



THE VAN CLIBURN *International* QUADRENNIAL PIANO COMPETITION AT FORT WORTH, TEXAS

THE VAN CLIBURN *International* QUADRENNIAL PIANO COMPETITION AT FORT WORTH, TEXAS

SEPTEMBER 24 THROUGH OCTOBER 7, 1962



*I*N all the years' history of competitions, there is to be found the enormous courage and inspiration such events bring to a city. When wonderful young talents gather to express their ideas and their ideals in amicable creative combat, it usually nets lasting friendships, treasured memories, and strengthened artistic determination.

*Such was my personal feeling after participating in the First International Tchaikowsky Competition in Moscow the Spring of 1958.*

In November of that same year, I was overwhelmingly surprised by the extreme generosity of Dr. Irl Allison, Founder and President of the National Guild of Piano Teachers, who, while addressing a banquet sponsored by the Fort Worth Piano Teachers Forum, suddenly announced that he was giving \$10,000 to start a competition in my name.

Although my immediate reaction was, of course, extreme gratitude mixed with awe, I was nevertheless aware of the great work involved in organizing such a project. Had it not been for the dedicated efforts of the National Guild of Piano Teachers, The Fort Worth Piano Teachers Forum, Texas Christian University, and the Fort Worth Chamber of Commerce, the project might never have been accomplished.

As it has evolved, I have had little connection with the development of the project. Through the incredible, concerted efforts of Mrs. Grace Ward Lankford, General Chairman of the Competition and President of the Forum, and the other sponsors, this project has materialized.

This competition is not planned to emulate any other, though similarities are inevitable, but it endeavors to represent the sincere desire of deeply interested persons who have sought to encourage some of the many budding musical souls to visit the beautiful State of Texas, enjoy the hospitality of Fort Worth, and, I might add, the United States of America.

*Ken Chisum*



EXECUTIVE COMMITTEE—(seated left to right) Mrs. Grace Ward Lankford, Mrs. Ewell J. Robinett. (Standing left to right) Sam Cantey III, Serge Saxe, Lorin Boswell Jr., Joe A. Clarke and Richard L. Brown.

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*National Guild of Piano Teachers*  
*The Fort Worth Piano Teachers Forum*  
*Texas Christian University*  
*The Fort Worth Chamber of Commerce*

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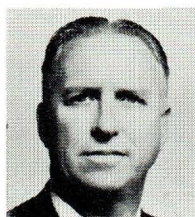
MRS. GRACE WARD LANKFORD, Corresponding Secretary  
*General Chairman of the Van Cliburn International*  
*Quadrennial Piano Competition and*  
*Co-Founder of Fort Worth Piano Teachers Forum*

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*Chairman of the Hospitality Committee for the Competition*

MR. RICHARD LEE BROWN, Attorney  
*Stone, Parker, Snakard, Friedman and Brown Attorneys*



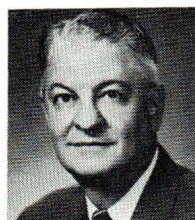
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*Co-Founder of the Fort Worth Piano Teachers Forum*

MRS. AL THOMPSON  
*Treasurer of the Fort Worth Piano Teachers Forum*

SERGE SAXE  
*Composer, Critic, President of the Fort Worth Opera Association*  
*Local Chairman of the Competition Jury*

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*Dean of the School of Fine Arts, Texas Christian University*

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*Past President, Fort Worth Piano Teachers Forum*

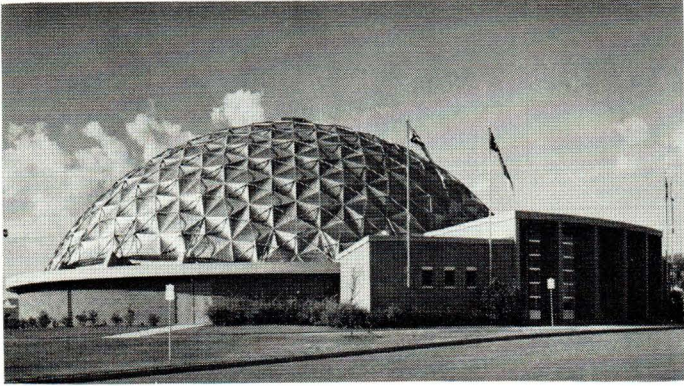
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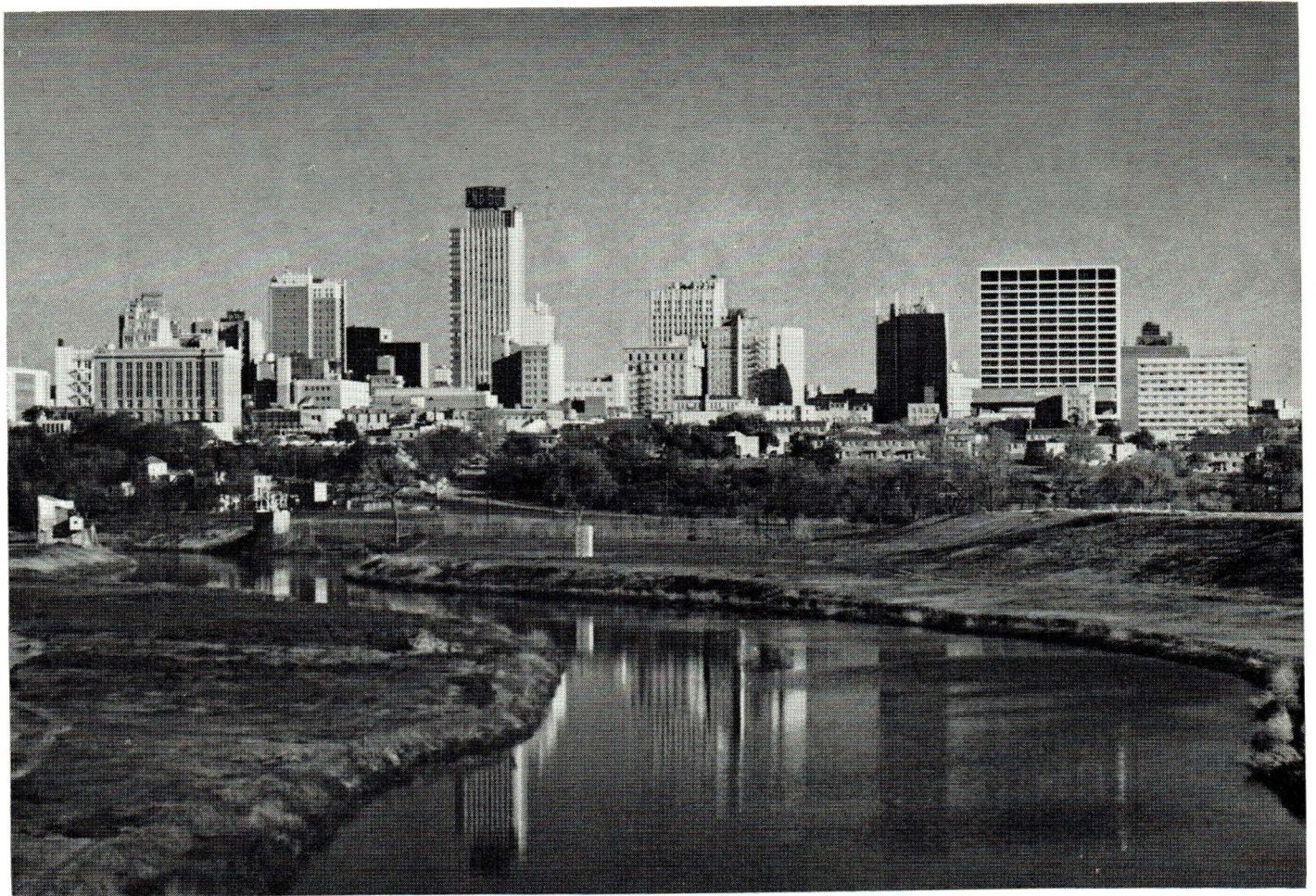
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"BROADWAY MEETS THE WEST"—in Casa Manana, Fort Worth's famous theater-in-the-round where excellent summer musicals are presented.



FOYER OF CHILDREN'S MUSEUM—the largest children's museum of its kind in the nation. Spiral staircase leads to the Planetarium.



*Skyline of Fort Worth, Texas, now the 34th largest city in America.*



THE FORT WORTH ART CENTER features not only a fine permanent collection of paintings and sculptures, but also displays many traveling exhibits.



AMON G. CARTER MUSEUM OF WESTERN ART is nationally famous and houses a multimillion dollar collection of Western Art, principally the work of Frederick Remington and Charles Russell.

ONE HUNDRED AND THIRTEEN YEARS AGO, Fort Worth was established as a frontier outpost to protect the settlers from the Indians.

One hundred and twelve years ago, the first piano arrived in Fort Worth. It is one of the first recorded items in the city's history. During the first summer after the establishment of the fort, Major Ripley Arnold, the commander of the garrison sent for his wife. She arrived with their children and her square piano. The square piano representing the first ones brought to Texas is used as a symbol of this competition. The piano teacher engaged for the children was Adolphus Gounant, a French refugee from the Revolution of 1848.

This piano of Mrs. Arnold, the wife of the commander, must have been a strange sight in the log cabin house which stood within the crude stockade which looked out across the grand prairie of North and West Texas; but, it is the only item of furniture or utensil of dress of which reference has come down to us in historical records of that first year of the city's existence.

Ever since that time, the piano in particular and music in general have been an important part of the life of this city. With this tradition of music in our heritage, it therefore gives me great pleasure to welcome to Fort Worth the distinguished group of world famed musicians who are here to act as a jury; and to greet and wish the best of luck to the group of young contestants who have come here from many parts of the world.

Pierre Gounant, the early French refugee and music teacher would be glad to know that he has been followed this hundred odd years later by others from foreign countries. In addition to our musical tradition, we also continue the spirit of hospitality which was extended to him. We are happy to have you here — Americans and foreigners as well.

There is a greeting in Mexico which translates "My house is yours." I would like to paraphrase it: "Our city is yours."

JOHN JUSTIN

Mayor, City of Fort Worth, Texas



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ACKNOWLEDGMENT TO THE COUNTRIES AND THE CANDIDATES

*participating in the Van Cliburn International Piano Competition*

**T***he appeal of music is universal.* In preparing for this first Van Cliburn International Piano Competition, the spirit of cooperation from the participating countries and their young artist-representatives has been most encouraging. The young people performing in this competition represent the highest and most demanding artistic standards of their respective nations. Individually and as a group, their performance and exceptionally high standards cannot help but be a challenge and an inspiration to future candidates.

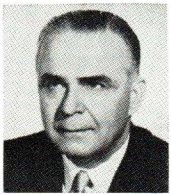
The response and the assistance which have been received from performing musicians, teachers, publishers, and those who have acted in official capacities for the countries which they serve, is gratefully acknowledged by the Van Cliburn Piano Competition Foundation and its sponsoring organizations.

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## SESSIONS OF THE COMPETITION

<i>Date</i>	<i>Event</i>	<i>Place</i>
Monday, September 24th through Saturday, September 29th	Preliminary Auditions	9:00 A.M. Ed Landreth Auditorium
Monday, October 1st through Wednesday, October 3rd	Semi-Finals with the University String Quartet in-residence, Southern Methodist University	9:00 A.M. Ed Landreth Auditorium
Thursday, October 4th through Friday, October 5th	Finals with the Fort Worth Symphony Orchestra, Milton Katims, conducting	8:00 P.M. Ed Landreth Auditorium
Sunday, October 7th	First Place Winner Solo Concert Presentation of Awards	4:00 P.M. Ed Landreth Auditorium



Serge Saxe



Yara Bernette



Jorge Bolet



Angelo Eagon



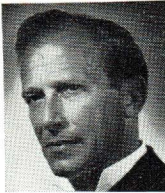
Rudolph Ganz



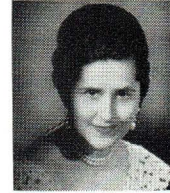
Don Luis Herrera  
De La Fuente



Motonari Iguchi



Milton Katims



Lili Kraus



Leopold Mannes



Lev Oborin



Leonard Pennario

## THE COMPETITION JURY

Leopold Mannes, *Chairman of the Competition Jury*  
*Pianist; President, Mannes College of Music,*  
*New York*

Serge Saxe, *Local Chairman of the Competition Jury*  
*Composer, Critic; President, Fort Worth Opera*  
*Association*

Yara Bernette, *Sao Paulo, Brazil*

Jorge Bolet, *Los Angeles, California*

Angelo Eagon, *Music Advisor, United States Information*  
*Agency, Washington, D. C.*

Dr. Rudolph Ganz, *President Emeritus,*  
*Chicago Musical College*

Don Luis Herrera De La Fuente, *Conductor,*  
*National Symphony Orchestra of Mexico*

Motonari Iguchi, *Pianist; Tokyo, Japan*

Milton Katims, *Conductor,*  
*Seattle Symphony Orchestra, Seattle, Washington*  
(Mr. Katims will conduct the Fort Worth Symphony  
during the finals of the Competition.)

Lili Kraus, *Pianist; London, England*

Lev Oborin, *Pianist; Moscow, Russia*

Leonard Pennario, *Pianist; Los Angeles, California*

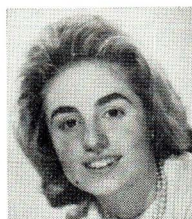
For the first time in a musical competition, contestants will be scored with electronic accuracy by a high speed computer. Each contestant is given a point score by the judges on his or her performance. These scores are punched on IBM cards at the TCU Computer Center and the cards fed through the computer. The winner of the event will be announced within minutes, instead of the usual hour or more, after the last contestant has performed.

*Dr. A. A. J. Hoffman is director of the Center.*

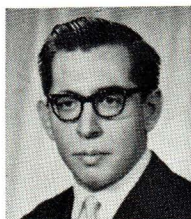


TCU Computer Center

THE CAN



MARTA HEBE  
NOGUERA  
*Argentina*



RAUL SOSA  
*Argentina*



EDWARD  
CLEMENT BETHEL  
*Bahamas*



ANDRE  
DE GROOTE  
*Belgium*



VICKY ADLER  
*Brazil*



ARTHUR MOREIRA  
LIMA  
*Brazil*



ANAHID LYDIA  
ALEXANIAN  
*Canada*



ELAINE KEILLOR  
*Canada*



DAVID PINTO  
*England*



GRACE  
WILKINSON  
*England*



CECILE OUSSET  
*France*



ZOILA LUZ  
GARCIA SALAS A.  
*Guatemala*



TAKASHI  
HIRONAKA  
*Japan*



HAJIME KONO  
*Japan*



HIROKO  
NAKAMURA  
*Japan*



SUNG-MI CHO  
*Korea*



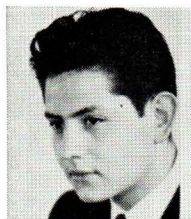
JUNG KYOU  
KIM  
*Korea*



YUN HEE  
PAIK  
*Korea*



RAFAEL BORGES  
*Mexico*



JOSE  
SANDOVAL, JR.  
*Mexico*



GLORIA SAARINEN  
*New Zealand*



SERGIO  
VARRELLA CID  
*Portugal*

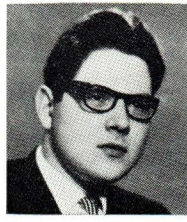


ILZE GRAUBIN  
*Russia*

# D I D A T E S



NINA LELCHUK  
*Russia*



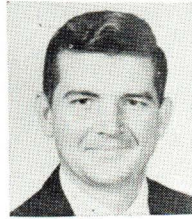
NIKOLAI PETROV  
*Russia*



MIKHAIL  
VOSKRESENSKI  
*Russia*



JO GARNER  
BOATRIGHT  
*United States*



WILLIAM D.  
COOPER  
*United States*



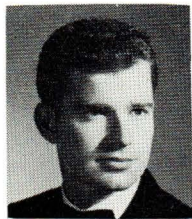
DONN-ALEXANDRE  
FEDER  
*United States*



ARTHUR CHARLES  
FENNIMORE  
*United States*



MILTON HASTINGS  
HALLMAN  
*United States*



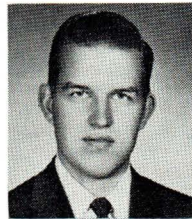
JAMES JOLLY  
*United States*



MARLENE M.  
LINZMEYER  
*United States*



THOMAS  
MASTROIANNI  
*United States*



MANIGIRDAS  
MOTEKAITIS  
*United States*



MARILYN  
NEELEY  
*United States*



DOROTHY  
KATHERINE PAYNE  
*United States*



JOHN PERRY  
*United States*



CHARLES E.  
THOMAS  
*United States*



RALPH VOTAPEK  
*United States*



MARGARET C.  
WATSON  
*United States*



LESLIE MARIE  
WELLS  
*United States*



WALTER WOLFE  
*United States*



SANDRA YAGGY  
*United States*



CARMEN  
ALVAREZ  
*Uruguay*



LEONIDAS E.  
LIPOVETSKY  
*Uruguay*

## THE AWARDS

### FIRST PRIZE WINNER

\$10,000  
donated by  
Dr. and Mrs. Irl Allison  
and the National Piano Guild

■

### SECOND PRIZE WINNER

\$5,000  
donated by  
Laura Jane Musser  
as a memorial to her Father and Mother,  
Mr. and Mrs. Richard Drew Musser

■

### THIRD PRIZE WINNER

\$2,000  
donated by  
The Amon Carter Foundation

■

### FOURTH PRIZE WINNER

\$1,000  
donated by  
Fort Worth Piano Teachers Forum

■

### FIFTH PRIZE WINNER

\$750  
donated by  
Mr. and Mrs. F. Howard Walsh and Family

■

### SIXTH PRIZE WINNER

\$500  
donated by  
Mrs. Carl Beutel  
as a memorial to her Husband,  
Carl Beutel

■

### SPECIAL AWARDS

BEST PERFORMANCE  
Commissioned American Composition  
"Capriccio on Five Notes"  
by Lee Hoiby  
\$500 GOLD WATCH  
donated by Neiman Marcus

BEST PERFORMANCE  
of Chamber Music  
\$600  
donated by  
Van Cliburn  
honoring Dr. and Mrs. Irl Allison

■

### SPECIAL APPEARANCES FOR THE WINNER

FORT WORTH SYMPHONY ORCHESTRA  
October 16, 1962  
ABILENE SYMPHONY ORCHESTRA  
October 23, 1962  
AMARILLO SYMPHONY ORCHESTRA  
October 30, 1962

PAGANINI STRING QUARTET  
Santa Barbara, California  
November 5, 1962  
ROANOKE SYMPHONY ORCHESTRA  
Roanoke, Virginia  
November 12, 1962

ST. CECILIA'S SOCIETY  
Grand Rapids, Michigan  
November 16, 1962  
CARNEGIE HALL  
December 5, 1962

NEW ORLEANS PHILHARMONIC SYMPHONY  
January 15, 1962

■

*The gold medals and certificates are given by Mr. and Mrs. Ted Weiner.*

■

*Mr. and Mrs. Serge Saxe, Local Chairman of the Jury, have provided silver badges for the jurors.*



Mrs. Grace Ward Lankford discusses competition with Van Cliburn.

## THE BEGINNINGS OF THE COMPETITION

BY E. CLYDE WHITLOCK

*Music Editor, Fort Worth Star-Telegram*

THE APHORISM ABOUT THE ACORN AND THE OAK, enunciated by Aesop or Nebuchadnezzar, or whoever it was, still is cogent.

What was the beginning of the Van Cliburn Competition? The story is longer than even the Fort Worth sponsors realize.

It is necessary to tell something of the Fort Worth Piano Teachers Forum, an organization of fifty leading teachers in Fort Worth, Arlington, Hurst and Dallas. As envisioned by its founders, Mrs. Grace Ward Lankford and Mrs. Marian Douglas Martin, the Forum's mission,, in addition to the usual professional objectives, was the exploration of new American teaching materials, an inquiry carried out by George Anson of the Texas Wesleyan College piano faculty.

As the Forum grew in confidence, resources and vision, it thought of establishing a contest for solo playing, with eligibility in five surrounding states and a prize of \$1,000.

Now enters Dr. Irl A. Allison, whose National Guild of Piano Teachers had grown from a notation on the margin of a sheet of music while he was teaching at Simmons University in Abilene, Texas, in 1927, into a national institution involving hundreds of teachers in every state and tens of thousands of students.

He had been pondering a revolutionary plan for an international playing competition, and at a dinner given by the Forum after a Fort Worth recital by Van Cliburn he made the astonishing announcement that the Guild was offering for an international competition a prize of \$10,000.

Though it would have seemed inevitable that such a grandiose project should be administered from New York, the center of big operations musically, Allison, impressed by the inner force of the organization and its president, Mrs. Lankford, decided to offer his plan to the Fort Worth Piano Teachers Forum.

That was as long ago as 1958, and the intervening time has been none too long to develop the machinery and the connections nationally and internationally necessary to the plan's operation.

Mrs. Lankford was recognized unquestionably as the executant of the plan. Though she was pioneering, she thought big, far beyond the vision of most of her colleagues.

The prerequisite necessity now was enlisting the cooperation of the Fort Worth Chamber of Commerce, to undertake the financial undergirding, knowing that a budget of \$75,000 would be needed. This was moving in a new direction, but there eventuated complete co-operation by a board of forty-five leading business and cultural leaders.

To provide adequate physical setting the Chamber of Commerce requested Texas Christian University, through Chancellor M. E. Sadler and Dean of Fine Arts Frank Hughes, to make its fine facilities, in auditorium, stage, pianos and practice rooms, available to the enterprise.

The four sponsoring units were now associated, and there came into existence, later to be incorporated, the Van Cliburn International Quadrennial Piano Competition.

Supplementing the \$10,000 capital prize, five other prizes to a total of \$9,250 and two additional awards worth \$1,100, one a grant of \$600 by Cliburn himself, were provided.

Over eighteen thousand pieces of mail were dispatched worldwide, warm-hearted hospitality in Fort Worth homes was extended to contestants, resources of publicity were developed by press and radio, and the project was in business.



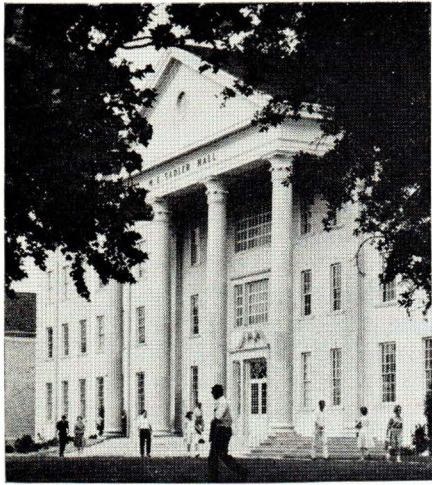
ED LANDRETH FINE ARTS BUILDING, where the Van Cliburn International Piano Competition is held. The TCU School of Fine Arts is located here with complete facilities for studies in art, music, theatre and speech.



THE TCU RELIGION CENTER, one of the most beautiful buildings on the campus, is symbolic of the emphasis the University places on Christian Higher Education. Though related to the Christian Church, TCU welcomes students of every faith to its campus.



THE CAMPUS OF TEXAS CHRISTIAN UNIVERSITY, which covers some 220 acres in southwest Fort Worth, is known for its informal and friendly atmosphere. More than 8,500 young



ON THEIR WAY TO CLASSES students pass in front of M. E. Sadler Hall, the university's administration building which is named after the TCU chancellor.



men and women from the United States and many foreign countries enroll annually in the university's eight schools and colleges.

AS TEXAS CHRISTIAN UNIVERSITY moves into its 90th year, we are delighted to have a part—as co-sponsor and host—to this magnificent musical event.

From its first days in 1873, the University has put great emphasis on the fine arts—a fact not always appreciated in the rugged days of the Texas frontier. Thomas M. Clark, gifted young brother of TCU's "Founding Fathers," taught instrumental music and voice on campus prior to 1880.

Official records show that such training "was not popular" and no academic credit was allowed for such study. But in later years, the great value of music, art, theatre, ballet and opera came to be fully appreciated and we are happy that TCU's School of Fine Arts has long had effective programs in these great areas of human creativity.

Consequently, we are especially happy to welcome these fine young artists and members of the Jury from all over the world. And it is gratifying to have all others who, because of their dedication to fine music, have been able to visit with us for this event.

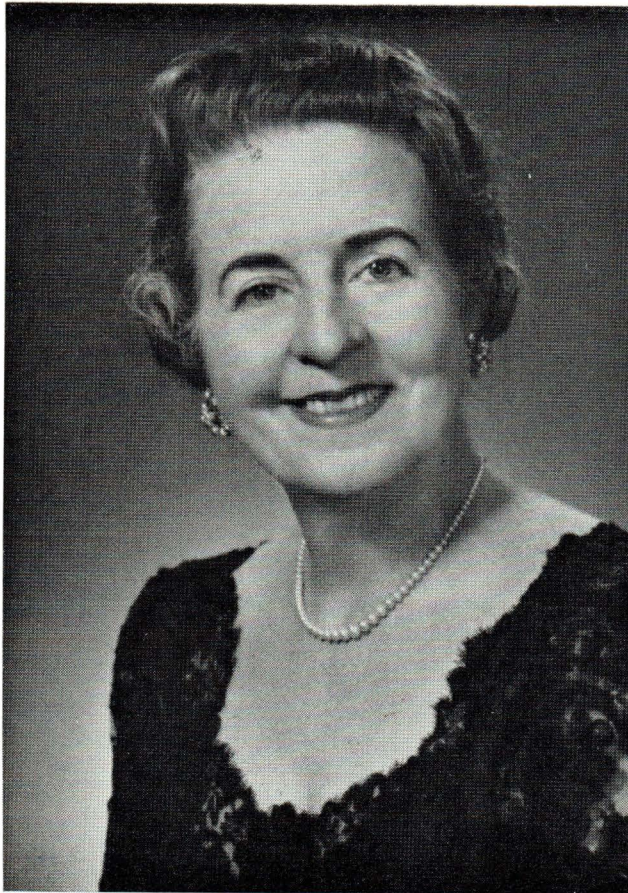
M. E. SADLER  
*Chancellor, Texas Christian University*



A SPECIAL TRIBUTE TO

*Grace Ward Lankford*

CHAIRMAN



THE OFFICE held by Grace Ward Lankford, euphemistically designated by a single word, has embraced every duty involved in the promotion and consummation of the Van Cliburn International Quadrennial Piano Competition. From the first she has been the very center of its existence, from the announcement by Dr. Irl Allison of his intent to provide a first prize of hitherto unmatched amount to getting the project on the stage.

One of the first responsibilities of management, which she brought to fulfillment almost unaided, was the provision of seven additional prizes, which she accomplished through persuasion and importunity.

Grace Lankford from the beginning, three years ago, envisioned the dimensions of the project, and led the thinking of the four sponsoring units, in a project new to all of them, to the investment of imagination, money, courage and persistence which would be required. The winning over of the sponsors to enthusiastic support of the enterprise was probably her greatest achievement.

The creation of a working organization, which eventually involved hundreds of persons, all of whom served without pay, was another duty invoking resourcefulness and tenacity in the face of irritations and procrastinations.

Decisions, many of them critical and vital, often had to be made without consultation with members of the board, including matters of relationships with other nations.

Through the unusual scope of her personal contacts she was able to bring about the remarkably efficient provisions for the entertainment of contestants, including the surmounting of language barriers.

It is fitting to observe that for months she has had to sacrifice her own work and livelihood as a teacher.

Her executive talents have elicited the cooperation of many diverse agencies, and the competition has been the embodiment of her courage and devotion.

## SPECIAL ACKNOWLEDGEMENTS

*It would be impossible to express the heart-felt gratitude and appreciation that is held for the many, many individuals and firms who so graciously have given of their time and of their homes to make this Competition possible. We have tried, amid the many busy days since this Competition was begun, to record the names of everyone who has contributed of their services to this event. If someone has been overlooked we only hope that you will understand that it was not intentional and that we most sincerely appreciate the efforts of everyone associated with this Competition.*

### A TRIBUTE TO LORIN BOSWELL

Nearly three years have gone into the planning and financing of the Van Cliburn International Piano Competition. Mr. Lorin Boswell was designated early as the chairman of the Foundation which has handled the Competition. For nearly two years he has given extensively of his time, his personal funds, and his company's facilities to handle the business of the Competition. His co-workers and the supporters of the Competition wish to acknowledge with deep gratitude the debt that is owed to him.

#### SPECIAL APPRECIATION

IS EXPRESSED TO

Mrs. Catherine Russell  
*for the exceptional contributions of time, energy, and devotion she has given as Secretary of the Competition.*

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