable times for this long-awaited occasion. Only near the end of the bal-

continued on page 16



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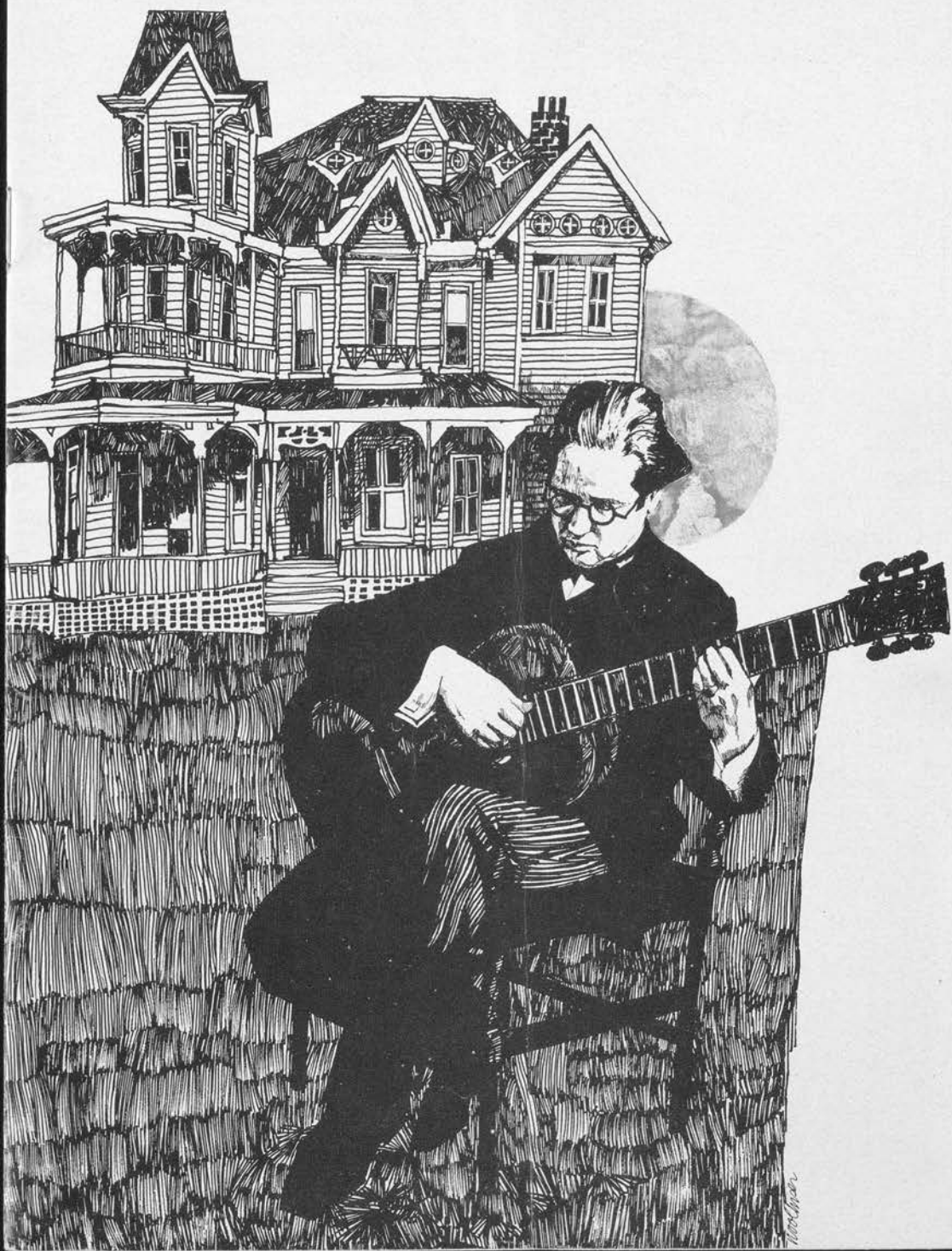
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[Eugene Foster, p. 16]

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Ronald Horton
Marie Madrian

2nd Violin

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Principal

Bonnie Bennett
Richard Dickson
Frances Young
John Loutensock
Marlene Steiner
Frances Darger
Jeffrey Jones
Katherine Kunz
Lynnette Seely
James Shupe
Phyllis Whitmore

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Principal

Art Peterson
Dorothy Freed
Karl Allred
David Lindblom
Julia Lawrence
Chris McKellar
Marcia Bramble
Scott Kenney
Suzanne Rust

Cello

Christian Tiemeyer,
Principal

David Freed
Bonnie Mangold
Evelyn Loveless
Richard Allen
Carol Edison
Susan McKeever
Patti Tiemeyer

Bass

Audrey Bush,
Principal
Donald Basinger
James Rose
Karen Post
Patrick Zwick
Claudia Lund
Phillip Roche

Flute

Eugene Foster
Ralph Gochnour
Michael Vance

Oboe

Darrel Stubbs
Gary Post
Holly Johnston

English Horn

Gary Post

Clarinet

Martin Zwick
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Loel Hepworth

Bass Clarinet

Loel Hepworth

Bassoon

Douglas B. Craig
Mitchell Morrison
Brad Steorts
Grant W. Baker

Contra Bassoon

Brad Steorts
Grant W. Baker

French Horn

Don C. Peterson
James Atkinson
Maurice Tueller
Edward Allen
Richard Fletcher

Trumpet

William D. Sullivan
Sheldon F. Hyde
Cliff Millward

Trombone

Ben Ivey
Marion Albiston
Harold Gottfredson

Tuba

Marlin Baker

Timpani

Robert Lentz

Percussion

William R. Johnson
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Jan Hyde
James Harrison

Harp

Camille Guernsey
ShruDeLi Smith

Piano-Celeste

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Robert Lentz

Maestro,
go away from
my elevator



WASHINGTON, Feb. 10—

News Item: A study shows that cows give less milk when they are milked in barns equipped with piped-in music.

There is an orchestra in our elevator. A group of us went aboard for a lift one morning and there it was playing "Garry Owen" or maybe the overture to "Die Meistersinger von Nürnberg."

With this particular orchestra it is hard to tell because everything it plays sounds alike. It is the only orchestra in the world that can make "Dardanella" sound exactly like "O, Little Town of Bethlehem." It would be bad enough having Leonard Bernstein conducting the New York Philharmonic in the elevator, but an orchestra whose "Dark Town Strutter's Ball" sounds just like "Arrivederci Roma" is intolerable.

Music from the ceiling

You start up on the elevator worrying about the Gross National Product or wrestling with a tough narrative passage

in the Great American Expense Account which you are trying to compose, and this ridiculous orchestra begins pumping music out of the ceiling.

Yes, the ceiling. The orchestra sits in a little round box recessed in the elevator ceiling. Its conductor is Arturo Pastanini, a testy Neapolitan only three-eighths of an inch tall.

One funereal January morning a few weeks ago while the elevator was filled with dreadful forebodings that winter would last another seven years, the orchestra struck up. It was maddening. That on a morning like that a man should have to listen to "O, Little Town of Bethlehem"!

Scarcely uplifting

Though the elevator carried no other passengers, some protest seemed called for, in the name of suffering humanity. "This is no time for 'O, Little Town of Bethlehem,' you syrup pourers!" The orchestra played on. →

by Russell Baker

Kathleen Hart Foster

presents her pupils in

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assisted by

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pupil of

Frohman M. Foster



at the

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Program

I

Stephen Foster Melody..... Arranged by Wallingford Rieger
Lorraine Brown, Nancy Clair Comstock, Jayne Jennings,
Alice Kludjian, Stella Luci, Patricia Ann McGovern,
Catherine Micieli, Patricia Reed, Sandra Spreckman, Patti
Thompson, Arlene Watson.

II

Aria: M'appari — Martha..... Flotow
Dale Winter

III

Songs: The world is waiting for the sunrise..... Seitz
Along the Navajo Trail..... Markes-Charles-deLange
Sandra Spreckman

IV

Duet: Shadowtown..... Frank Lynes
Arlene Watson — Nancy Comstock

V

Gavotte from Manon—Obeissons, quand leur voix..... Massenet
Alice Kludjian

VI

Recitative and Cavatina—O luce di quest'anima—Linda di Chamounix
..... Donizetti
Patti Thompson

VII

Aria: Knowest thou not that fair land — Mignon..... Thomas
Nancy Clair Comstock

VIII

Duet: Greeting..... Mendelssohn
Catherine Micieli — Patricia Reed

IX

Habanera from Carmen..... Bizet
Summertime from Porgy and Bess..... Gershwin
Jayne Jennings

Program

X

Aria: Un bel di — Madame Butterfly..... Puccini
Catherine Micieli

XI

Trios: Lift Thine Eyes..... Mendelssohn
On Wings of Song..... Mendelssohn
Lorraine Brown — Stella Luci — Patricia Reed

INTERMISSION

XII

Flute Solo: Poem..... Charles T. Griffes
Howard Brown
(Lorraine Brown at the piano)

XIII

Aria: Ah, My Heart Is Weary — Nadeschda..... Goring-Thomas
Patricia Reed

XIV

Songs: Danza, Danza Fanciulla Gentile..... Durante
A Song of Sunshine..... Goring-Thomas
Arlene Watson

XV

Songs: Music I Heard With You..... Hageman
A Portrait..... Chaminade
(Flute obligato, Howard Brown)
Stella Luci

XVI

Songs: Koa Trees In a Mist..... Marjory Begley
Hear My Cry, Oh Lord—102nd Psalm..... Marjory Begley
Jayne Jennings

XVII

Aria: Ah, Fors e lui — Traviata..... Verdi
Lorraine Brown

XVIII

Duet: Sous Le dome epais — Lakme..... Delibes
Lorraine Brown — Stella Luci

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from the farms producing these products to the point or points of competition, shall be included as an item in the cost of production.

That if the cost of production of domestic agricultural products varies at different chief points of entry, the highest of these several costs shall be considered and used as the domestic cost figure.

That when agricultural products which the United States is adapted to produce are imported into the United States to the disadvantage of domestic producers of these products and cost of production data from the importing country can not be secured, the cost of production for these foreign agricultural products for the purposes of determining differences between domestic and foreign costs may be placed at domestic cost of production minus the specific duty or ad valorem duty in effect and an additional amount not to exceed 50 per cent of the said specific or ad valorem duty, the actual additional amount to be determined on the basis of the volume of imports and the depressing effect on domestic prices and production.

Music

Kathleen Foster at Art Institute.

Kathleen Hart Foster, one time favorite Minneapolitan singer, is back again in her home city and she gave to her friends and admirers at the Institute of Arts on Tuesday evening one of her characteristic programs, which means there was something different from the average run of these musical affairs. She introduced a trio of instruments either in combination with each other, or with the voice, to the great satisfaction of a large audience.

Mrs. Foster never appeared in recital in days gone by without the most thorough preparation, and she does the same thing today. Her program numbers are carefully chosen and the program is built up with a keen sense of artistic fitness. The opening group was composed of German songs by Brahms and Erich Wolf and to each was given the kind of analysis that usually results in the greatest satisfaction. "Botschaft" rhythmically, textually and musically was interpreted well in spite of occasional hardness of tone in the upper register. Of the group I liked best the Brahms "Spanisches Lied," Wolf's "In einem Garten," and "Knabe und Veilchen." Nothing was missed in these numbers that would heighten their charm and they have a winsomeness that is exceedingly attractive. They must be rendered with intimacy of understanding and this Mrs. Foster showed in every note she sang.

With her husband, Frohman M. Foster, flutist, the singer introduced three songs by Jan Brandts-Buys: "Nachruf," "Abendstaendchen" and "Brautfahrt," each of them beautifully suited to her voice, the effect being augmented by the support given her by the flute. Mr. Foster, without at any time dominating, managed to make the flute of equal value with the voice. These songs have a quality of musical grace that require an equally potent musical understanding to do them justice, and when it is said this was accomplished the success of the combination will be understood.

Supported by piano, flute and harp, Mrs. Foster sang "Soir paien" by Hue, and Chaminade's "Portrait," and for her final group songs by Salter, John Powell, Engelbert Roentgen, solo cellist of the symphony orchestra, and Vito Moscato's "To My Love," which was written for and inscribed to Mrs. Foster.

Henry J. Williams, harp; Paul Lemay, viola, and Mr. Foster, flute, performed a Debussy sonata for these three instruments in very

Dried whole egg

Dried egg albumen

18c per

clever fashion. So far as warm is concerned this music was strangely reminiscent of the months of January and February of the current year. There was beauty of a statuesque sort, even winter has its beauties. It was played as three such distinguished musicians would play, with all the fine phrasing and impeccable certitude of fine artistry and musicianship, but one felt like crying out "have a heart, man; have a heart!"

The accompaniments, played by Mrs. James A. Bliss, were fine examples of musical understanding. Mrs. Bliss gave splendid support and showed herself the discriminating artist always.

JAMES DAVIES.

Measure to Consolidate Farm Divisions Fail

Concert Slated Wednesday By Symphony

The coming week will be one of the busiest of the entire season for the Utah Symphony Orchestra and its conductor, Maurice Abravanel. The orchestra has six concerts and a dress rehearsal scheduled in six days.

The third regular subscription concert of the season will be played Wednesday night at the Tabernacle. This is to be the first all-orchestra concert of the year.

The program will open with the first performance of the Kabalevsky Overture to "Colas Breugnon," one of the most popular works of the orchestra's contemporary repertoire.

Shostakovitch Symphony

Second on the scheduled Wednesday program will be the Shostakovitch Symphony No. 1, in the minds of many the finest work of any living Russian composer.

Concluding concert number will be Symphony Pathetique by Tchaikovsky, one of the most popular works of all the Russian-composed symphony repertoire.

Monday the orchestra opens at Logan with a concert scheduled for Monday evening at 8:15 p.m. in the George Nelson Field House.

Dress rehearsal for the orchestra is set for Tuesday in Salt Lake, to precede the Wednesday evening concert here.

Idaho Concerts

Thursday evening the symphony presents an 8:15 concert at Pocatello and Friday morning the orchestra will play in a special youth concert for junior high and high school students in the area. Both concerts will be at the Pocatello High School auditorium.

Friday evening the symphony will present a concert at Ricks College in Rexburg, Idaho, and on Saturday, Dec. 1, the orchestra will play its second regular concert at Ogden.

By Dec. 1 the Utah Symphony will have played 18 concerts, with its season only one month old, symphony manager David S. Romney pointed out.



Dow Young, left, and Gene Foster, tune up for Utah Symphony Concert. The Symphony will play six concerts during week.

MUSIC

FOSTERS' CONCERT DELIGHTS FRIENDS

Soprano and Flutist Sing and
Play for Invited
Audience

By VICTOR NILSSON

A delightful chamber music concert was given at the Institute of Arts last night to an invited audience of the friends of Kathleen Hart Foster, soprano, and her husband, Frohman M. Foster, flutist. Assisting artists were Paul Lemay, viola; Henry J. Williams, harp, and Mrs. James Bliss, accompanist.

Mrs. Foster was greeted enthusiastically by the large audience like the great favorite she always has

been in Minneapolis. The first song group of Brahms and Erich Wolf received her pioneer work in the field of German lieder; the second of songs by Jan Brandt-Buys her pathfinding among here unknown composers of past and present epochs; the third her specialization in French songs and the fourth her great interest in contemporary American composers.

The Brahms songs were "Botschaft" and "Die Nachtigall" and those by Erich Wolf "In Einem Garten" and "Knabe und Veilchen," all sympathetically sung and with that intelligence of interpretation characterizing all the singer's efforts.

In Holland there are not less than four composers by the name of Brandt-Buys, all related to each other. Among these, Jan Brandt-Buys is the one most generally known outside of his own country, especially in Germany, where he lives at Frankfort, where several of his operas first saw the lights of the stage. Mrs. Foster charmingly sang "Nachtruf," "Abendstaendchen" and "Brautfahrt" to fine accompaniments by flute and

piano. The songs themselves were both interesting and delightful. With piano, flute and harp she sang very effectively "Soir Païen" by Hue and "Portrait" by Chamlinade.

Her last group of American songs was sung to piano accompaniment. After Salter's "When Lovers Dance Upon the Green," followed two ingratiating songs by Engelbert Roentgen of Minneapolis, "This Morning" and "My Babies' Baby," "To A Butterfly" by John Powell and a charming song, "To My Love," by Vito Moscato, inscribed to Mrs. Foster.

Mrs. Foster, who documented herself as a first-class chamber musician, with Messrs. Lemay and Williams, contrived a musically interesting and finished performance of the Debussy sonata for flute, viola and harp. Mrs. Bliss, as accompanist, did her customary artistic work of superior excellence.

Mrs. Louise Wilder, sculptress of babies and honor student at Cooper Union in New York city, is totally deaf.

Symphony's Principals Win Concert Applause

By George Raine
Tribune Staff Writer

There are many who believe that principals in symphony orchestras take unfair advantage of listeners' attention — that listeners measure the wealth of an orchestral piece by a single virtuoso passage and then quickly forget how section musicians have labored to give the music unity.

Still, all must realize that good music, like all arts, is dependent upon what is called variety-in-unity, or a whole that is artistic in and of itself, but with diversions, surprises and variety that at last win its audience.

Eventful Playing

So, with profound respect for the unity of the Utah Symphony Orchestra's music Wednesday evening, we salute the prodigious, eventful playing of principal flutist Eugene Foster, on Debussy; concertmaster/first violinist Oscar Chausow, on Rimsky-Korsakov; principal trumpeter William D. Sullivan, on Respighi, and the entire percussion section, on Gould.

Maurice Abravanel was conducting concert number two in the 1970-71 Salt Lake Tabernacle series — a concert dedicated to the United Nations, which, last Saturday, observed its 25th anniversary. Gov. Calvin L. Rampton had designated the day United Nations Day in Utah, and named Mr. Abravanel chairman in recognition of his support of

international understanding and brotherhood through music and education.

At the 8:30 p.m. concert, foreign students enrolled in Utah schools and colleges were the guests of the symphony, the United Nations Association of Utah and the Salt Lake Rotary Club. They occupied the Tabernacle choir seats, and flags of their countries were displayed.

Of the music, there are less than a handful of flutists of the calibre of Mr. Foster in U.S. orchestras today. His work in Debussy's prelude to "The Afternoon of a Faun" was extraordinary. There seems to be no better word than "musical" to describe his sensuous intonation, tonality and sheer genteel presence.

Equally Marvelous

Mr. Chausow, in solo moments in Rimsky-Korsakov's "Scherzade," was equally marvelous, as he lured us into the music's soul through sustained notes and lyrical, humanized voicings. The violin's harmonic marriage with Camille Guernsey's harp was especially beautiful.

Mr. Sullivan's trumpet spoke bravely and beautifully in Respighi's "Pines of Rome" — which was a conducting triumph for Maestro Abravanel, exploiting tortissimo ingredients for all their moment and majesty.

And we responded all the more to the innate glory in Gould's "American Salute" through spirited and precise percussion.