

PIANO GUILD NOTES

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VOTAPEK WINS \$10,000 GUILD PRIZE



PICTURED WITH RALPH VOTAPEK who holds the Allison-Lankford Gold Cup is (left) Mrs. Grace Ward Lankford, Competition Chairman, (right) Van Cliburn for whom the contest is named, and Dr. and Mrs. Irl Allison, donors of the \$10,000.00 Grand Prize.

Milwaukee Pianist Wins First In Van Cliburn Piano Competition

Reprinted from the Fort Worth Press, October 7, 1962, by Latryl Layton

Ralph Votapek, 23-year-old pianist from Milwaukee won the \$10,000 grand prize provided by Dr. and Mrs. Irl Allison through the National Guild of Piano Teachers in the Van Cliburn International Piano competition last night.

He may have difficulties accepting the contracts and other engagements that go with the cash because he has a date with Uncle Sam coming up.

Mr. Votapek, who has been studying piano since he was nine, is a music graduate of Northwestern University and did graduate work at the Manhattan School of Music.

MME. ROSINA Lhevinne, his present teacher at Juilliard, arrived Friday in time to hear him play in the finals. Madame Lhevinne also taught Van Cliburn and Mrs. Jack Rich who is Mr. Votapek's hostess while he's here. Mr. and Mrs. Rich live at 2601 Fifth Ave.

"I don't go hog wild about practicing," Mr. Votapek says. "But I practice regularly, six to seven hours a day." He says he took several days getting used to the heat when he got to Fort Worth.

He has done some concert work, but has not had a manager.

ANOTHER SPECIAL award — a \$500 gold watch — went to Arthur Fennimore of Berwyn, Pa. That was for his playing of the Hoiby. Mr. Fennimore was not one of the top six in the competition. But when three more were added he became a finalist.

It was Mr. Fennimore who graciously offered to play Friday night in the place of the ailing Miss Nakamura. Though he was scheduled for last night, he agreed to play Friday in an effort to give her more time to recover from her illness.

The nine finalists from five countries played concertos with the Fort Worth Symphony, three of them per night, for the past three nights.

REACTION of the capacity audiences was enthusiastic for all finalists, with standing ovations and shouts of "bravo" for several. Observers up to the last minute were saying the grand

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How the \$10,000 Grand Prize Won by Votapek Will Be Paid

AUSTIN—The \$10,000.00 Grand Prize in the Van Cliburn International Quadrennial Piano Competition, won by Ralph Votapek of Milwaukee, U.S.A., after two weeks of strenuous competition from top young pianists from around the world, will be paid in four equal checks of \$2500.00 yearly for four years. This money will be raised by setting aside four cents per year from the dues payments of each of the 70,000 piano teachers and students of the nation holding membership in the National Guild of Piano

Teachers and the National Fraternity of Student Musicians, Dr. Irl Allison, founder, explained at the contest recently held in Fort Worth.

It is believed that the incentive for daily practice by all students being entered annually in the guild's National Piano Playing Auditions will be greatly heightened by this quadrennial worldwide competition which the guild founder envisioned in 1958 while attending a dinner in Fort Worth sponsored by the Fort Worth Piano Teachers Forum in honor of Van Cliburn's distinguished mother.

During the past two weeks 42 young artists from 17 countries displayed their talents and achievements before an international jury of dis-

tinguished pianists in Fort Worth which Van Cliburn and his parents, Mr. and Mrs. H. L. Cliburn of Shreveport, daily attended. The winner of the guild's \$10,000.00 Grand Prize, awarded through the founders, Dr. and Mrs. Irl Allison, was Ralph Votapek of Milwaukee, pupil of Madame Rosina Lhevinne, who also taught Van Cliburn, of the Juilliard School of Music in New York. Madame Lhevinne has long been a member of the National Guild of Piano Teachers. A gold cup honoring the Allisons and Grace Ward Lankford, the competition chairman, called the Allison-Lankford Cup, was also presented Mr. Votapek, the top winner.

Van Cliburn Arrives For Opening Of Piano Contest

By Jack Tinsley

Harvey Lavan Cliburn Jr., America's favorite son of the piano, arrived here belatedly Saturday night to lend his personal stature to the nation's first international piano competition which bears his name.

The willowy Texas artist, originally scheduled to arrive from New York in early afternoon, was delayed several hours after he missed a plane because of a traffic delay.

CLIBURN, better known by the last half of his middle name—Van—finally arrived on a 7:55 p.m. flight at Love Field and was given a Tarrant County Sheriffs' Department escort to Fort Worth.

Another delay of several minutes resulted when the car driven by Alvin Emery got lost while trying to find the residence of Mr. and Mrs. George Armstrong of 4009 Edgemoor Rd., where all of the contestants were waiting to greet him.

The personable, 27-year-old pianist received a warm welcome from his greeters, who included competition officials.

ONE OF THE Russian contestants, Mikhail Voskresenski, also 27, renewed a friendship he had made with Cliburn when they both competed in

1958 in the Russian piano contest which shot the Texan to fame.

Cliburn was met at Love Field by his parents, Mr. and Mrs. Harvey Cliburn, who drove there from Shreveport, and a horde of reporters and cameramen.

Cliburn will only be here until Monday, when he has a commitment to return to New York to play in a concert with the Philadelphia Philharmonic Orchestra. The event, scheduled Tuesday night, is one of five concerts which will open the city's Lincoln Center for the Performing Arts.

THE BOYISH celebrity will return to Fort Worth Wednesday night and stay for the remainder of the competition through Oct. 7. He will stay at Hotel Texas.

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RALPH VOTAPEK is awarded the Allison-Lankford Gold Cup after winning the \$10,000.00 Grand Prize in the Van Cliburn International Quadrennial Piano Competition. Dr. Allison and Cliburn look on in approval.

Competition Principals Meet Together at Sunday Dinner

By E. Clyde Whitlock

The only occasion during the two weeks' duration of the Van Cliburn International Quadrennial Piano Competition when the entire company—jury, contestants and members and officials of the sponsoring bodies—will be together was at a dinner Sunday night at the Woman's Club.

The Fort Worth Piano Teachers Forum was the host for the event.

From the competition itself this meant 46 contestants from 17 countries, the jury of 11 members, the executive board and directors of

the Van Cliburn Foundation, Inc., and the 50 members of the forum.

THE INVOCATION was pronounced by Rev. James Ansley, chaplain of Harris Hospital.

Miss Maurine Rutherford, president of the Fort Worth Piano Teachers Forum, welcomed the company for the host organization.

Miss Linda Loftis, Miss Texas of 1961, proved her schooled musical talent by singing "Getting to Know You" with winning warmth in English, Russian, Spanish and French.

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Mme. Rosina Lhevinne, Teacher Of Votapek, Cliburn at Juilliard

AUSTIN — Greatness measured by the number of important pianists she has produced, or added the finishing touches to, makes Madame Rosina Lhevinne of Juilliard unexcelled.

Van Cliburn, Daniel Pollack, and many others, including our newest young artist to attain world fame, Ralph Votapek, have zoomed into stardom from her studio.

Donn-Alexander Feder, another entrant with a high score in the Van Cliburn International Quadrennial Piano Competition in Fort Worth, is also a Lhevinne product.



MME. ROSINA LHEVINNE

VAN CLIBURN COMPETITION
News will be found on pages 1, 2A, 3A, 4A, 25A, 26A, 27A, and 28A.

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The International Jury of the Van Cliburn International Quadrennial Piano Competition

SEATED (left to right): Luis Herrera De La Fuente, Mexico City; Madame Lili Kraus, London; Mrs. Yara Bennett, London; Lev Oborin, Moscow. STANDING: Rudolph Ganz, Chicago; Serge Saxe, Fort Worth; Leonard Pennario, Los Angeles; Jorge Bolet, Los Altos Hills, California; Leopold Mannes, New York, Chairman of the Jury; Angelo Eagon, Washington, D.C.; Motonari Iguchi, Tokyo; and Milton Katims, Seattle (not pictured).

First 8 Contestants Perform In Van Cliburn Piano Competition

By Ed Johnson
September 25, 1962

Fingers moved to the piano keys with the reverence of a bishop laying hands on a new king.

A monastic silence pervaded Ed Landreth Auditorium at Texas Christian University as eyes and minds were trained on the first eight contestants Monday in the Van Cliburn International Piano Competition.

ABOUT 500 persons took advantage of the free recitals throughout the day, but there were seats to spare for devotees of the musical masters.

The competition will continue from 9 a.m. Tuesday until about 6 p.m. as eight more of the 46 contestants from 17 nations perform at the grand piano. Admission again is free.

The opening day pianists held their audience spellbound as each sat before the keys in a grueling 30-to-45-minute test.

THE AUDIENCE was not cloaked in the black tails and evening gown finery of an evening concert.

It was an assembly marked by college students in shirt sleeves—one wearing a purple beanie—and piano teachers in flowery hats and nuns in black cowls.

The voice of the judge followed by the heavy ripple of applause were the only sounds to disturb the hush at the end of each selection.

The listeners—in their silent tributes to greatness—sat with their arms folded or their hands clasped or their chins resting on a finger and thumb.

CHILDREN WERE few in the auditorium, and those present had been well coached not to utter a whimper.

The only eye-catching motion was the pianist's fingers traveling the ivories and his body swaying in reach of the keyboard.

The luck of the draw had Artur Moreira Lima of Rio de Janeiro, Brazil, the first to perform after opening ceremonies.

The other seven performers, in order of their appearance, were Miss Ilze Graubins of Riga, Latvia; Manigirdas Motekaitis of Chicago; Miss Sung-Mi Cho of Seoul, Korea; Jose Sandoval Jr. of Monterrey, Mexico; Mrs. Nina Lechuck of Moscow, Russia; Jung Kyoo Kim of Seoul, Korea, and Donn-Alexandre Feder of New York.

THE INTERNATIONAL flavor was marked by the contestant's home flags flanking the Stars and Stripes on stage—France's Tricolor, Japan's Rising Sun, Britain's Union Jack, the Soviet Union's Hammer and Sickle, and others.

Serge Saxe of Fort Worth, chairman and organizer of the jury, used French, Russian and Spanish as well as English in directing various pianists to play selections from the masters.

A "thank you" and a "Will you be kind enough to play . . ." switched each pianist to another test in a matter of moments.

The few words over the mike from the jury section halfway back on the

left side of the auditorium must have sounded like imperious commands couched in polite phrases and a cultured voice.

FOR RIDING on each chord is \$10,000 in top cash and international renown.

Many prominent piano teachers from across the nation were present in the audience.

One, Mrs. Carl Beutel of Detroit, who presents a 200-piano concert festival there annually, remarked, "This competition is the most marvelous thing that has ever happened in the country for music."

Brief speeches were made to open the competition by Van Cliburn, the famed Kilgore pianist for whom the meet was named; Dr. Frank Hughes, dean of the School of Fine Arts at TCU, and Dr. Irl Allison of Austin, president of the National Guild of Piano Teachers and competition founder.

As a special attraction during the week three contestants will play from Monday through Friday, 11:30 a. m. to 1 p. m., in the window of the Fort Worth Savings and Loan Association, 7th and Throckmorton.

Votapek Wins First—

(Continued from Page 1)

prize could go to almost any one of the nine without surprising many listeners.

IN ADDITION to the \$10,000 cash award and a gold medal, the grand prize winner has a contract offer from Sol Hurok and a number of appearances scheduled. The first is soloing when the Fort Worth Symphony Orchestra opens its season Oct. 16 and the culmination is a Carnegie Hall debut in New York City Dec. 5.

The second prize winner gets \$5000 in cash and at least one guaranteed appearance with a symphony. Third prize is \$2000; fourth \$1000, and fifth, \$750. The other four each get \$500.

The competition is named for Van Cliburn, the Texas pianist who rocketed to fame after winning the First International Tchaikowsky Competition in Moscow in 1958.

The 11 judges are celebrated pianists, composers, conductors and music educators. They represent six nationalities: American, Russian, Mexican, Brazilian, Japanese and British.

Said Mrs. Grace Ward Lankford, president of Fort Worth Piano Teachers Forum and chairman of competition:

"Let's hope we'll send out to dazzle the world the best pianist of this age."

THE FOUR SPONSORING GROUPS

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

Contest Sponsors Get Together—

(Continued from Page 1)

Even the legation in Washington could devise no rendition in Japanese. Bill Swift was her accompanist.

RAYMOND BUCK, president of the Fort Worth Chamber of Commerce, which provides the monetary sinews of the competition, stressed in serious vein that greatness in any field demands unremitting effort and dedication, which starts from within, a manifestation of the spirit demonstrated by these contestants.

Congressman Jim Wright of Fort Worth, who came from Washington expressly to be present at this opening, had to leave during the program in order to be present at a congressional session Monday morning.

He addressed words of welcome to contestants and judges in Russian, Japanese, Korean and Spanish, then asserted that, though the judges speak different languages, they all will understand equally and with the same values of appraisal the message of the music they will hear in the coming days.

MRS. GRACE Ward Lankford, general chairman of the competition, brought out the fact that the great names and institutions of ancient times, and on down through the centuries, were mostly those associated with the arts, and that we of the present have that bond with the

civilizations of all ages. She hoped that from this competition in Fort Worth there might issue a new group of world-famous pianists, endowed with talent, youth and altruistic ideals.

Mrs. Lankford further introduced the executive board and directors of the Van Cliburn Foundation, Inc.

Mayor John Justin informed his fellow citizens that the only household article mentioned as having been brought to the original fort, from which grew the present city, by Mrs. Ripley Arnold 112 years ago was a square piano, and that ever since Fort Worth had special regard for that instrument.

FURTHER, carrying out his official prerogative, the mayor issued proclamations of honorary citizenship and keys of the city to the members of the jury, being Mme. Yara Bennette, Rio de Janeiro; Jorge Bolet, New York; Angelo Eagon, Washington; Rudolph Ganz, Chicago; Luis Herrera de la Fuente, Mexico City; Ame Motonari Iguchi, Tokyo; Mme. Lili Kraus, London; Leopold Mannes, New York; Lev Oborin, Moscow, and Leonard Pennario, Los Angeles.

Added to this list were Mrs. Carl Beutel, Detroit; Miss Laura Jane Musser, Little Falls, Minn.; Dr. Irl Allison, founder and president of National Guild of Piano Teachers, one of the four sponsors of the competition and donor of the \$10,000 first prize; Van Cliburn, internationally famed American pianist whose name the competition bears, and his parents, Mr. and Mrs. H. L. Cliburn of Shreveport.

The mayor made the further point that these honors carried no tax obligations.

SAM CANTEY III, vice chairman of the executive board, spoke further of the international character of the contest and the implications of understanding among peoples which its purpose carried.

DR. M. E. SADLER, chancellor of Texas Christian University, another sponsor, pointed out that the ideals of the competition carry out two of the objectives also held by TCU, broadening the salutary influence of the fine arts in the lives of all peoples and the obligation of furthering international understanding, which can be done most effectively through the arts, which innately recognize no politics.

DR. ALLISON of Austin, speaking also for Mrs. Allison and the National Guild, said feelingly that this occasion witnessed a dream come true, a dream which came to him suddenly, also in Fort Worth, in March, at a similar dinner in honor of Van Cliburn. As he sat between Cliburn and Mrs. Lankford he suddenly felt the impulse to offer the \$10,000 prize.

Cliburn, speaking with the modesty and sincerity which characterize his artistic tenets, said, as a devoted pianist, and speaking also for the contestants, that no matter what the visible and tangible results of the competition, they all still would be playing the piano.

"The competition is a place to consult, rather than to compete, and it is the musician who above all others, carries the message of peace and a better tomorrow."

The musical business of the competition starts at 9 a.m. Monday.

Contest Schedule

Preliminary performances began before a distinguished jury of judges at 9 a.m. Monday, September 24 in Texas Christian University's Ed Landreth Auditorium.

Contestants were scheduled to play seven compositions. Required were Samuel Barber's "Sonata Opus 26" and a commissioned work by the American composer, Lee Hoiby, "Compreccio on Five Notes."

Semifinals were set for October 1, 2, and 3 when the contestants were prepared to play five piano compositions including chamber music by Brahms (Trio in B Major, Quintet in F Minor), by Scarlatti, MacDowell and others.

The finals were held on October 4, 5, and 6. The contestants played with the Fort Worth Symphony Orchestra under the direction of Milton Katims, conductor of the Seattle Symphony. They played one of two Beethoven concertos, and either the Rachmaninoff Variations on a theme by Paganiini or Prokofiev's Concerto No. 3 in C Major.

On Sunday afternoon, October 7, the first place winner gave a solo recital and awards were made to all contestants.



THE FOUR GROUPS RESPONSIBLE for the sponsorship of the Van Cliburn International Quadrennial Piano Competition are represented here. Standing left to right are Miss Maurine Rutherford, president of the Fort Worth Piano Teacher's Forum; Raymond Buck, president of the Fort Worth Chamber of Commerce; Dr. M. E. Sadler, chancellor of TCU; and Dr. Irl Allison, founder and president of the National Guild of Piano Teachers. Seated is Mrs. Allison.

Washington Post Writer

Music Critic Finds Fame From HST Blast Lasting

Twelve years after he panned Margaret's singing and drew the vehemence of President Harry S. Truman, Paul Hume, noted Washington Post music critic, still finds the incident's fame lasting.

It is frequently recalled wherever he goes, but the famous scorching letter from HST doesn't detract from Hume's admiration for Truman as a chief executive.

"He was one of the great American presidents," Hume, 46, said in an interview after his arrival here Friday morning to cover the last week of the Van Cliburn International Piano Competition for his newspaper.

And despite Truman's threat to beat up the critic for writing that his daughter's voice was flat, the pair have had an amiable relationship in recent years.

Only last year, the ex-President supplied a long passage for a new book authored by Hume and his wife, Ruth, by recalling when Truman met the great Polish pianist, Paderewski, in his boyhood years in Kansas City.

By coincidence, the book, "The Lion of Poland," which traces Paderewski's life and work, was published Friday on the date of Hume's Fort Worth arrival.

Truman's epic blast at Hume came in December 1950 after the critic

turned thumbs down on a concert presented in Washington by Margaret Truman.

Hume, who will file daily telephone reports to The Post on the competition progress, said he had been observing the organizing of the event for more than a year and thinks "the job they have done here is tremendous."

He was particularly impressed Friday with the artistry of two Japanese contestants — 18-year-old Hiroko Nakamura and Takashi Hironaka.

From Far & Near

Guild Members Attend Contest

Among the many guild members from out of town who were seen at the 1962 Van Cliburn International Quadrennial Piano Competition in Fort Worth were the following:

Bessie Ryan, Chicago; Edna Cora Johnson, Boston; Mrs. Carl Beutel, Detroit; Mrs. Katherine Townsend, Cheyenne; Ruth Orcutt Bacon (Mrs. Burt Bacon), Honolulu; Mrs. Esther Mills Wood, Texarkana; and Winifred Bedford, Dallas.

There were Mrs. Jessie Deane Trulove, Tyler; Mrs. Nina Overleese, Tyler; Mrs. Virgean Latson, Amarillo; Mrs. Beckie Arnold, Amarillo; Mrs. Ardath Johnson, Amarillo; Laura Musser, Minnesota; Florence Sammon, Wichita Falls, and scores of others. Many stayed the entire two weeks.



All Contestants in First Van Cliburn International Piano Competition Were Awarded Special Artist Diplomas by the Jury for Their Artistry

Top Row (left to right): James Jolly, Arthur Fennimore, Donn-Alexandre Feder, Mikhail Voskresenski, Milton Hallman, Edward Bethel, Nikolai Petrov, Thomas Mastroianni, Dorothy K. Payne, John Perry, Margaret Watson, Leslie Wells, Sandra Yaggy, Carmen Alvarez, Charles Thomas, Ralph Votapek.

Middle Row: Anabid Alexanian, Cecile Ousset, Sergio Varela-Cid, Marilyn Neeley, Marta Noguera, David Pinto, Hiroko Nakamura, Hajime Kono, Tahashi Hironaka, Zoila Luz Sales, Vicky Adler.

Front Row: Raul Sosa, Andre DeGroot, Nina Lechuk, Ilze Graubin, Jung Kyn Kim, Sung-Mi Cho, Jose Sandoval, William Cooper, Jo Garner Boatright, Rafael Borges, Elaine Keillor, Leonidas Lipovetsky, Grace Wilkinson, Walter Wolfe.

Not Pictured: Arthur Morevia Lima, Marlene Linzmeyer, Manigirdas Motekaitis, Yun Hee Paik, Gloria Saarinen.

Van Cliburn Arrives for Opening of Competition

(continued from page 1)

After his arrival at the Spanish-type manse of the Armstrongs, Cliburn was ushered into a room for photographs with his Russian friend. They exchanged warm comments.

Then Voskresenski, who last saw Cliburn in 1960 in Moscow, chatted seriously for several minutes with the Kilgore pianist, who asked him, "Are you happy?"

Voskresenski, whose affection for Cliburn was almost idyllic, presented him with two envelopes containing personal messages for Cliburn and his mother from Vlasenko, a Russian who finished second to the Texan in the 1958 Moscow event.

IN THE COMPANY of the Russian, Cliburn was asked if he thought this international competition would foster better relations between the United States and the Soviet Union in view of recent increased tensions in Cuba.

"Between musicians," he said, "we never even know there is such a thing as political tension."

Cliburn, despite his tremendous appeal with the American public since the Moscow triumph, still retains an affectionate feeling for Fort Worth—a city where he first played at the age of 8.

"I am very proud of being a Southerner," he said. "What I like most is the people. They are nice, especially in Fort Worth."

Meanwhile, officials revealed that the competition's third prize of \$2,000 has been contributed by the Amon G. Carter Foundation. Two other significant prizes will be announced later.

CLIBURN said his immediate professional plans after the competition here include a U. S. tour.

His next concert appearances outside the country will be in Mexico next year, and after that an appearance with the Berlin Philharmonic May 12-14.

In response to a question about matrimonial intentions:

"I'm still looking—or rather, I'm still trying to find someone who will take a traveling music salesman."

EARLIER, IN Dallas, when asked if he had received any proposals in the mail, he laughingly said, "If I have, my secretary hasn't showed them to me. I'll have to ask about that."

When asked if he plans to attend the next Russian piano competition in 1966, Cliburn answered by relating a story told on one of his visits by the Russian minister of culture.

The Soviet official told about a famous Russian pianist who each year went back to the competition in Belgium after he had won the top prize once.

"Once you win, you must go back," the official said.

Cliburn said, "So that is the way it is with me, too. But I hope to get back before 1966."

Cliburn later began mingling with fellow musicians who had been treated to a dinner in the back yard.

He said he knew about half of the entrants personally.

Cliburn Writes His Reaction to Contest in Competition Brochure

In 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.

Cliburn Gives Time, Money, Name to Piano Competition

By Don Williams

If ever there was a musician who had a great career launched by a contest, Van Cliburn is he.

And a piano competition to begin here Monday could conceivably make some little-known artist as famous as the young Texan for whom the event is named.

The tall keyboard magician from Kilgore will be in Fort Worth for almost the entire two weeks of the Van Cliburn International Piano Competition.

Thus he will have given his example, his name, his advice, some of his money and a good bit of his valuable time to the glory and improvement of his profession.

CLIBURN CONTRIBUTED to the contest \$4,000 of the \$5,000 fee he received for playing here in March 1961. He also has put up \$600 for a special prize to the contestant who gives the best performance of the Brahms chamber works required in the semifinals.

The pianist helped officials of the competition work out the required repertory for contestants. It is a demanding program, designed to help certify that only pianists enter who are ready to start their professional careers.

It was the example set by Cliburn that led Dr. Irl Allison of Austin to establish the contest.

WHEN DR. ALLISON announced plans for the competition, Cliburn was as surprised as the other 500 persons present at Ridglea Country Club on November 30, 1958.

Cliburn had given a performance here earlier that day with the Dallas Symphony Orchestra, and he and his mother, Mrs. Rildia Bee Cliburn, were guests of honor at a dinner party at the club.

Another guest was Mrs. Grace Ward Lankford, co-founder of the Fort Worth Piano Teachers Forum and now chairman of the Cliburn competition.

The forum had been planning to expand its annual sonata festival to take in the four states adjacent to Texas, and to offer a first prize of \$1,000.

THIS WOULD have challenged the position occupied by the G. B. Dealey Memorial Award in Dallas, a coveted annual prize given to a young musician, usually an instrumentalist.

But Dr. Allison's announcement made the forum's plan seem insignificant.

Mrs. Lankford received a note during the dinner from Dr. Allison, president of the National Guild of Piano Teachers.

"Hold on," it said. "I'm going to make a startling announcement."

The announcement was that he was establishing an international competition and that the national guild had promised to put up, every four years, a \$10,000 prize to the winner.

The inspiration, said Dr. Allison, was Cliburn, who had brought credit to the youth of the United States.

"VAN WAS STUNNED," Mrs. Lankford said. "I was sitting right next to him, and he had something right up to his lips to eat it, and he just dropped it."

It is very likely the largest prize ever offered in a musical competition.

Cliburn is expected to arrive here Saturday to take part in preparations for the contest. Except for Tuesday, when he will go to New York to play at the dedication of the Lincoln Center with the Philadelphia Orchestra, he will be here all the way through, from the week-long preliminaries to the semifinals and to the tense last two days, in which six of the 52 entrants will compete for the top position.

During the Tchaikowsky competition in Moscow, Cliburn became the friend of a rising young Soviet pianist, Mikhail Voskresenski.

NOW 26, Voskresenski is one of the four Russian entrants in the Cliburn competition. He and the rest of his party were expected to arrive Thursday afternoon.

Cliburn will have the opportunity to return the Russians' hospitality the night of September 29.

He will be host at a supper at the Hubert Foster Lodge on Eagle Mountain Lake for contestants.

The fare will be fried chicken, okra, hot biscuits, peach cobbler and other Southern dishes recommended by Cliburn.

It may be that the Soviet visitors and their host will want to lift companionable glasses to each other.

But Cliburn's choice of beverages may seem a little unusual. The menu calls for buttermilk.

Contest Field Whittled to 12

By Jack Tinsley
September 29, 1962

After a week of feverish, often inspired performances, the first climax of the international piano competition here will come early Saturday afternoon when the 45 entrants are whittled to 12 semifinalists.

Only five more contestants remain to be heard before the jury's selection sheets are zipped through an IBM computer and the results are announced.

Officials of the quality-studded competition expect to announce the dozen contenders for the \$10,000 first prize by 3 p.m. Saturday from the stage of TCU's Ed Landreth Auditorium. First, each contestant will be informed whether he made it by sealed envelope.

OFFICIALS scheduled one more contestant than usual Friday—nine—in an effort to complete the preliminaries by 12:30 p.m. Saturday.

Four contestants—Ralph Votapek of Milwaukee, Elaine Keillor of Canada, Andre De Groot of Belgium and Leslie Marie Wells of Jacksonville, Fla.—were scheduled for the final day. But a fifth was added when Edward Clement Bethel of Nassau was unable to complete his stint Friday afternoon.

Bethel, whom officials said had been ill most of the week and was playing with a fever, left the stage, apparently upset, after playing only about 20 minutes of his scheduled 40-minute performance.

A SPOKESMAN said the jury agreed to permit him to finish—last on Saturday's program—after they were told that because of his illness Bethel was not familiar with the procedure of contestants being stopped in the middle of a number and asked to begin another.

Of the other seven playing Friday, an American, John Perry of Lawrence, Kan., and Takashi Hironaka and Hiroko Nakamura of Japan elicited the most response from a better than average crowd, estimated at 700.

Also performing were Raul Sosa of Buenos Aires, Zoila Luz Garcia Salas of Guatemala, Dorothy Katherine Payne of Tacoma, Wash., Jo Garner Boatright of Dallas and Rael Dominguez Borges of Mexico City.

Semifinal competition will begin Monday morning with each of the final 12 performing for 90 minutes, about twice as long as the preliminary time limit.

The nation's eyes and ears will be focused on Fort Worth for the competition finals next week as national news media representatives continue to arrive.

Raymond Erickson, music critic for New York Times, is scheduled to arrive Wednesday.

ABC-TV's "Close-Up" will base a 30-minute show, featuring the problems and struggles of the American musician, on the final week of competition.

Nick Webster, television director, said Friday the program will be shown in early December. It will be shot almost entirely in Fort Worth during the next week.

A crew and staff totaling nine will be here for the filming, starting Saturday night at a party for the contestants given by Van Cliburn at the Foster Lodge on Eagle Mountain Lake.

Competition officials said WBAP Radio-TV, the Star Telegram station, will record portions of the semifinals and finals for broadcast on the Voice of America programs overseas.

Much of it will be moderated in Russian and beamed behind the Iron Curtain the officials said. George Osmolovsky, an official in the Russian section of the Voice organization, is due here Tuesday with other staff members to assist with the taping.



RICHARD DREW MUSSER SARAH WALKER MUSSER LAURA JANE MUSSER

Laura Jane Musser Contributes Prize for Cliburn Competition

Miss Laura Jane Musser of Little Falls, Minnesota, has contributed \$5,000 as a memorial to her parents, Mr. and Mrs. Richard Drew Musser. The money is designated as the second prize award in the 1962 Van Cliburn International Quadrennial Piano Competition.

Mr. and Mrs. Richard Drew Musser were active in civic affairs in Little Falls throughout their married life. Mr. Musser was instrumental in developing the lumber industry, was president of the Pinetree Manufacturing Company until his death in 1958, and was president of the Little Falls American National Bank for many years. He was particularly interested in the furthering of sound educational principles and served as president of the Board of Trustees of Carlton College until his death.

Sarah Walker Musser was trained as a pianist at a Berlin Conservatory where she studied with a pupil of Franz Liszt, Herr Niedemeyer. After her marriage, she taught piano a number of years, was active on local music committees, and was one of three who organized the Little Falls Musical Art Club which presented outstanding musicians and sponsored student recitals. Mrs. Musser was a member of the state Board of Education, sponsored an annual essay contest for a number of years, contributed to the Minneapolis Symphony Orchestra and took special interest in its development as a major orchestra of international reputation.

Laura Jane Musser began piano work with her mother and studied with local teachers, but her major musical interest proved to be composition. She received a Bachelor of

Music degree in this field from the Juilliard School of Music where she studied with Mr. Vittorio Giannini.

Miss Musser writes, "I have always been a devout appreciator of good music, and the performance of it when done by competent artists. I realize that the nation as a whole has been woefully lax in helping develop the field of the Arts, particularly music. I feel that people as dedicated to the cause of music and its performance as Dr. Irl Allison have saved this great country's young potentials from a cultural limbo by creating an international piano competition to aid not only our own fine pianists, but those of other nations as well.

"My interest in giving the second prize in memory of my parents is because of my friendship with the Cliburns whom I first knew back in 1952, long before the Russian incident. I heard Van in his debut performance at Carnegie Hall in 1954 and know what a hard worker and dedicated artist he is.

"Russia did not make him the great musician he is, for he was that already. Russia only confirmed, as a nation, what those of us knew as individuals. Because of our own nation's indifference to genius, whether of arts or humanities, we suffered a humiliation in our prestige as world leader. To be a leader, a nation must be as well developed in its education, arts and sciences, and humanities as it is commercially.

"Dr. Allison has given America another chance to show herself culturally as a great nation. My contribution is my way of saying 'Thank you' to Dr. Allison for coming to America's rescue."

PROJECT 'DREAMED UP' IN ABILENE, TEXAS

International Piano Competition 'Brainchild' of Dr. Irl Allison

Reprinted from The Abilene Reporter-News, October 4, by George Near

The winner of the Van Cliburn International Piano Competition, to end Saturday night in Fort Worth after two weeks of some of the most exacting recitals ever performed in Texas, can thank a former Abilenian for giving him the opportunity of his young lifetime.

It was Dr. Irl Allison, former dean of the Department of Music at Hardin-Simmons University, who "dreamed up" the competition and made it possible through the National Guild of Piano Teachers, of which he is national president.

Dr. Allison told the Reporter-News this week that not only did the National Guild have its start in Abilene, but that his first thoughts of an international piano competition to be held in Texas were "muddled over" on the front porch of his home in the early Elmwood area of Abilene.

"I always had in mind a competition which would bring together the flower of the musical world in one big competition," Dr. Allison said. "It took a long time to realize that dream, but I believe we have it in our Van Cliburn competition."

He explained that the competition was made possible through the tremendous growth of the National Guild, which Dr. Allison founded while he was dean of Music, at Hardin-Simmons University. "By 1943 we had grown to 11,000 members, which was quite an accomplishment. But today we have 70,000 members in the U. S."

Four Cents Each

The competition, which presents the winner with a \$10,000 prize as a four-year stipend, is being financed by contributions of four cents from each teacher and student in the National Guild.

Dr. Allison, who also had a home here at 1530 Parramore Ave., and who came to H-SU as dean of music

in 1927 from Montezuma College in New Mexico, said that 44 of the top young pianists from 17 nations were selected to participate in the Van Cliburn competition, including four from Japan, four from the Soviet Union and artists from France, Korea, England, Mexico, South American countries and other nations.

Credit Due Cliburn

Dr. Allison gives the tall Texas Van Cliburn much credit in the establishment of the international competition.

"It was the example set by Van that gave the final impetus to establishment of the competition, and he has contributed greatly to the program since it was founded."

He explained that Cliburn whose great career was launched by a concert, has spent almost the entire two weeks in Fort Worth at the competition giving his example, his name, his advice, some of his money, and a great deal of his valuable time to the glory and improvement of his profession.

Gave 4-5th of Fee

Cliburn contributed to the competition \$4,000 of the \$5,000 fee he received from playing in Fort Worth in March of 1961. He also has put up \$600 as a special prize to the contestant who gives the best per-

MINNESOTA WOMAN

Second Prize Donor Here for Competition

By E. Clyde Whitlock

Miss Laura Jane Musser of Little Falls, Minn., not only has given the \$5,000 second prize for the Van Cliburn International Piano Competition now in progress in Fort Worth, but is here to observe its progress.

It is not her first visit to the city. She was here in March, when the Fort Worth Piano Teachers Forum, one of the four sponsors of the competition, presented Van Cliburn in recital for the benefit of the contest which bears his name.

Little Falls is a city of 7,000 situated 98 miles north of Minneapolis. The Musser family has been prominent in the state for two generations. Miss Musser has given her prize in memory of her parents, Mr. and Mrs. Richard Drew Musser.

Her mother, the former Miss Sarah Margaret Walker of Glens Falls, N. Y., was a member of the Minnesota State Board of Education, and in her local sphere was a promoter of concert activities and of educational projects. Charles Lindbergh's mother, Evangeline, who lived in Little Falls, was a close friend.

LUMBER BUSINESS

Her father was a partner of Charles W. Weyerhaeuser, one of the four Weyerhaeuser brothers who built a lumber business of national scope. Another business associate was James J. Hill, the railroad magnate. Musser was for 40 years president of the board of trustees of Carlton College at Northfield, Minn., and until his death at 93 was president of the American National Bank of Little Falls.

Miss Musser, who is herself a musician, became interested in the career of Van Cliburn some years before he became an international figure, early recognizing his talent and his potential, and presented him three times in recital in her home city.

After Cliburn's triumph in Russia, she promoted a Van Cliburn Day for Little Falls, and the idea so spread that it turned into a statewide project, with a boost from the governor, who made it a feature of the Minnesota Centennial of statehood. It was one time when Van did not touch a piano for several days.

BOARD MEMBER

Miss Musser is a member of the board of the Minneapolis Symphony Orchestra. Though the Minneapolis orchestra is one of the major organizations of the nation, it, too, has its problems. Just now there are two principal difficulties. The new conductor, Stanislaus Skrowaczewski, is a protagonist of contemporary music, which suits the advance guard among musicians, but not the 90 per cent of citizens who occupy the seats, or did before they began staying away.

Also, the state authorities class the orchestra concerts as entertainment, subject to burdensome tax, instead of as education, taxfree as in Texas.

Miss Musser is a graduate in composition of the Juilliard School of Music in New York, where she was a student of Vittorio Giannini, prominent American composer in the larger forms. He is a brother of Dusolina Giannini, outstanding operatic and concert soprano. Miss Musser lived in the singer's New York apartment for three years.

Miss Musser's own teaching is somewhat of a hobby. She takes only 10 students, and rewards them with concert and opera tickets for events in the Twin Cities.

Soviet Pianists Spend Their Prize Money

Reprinted from The Abilene Reporter-News, October 10, 1962.

FORT WORTH (AP)—The Soviet pianists who finished in the money in the Van Cliburn International Piano Competition here last week put it to good, capitalistic use.

They spent it.

Sources close to the contest said Wednesday that Nikolai Petrov, whose second place finish earned him \$5,000, bought clothing and expensive electronics equipment.

His purchases here included two suits, a topcoat and accessories, two costly portable radios of a top high-fi manufacturer, a tape recorder and a quantity of American jazz records.

Mikhail Voskresenski, who won \$2,000 for placing third, bought clothing for himself and his family and a portable record player.

The purchases were made in Fort Worth before the Russian musical delegation to the contest left Monday morning for New York en route home to Moscow.

Both voiced intentions of further shopping during their New York lay-over.

"I think they were trying to spend all of the money," said the competition source.

"They indicated it would be 'a lot simpler' that way, that they thought it 'wiser' to spend it here."

It wasn't clear why, except that there would be difficulties in currency exchange, and many of the things they bought here are not available in Moscow.

Thanks to All

FORT WAYNE, IND.—I should like to express my admiration for the work of the Guild and the efficient way in which matters of administration are carried out.

In particular, I should like to comment that the recent Van Cliburn International Quadrennial Piano Competition was the most efficiently organized competition with which I have been acquainted. From the start, information was readily available to candidates, and they were quickly apprised of all arrangements involving them. Nothing was left to be desired in the way of courtesy and hospitality. In every way Grace Ward Lankford and her staff merit the highest commendation.

My daughter, Sandra Yaggy, took part in the competition, and we know of nothing more valuable to a young pianist who hopes she is on her way upward pianistically.

Best wishes to the Guild in all of its efforts.

—Loren Yaggy



THE RUSSIAN CONTESTANTS were pictured talking with a Fort Worth Press reporter, Latry Layton. Left to right, they are Mikhail Voskresenski, Ilze Graubins, Nina Lechuk and Nikolai Petrov. Mr. Voskresenski received the \$2,000 third prize donated by the Amon Carter Foundation and tied for the \$600 Chamber Music Award given by Van Cliburn in honor of Dr. Irl Allison. Mr. Petrov won the second prize of \$5,000 given by Laura Jane Musser in honor of Mr. and Mrs. Richard Drew Musser. Miss Graubins and Mrs. Lechuk aroused audience enthusiasm in the preliminaries.

formance of the Brahms chamber works in the semifinals.

The pianist helped officials work out the required repertory for the contestants to insure that it certify only pianists who are ready to start their professional careers.

Dr. Allison said that when he announced plans for the competition at a gathering at the Ridglea Country Club of Fort Worth Nov. 30, 1958, Cliburn was perhaps the most surprised of the 500 guests there.

Also surprised was another guest, Mrs. Grace Ward Lankford, co-founder of the Fort Worth Piano Teachers Forum and now co-chairman of the competitions.

The Forum had planned to expand its annual sonata festival to take in the four states adjacent to Texas and to offer a first prize of \$1,000.

"Van Was Stunned"

But Dr. Allison's announcement that he was planning to establish an international competition, and that his National Guild had promised to put up every four years a \$10,000 prize, made the Forum's plan seem insignificant.

Dr. Allison said that Mrs. Lankford commented that when the former Abilenian made his announcement "Van was stunned. I was sitting right next to him, and he had something right up to his lips to eat, and he just dropped it."

Van had good reason to be "shocked." The \$10,000 prize likely is the largest prize ever to be offered in a musical competition.

In all, \$20,350 is being offered in prizes in the competition this year.

Here Oct. 23

Besides appearing in Abilene with the Philharmonic Oct. 23, the winner of the competition also will have or-

chestra engagements in Fort Worth, Amarillo, Roanoke, Va., and New Orleans; recital dates in Carnegie Hall in New York City and Grand Rapids, Mich., and an engagement with the Paganini Quartet in California.

Dr. Allison has had a long and distinguished career. Born at Warren, Tex., in 1896—his father was a mathematics professor at Baylor University—he attended Baylor to receive his A. B. and A. M. degrees, then attended the Southwestern Conservatory in Dallas in 1947 and received his LL. D. at Hardin-Simmons in 1954.

He served as dean of music at Rusk College, piano instructor at Baylor College for Women and dean of fine arts at Montezuma College in New Mexico before coming to Hardin-Simmons as dean of music in 1927.

President 27 Years

In 1934 he left here to "go on the road" for the then growing National Guild of Piano Teachers, and made his home in New York City. He was elected president of the Guild the same year and has held the post since that time.

He is also the founder of the Golden Rule Peace Movement and is the originator of the World Peace Program on radio. He became manager of the National Piano Playing Auditions, which he founded, in 1929.

He moved to Austin in 1943 to head the Guild office, in which he is assisted by his son, Irl Jr. Mrs. Allison, the former Jessie Johnson of Waco, is the sister of Dr. J. B. Johnson, head of the Business Administration Division at McMurry College. His daughter, now Mrs. Therl Ockey of Pacific Palisades, Calif., attended Abilene schools.



SEMIFINALS CONTESTANTS included these 16 pianists selected to enter the final week of world piano competition. Gathered in front of flags of the nations which they represent are seated, left to right, Ilze Graubin and Nina Lelchuk of Russia, Cecile Ousset of France, Marilyn Neeley of California and Hiroko Nakamura of Japan. Standing, from left, are Sergio Varella-Cid of London, who is representing Portugal, Arthur Charles Fennimore of Pennsylvania, Donn-Alexandre Feder of New York, Mikhail Voskresenski and Nikolai Petrov of Russia, Hajime Kono of Japan, John Perry of Kansas, Raul Sosa of Argentina, Takashi Hironaka of Japan, Ralph Votapek of Wisconsin and Andre De Groote of Belgium.

VAN CLIBURN COMPETITION

Man Who Had Idea in Austin

Reprinted from *The American-Statesman*, October 14, 1962, by Cora B. Matlock.

COWTOWN VS. BIG D

Texans all know about the hot competition between Fort Worth and Neighbor Dallas.

Lots of good has stemmed from this rivalry.

But right now Fort Worth is crowing loudly and popping buttons of pride. The grand success of the Van Cliburn International Quadrennial Piano Competition cannot be denied. Not even by Dallas.

But the man with the idea is right here in Austin. He's Dr. Irl Allison, founder and president of the National Guild of Piano Teachers. The national headquarters here count members all over the United States and in Hawaii and Alaska too.

In all the recent auditions, awards, tense artists, notes both sour and sweet, bustle and competition there is a background story. It was a spur of the moment thought that set the keyboard world to playing.

Dr. Allison was in the midst of a dinner talk in Fort Worth in November of 1958. Van Cliburn was there. That's inspiration enough.

Suddenly it occurred to Allison that he would offer \$10,000 to begin a competition in Cliburn's name, to be held in four years, and every four years thereafter.

★

Reaction—wonderful.

Mrs. Grace Ward Lankford, head of the Fort Worth Piano Teachers Forum, did an incredible amount of organizing from that moment on.

Through her efforts the Fort Worth Chamber of Commerce added \$75,000 to the coffers of the competition. Here was money for a symphony orchestra, for conductors, for judges.

Gifts came. Patrons all over Texas and the United States responded. Fort Worth was riding high.

Even the State Department in Washington joined the effort. Their embassies all over the world gave publicity to the event.

There was response—overwhelming response.

The time was here. Fort Worth's homes and its university, Texas Christian University, became the musical hub of the world.

Argentina, Brazil, Canada, Japan, Korea, Mexico, New Zealand, Uruguay, Russia, Portugal—a few of the names of the countries sending competitors.

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And out of it all came one magic name. Votapek. Ralph Votapek of

Milwaukee was to capture the grand \$10,000 prize. There's a dream world ahead for him—concerts all over the United States—guest appearances—and most thrilling of all—Carnegie Hall in New York, Dec. 5.

And now just back from the wild celebration of Votapek Day in Milwaukee, Dr. Allison is at last finding time to realize the full impact of his spur of the moment suggestion four years ago. He's glad it captivated into such a whirl of activity, but he's keeping his sights on the next competition.

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What of his history? How has he built the Guild to a tremendous membership of over 70,000 teachers and pupils?

Once upon a time there was the Depression. Dr. Allison was head of a struggling department of music of Hardin-Simmons Christian University. Things looked pretty bleak, for music students were few.

Dr. Allison came to the rescue with an ambitious idea. He conceived the first competition, students playing against standards, and this is how the Guild was born.

Talking, persuading and circulating letters about the Guild idea among Texas piano teachers, Dr. Allison built the membership from 46 to 400 students in four years. Things began to look brighter.

But how to contact teachers and students in surrounding states with no money? A small miracle to the scene.

One of his pupil's fathers, who worked for a Texas oilman, passed the magic key. The oilman responded with \$4,000 for the project after a visit from Dr. Allison. And Dr. Allison stretched it to Portland, to Los Angeles and to the East.

In eight years 150 centers for auditions were established. The Allison's lived in New York. Mrs. Allison was The Office Force. Dr. Allison pounded the streets and hammered at doors.

The Guild began to flourish, but not without extreme penny-pinching. Once Dr. Allison found his pockets so empty, he had to pawn Mrs. Allison's diamond—and it was hard to get enough money ahead to retrieve it—but he did.

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In 1943 Dr. Allison and his family moved to Austin. It was still a business on a shoestring; World War II was alive; the Allison's were saddened by serious illness of one of their daughters whom they lost three years after coming to Austin.

There were doubts. Leaving New York, regarded as a sure-fire musical

center, might be disastrous. But not so.

Years have gone by, but growth of the Guild has been steady and sure. The first teacher ever enrolled in the organization: Mrs. J. W. George of Albany, Texas, is still a member. And she's still teaching piano too. She began teaching her neighbor's children when she was only twelve years old, and now she can boast 68 years in the profession.

★

Many honors have come to Dr. Allison. There have been three honorary doctorates. The Southwestern Conservatory of Dallas, the Houston Conservatory of Music and Hardin-Simmons College of Abilene.

Music is not his only forte. He's a writer too. His novel, "Through the Years," will soon go into its fourth printing. From 1932-33 his column, "Miniatures of the Mighty," ran in the Abilene Reporter.

Is this all?

The answer is obvious—more ideas are bound to come to this busy man.

Guild Member Lucile Malcom Works Office

One of the most interested persons working in the office of the Van Cliburn International Piano Competition was Mrs. Lucile Malcom, because of a personal tie with one of the sponsors.

When Irl Allison, teaching at Simmons University in Abilene in 1929, came up with the idea which now has developed into the National Guild of Piano Teachers, with hundreds of teaching centers and tens of thousands of affiliated students, Mrs. Malcom, then Miss Lucile Auten, was the first person he told. The guild is one of the sponsors of the Van Cliburn contest.

Mrs. Malcom has her degree from Baylor College in Belton, now Mary Hardin-Baylor College. She later studied piano and voice coaching with Frank La Forge, famous professional accompanist, in New York.

She did accompanying in New York, taught privately in Abilene, and was public relations writer for Simmons University and Abilene Christian College. She later moved to Fort Worth, was married here, and since the death of her husband has lived in San Antonio.

Mrs. Malcom has done judging for the National Guild in cities from Virginia to Hawaii.

International Competition Judges Pick 16 Semifinalists

By Jack Tinsley
October 1, 1962

An abundance of virtuosity prevailed on officials Saturday to name 16 semifinalists in the Van Cliburn Quadrennial International Piano Competition, and the list included all four Russian contestants and five Americans.

The last-minute decision to increase the number from 12 was prompted by general excellent quality of the pianists and closeness of final scores at the cutoff range.

AN ANTICIPATING crowd of about 500, which waited more than an hour to see which of the 44 competitors would survive the preliminaries, heartily cheered the selections as they were revealed at Ed Landreth Auditorium about 4:15 p.m.

Semifinalists also included all three Japanese hopefuls and one representative each from France, Argentina, Belgium and Portugal.

In the order they will perform in semifinal competition beginning at 9 a.m. Monday, they are:

Ilze Graubin, Moscow; Nina Lelchuk, Moscow; Donn-Alexandre Feder, New York; Sergio Varella-Cid, Portugal; Mikhail Voskresenski, Moscow; Arthur Charles Fennimore, Berwyn, Pa.; Cecile Ousset, France; Nikolai Petrov, Moscow; Marilyn Neeley, Glendale, Cal.; Hajime Kono, Japan; John Perry, Lawrence, Kan.; Raul Sosa, Buenos Aires; Hiroko Nakamura, Japan; Takashi Hironaka, Japan; Ralph Votapek, Milwaukee, and Andre De Groote, Belgium.

EXCITEMENT OF contestants and audience alike rippled in the atmosphere as each pianist was called to the stage to receive a sealed envelope which contained the jury's verdict.

The jury's choices, tabulated, checked and double-checked by an IBM computer, climaxed a solid six days of performing which ended almost four hours earlier.

From the semifinalists, six finalists will be picked at the conclusion of competition Wednesday. Their names are expected to be known about 7:30 p. m. Wednesday.

With the four semifinalist additions, the number of contestants playing daily next week will be six on Monday and five each on Tuesday and Wednesday. The semifinals program will be free to the public.

The increase also reduced the playing time from 90 minutes to about an hour in the second stage, officials said.

EVEN BEFORE the final week of play begins, however, tickets to the two final nights—Thursday and Friday—and the concert given next Sunday by the winner, have been sold out.

Audience enthusiasm and size has been growing steadily and probably will reach a peak during the semifinals.

The finalist programs will begin at 8 p.m. each of the two nights, and the competition winner will be announced about midnight Friday, officials predicted.

Approximately \$20,000 cash, including the \$10,000 first prize, will be dispensed in awards at the winner's concert beginning at 4 p.m. next Sunday.

In addition to the top three prizes, which already have been announced, a fourth award of \$1,000 will be given by the Fort Worth Piano Teachers Forum, a fifth of \$750 by Mr. and Mrs. F. Howard Walsh of Fort Worth, and a sixth of \$500 by Mrs. Carl Beutel of Detroit.

TO THE WINNER also will go contracts for an American and European concert tour, plus a Carnegie Hall debut, and appearances with the New Orleans Philharmonic and six separate symphony orchestras.

While the 28 eliminated contestants and many of the semi-finalists left after the announcement for a party given by Van Cliburn at Foster Lodge on Eagle Mountain Lake, some pianists who will play Monday immediately went into practice sessions scheduled to last past midnight.

They were rehearsing on a new dimension—chamber music—which will be added to the final week's program. They will play with the University String Quartet in residence at SMU.

THE INCLUSION of chamber music—rarely played in similar competition—is hailed by many classical music experts as a major advance in seeking a winner as nearly as possible to the "whole pianist"—an artist with as much versatility and virtuosity as perfection of technique.

Performances of the final four preliminary contestants Saturday morning were particularly noteworthy since two—Votapek and De Groote—were selected for the semifinals.

Withdrawal of Edward Bethel of Nassau Saturday, after he had been scheduled to complete the stint he began Friday, officially brought the final contestant total to 44. Officials said illness prevented Bethel from further participation.

ADVICE FROM FOUNDER

How to Become a Concert Pianist

The following letter from a Guild student is answered by the Guild founder:

Dear Dr. Allison:

Under the excellent tutelage of Miss Eva Shannon, I have taken piano for five years, though only three with her. These past three years I have been participating in the National Piano Playing Auditions. The last judge told me I could and should become a concert pianist, which is my greatest desire! I would love to play on the stage and with symphony orchestras.

I would like your advice and information on what I can do to become a concert pianist. I am 15 years old and have had music in my life ever since I can remember. I am a sophomore in Marion High School and a flute player in the band.

I love music and would be very appreciative if you would help me attain my goal.

Jeffery Hewitt
Marion, Indiana

Dear Jeffery:

There is an Unseen Guiding Hand that shapes our destinies. We each have within us an ambition that points us in the direction God would have us go. Great talent plus prodigious effort (years of study with four to six hours of daily practice) are necessary for anyone to become a concert pianist. Your annual Guild Auditions and biennial entry in the Biennial Piano Recording Competition will help you to achieve your goal, since these events will cause you to build a large repertoire. Aim at the Guild's High School Diploma when you finish high school.

A concert pianist needs a fine general education with degrees. Select a college or university that offers the best musical training. Indiana State at Bloomington is one of the best in the nation. Sidney Foster, a concert pianist of world fame, teaches there. Make his acquaintance some time.

When you are about 22, enter the Van Cliburn International Quadrennial Piano Competition in Fort Worth in which we of the Guild provided the \$10,000 Grand Prize, recently won by Ralph Votapek of Milwaukee. If you do not win at the age of 22, you can enter again at 26. In the meantime, form habits of daily practice and study. This is just as important for a future concert artist as for an athlete training for the Olympics.

I am sending you a Guild Syllabus and the BPRC rules and regulations. Also a folder showing the contestants in the Van Cliburn contest. Ask your teacher to show you the September-October issue of Piano Guild Notes, when it arrives. Pray God to help you reach your goal. With His help, you cannot fail.

Irl Allison



FORT WORTH CHAMBER OF COMMERCE is one of the four sponsors of the Van Cliburn International Quadrennial Competition. Pictured is the skyline of Fort Worth, Texas, which is now the 34th largest city in America.

IN FORT WORTH

Pianists Find Gold

Reprinted from The New York Times, October 14, 1962, by Raymond Ericson

The reputation of Texans for doing things in a big way was sustained by the first Van Cliburn International Piano Competition, which ended in Fort Worth just a week ago. Appropriately enough for a host city that has made money in oil wells, the contest machinery functioned smoothly on well-lubricated gears. In the words of Leopold Mannes, chairman of the jury and a judge at many other such competitions, "None has been so well organized."

It should have been. The planning went on for four years, following the inspiration that visited Irl Allison, founder and president of the National Guild of Piano Teachers, at a 1958 dinner in Fort Worth. Feeling that the city's name attached to the competition would not draw the international competitors that were hoped for, Mr. Allison decided to honor one of Texas' favorite sons in the title, Van Cliburn.

Hard Worker

From then on, Grace Ward Lankford, co-founder and president of the Fort Worth Piano Teachers Forum, took over. A shrewd, determined and hardworking woman, Mrs. Lankford gathered around her a corps of equally tireless assistants, traveled to New York and Rio de Janeiro to observe other international competitions in action, and tackled the Chamber of Commerce for financial backing. Although the Chamber's members resisted the idea at first, they finally granted \$100,000, of which approximately \$75,000 was used by the competition's end.

As bait to attract the best contestants, \$10,000 was offered for the first prize. It was to be paid in four annual installments to the winner. If an American should win, it would save him taxes. It also eased the payment problem, since each \$2,500 installment is being paid out of a 4-cent assessment on the 70,000 members of the National Guild of Piano Teachers and a subsidiary organization of piano students.

Other prizes were forthcoming from individuals, private organizations and foundations, until, with the first prize, they exceeded \$20,000. An international jury was corralled from Europe, the Soviet Union, Japan, Latin America and the United States. These two factors, plus personal contact with foreign embassies in this country, produced a field of 44 contestants from all over.

The competition was thorough. Besides the usual repertory solos, the pianists had to play chamber music by Brahms and concertos by Beethoven and Rachmaninoff or Prokofiev. American music was well represented among the requirements, including two movements of Samuel Barber's Sonata, Lee Hoiby's Capriccio on Five Notes (composed on commission for the contest), a choice of one of the four rarely-played MacDowell sonatas and an important contemporary work (such as the Copland Sonata).

As is well known by now, the con-

test was won by an American, Ralph Votapek, of Milwaukee, and two of the four Soviet entrants, Nikolai Petrov and Mikhail Voskresenski, placed second and third. Contestants from France, Japan, Portugal and this country were among the remaining six finalists.

Looking Ahead

Judges and contestants still had some suggestions as to how the next competition—they are scheduled every four years—could be improved. It was hoped that some way could be found to screen the many American entrants, although it was admitted that it would be hard to find a fair way to do this. It was proposed that the jury be selected early enough to allow them to meet and help determine some of the rules they will be bound by. Better and more carefully spaced rehearsals for contestants with the chamber-music ensembles and the orchestra were urged.

Local Interest

How much interest did the contest stir locally? Cab drivers talked about it to their fares. Street banners welcomed the visitors. One newspaper had two pools going on the winner. Crowds thronged around the enormous glass window of a downtown bank where contestants gave noonday recitals (of their own volition and for a fee). The 1,300-seat auditorium at Texas Christian University, where the contest was held, was usually packed all day long for the daily events over a two-week period.

So the contest fulfilled its three aims — "to find and promote new talent . . . to encourage world-wide interest in piano playing and . . . to foster more friendly relations among the nations."

Joseph Anderson Congratulates All

Joseph Anderson writes Guild Headquarters from The Edgewater Beach in Chicago, Illinois, "I have just talked with Mr. Gui Mombaerts who confirmed the fact that Mr. Ralph Votapek of Milwaukee, Wisconsin had been chosen as the winner of the first prize in the first Van Cliburn Quadrennial International Piano Competition. CONGRATULATIONS!

"Mr. Mombaerts was one of the teachers of Mr. Votapek, as well as the 'maker of artist-pianists' Mme. Rosina Lhevinne. These are all to be heartily congratulated."

French Pianist Given Ovation

By Jack Tinsley
October 5, 1962

Cecile Ousset, a petite French hopeful, received a standing ovation Thursday night in the opening of final competition in the Van Cliburn international piano event here after dramatic changes earlier enlarged the number of finalists and cash awards.

An appreciative capacity audience in Ed Landreth Auditorium showered all contestants with applause after their performances with the Fort Worth Symphony Orchestra, conducted by Milton Katims.

Mrs. Ousset was preceded by Moscow's Mikhail Voskresenski and followed by another Russian, Nikolai Petrov.

An additional \$1,500 in prize money was announced before the program to enable a cash award for all nine finalists. Three additions were named to the finalist list after a conference early Thursday by the judges and Van Cliburn.

The Potishman Foundation of Fort Worth contributed the money to provide a \$500 cash award for the seventh, eighth and ninth places and solve the dilemma created by the last-minute change.

In addition to the previously announced six finalists, Sergio Varela-Cid of London, representing his native Portugal; Arthur Charles Fennimore of Berwyn, Pa., and Takashi Hironaka of Tokyo were named to participate in the finals.

Leo Potishman, president of the foundation, offered the extra prizes after reading of the additions Thursday afternoon.

"No finalists should have any reason for leaving Fort Worth without a feeling that our city has been completely generous in every way," he told competition officials.

Mrs. Grace Ward Lankford, event chairman, said the gift was "an answer to our prayers and typical of all the wonderful things that so many wonderful people have done to make the competition a success."

A third night of competition was added for Saturday, when the latest additions will compete.

Friday's program, beginning at 8 p. m., will feature, in this order, Marilyn Neeley of Glendale, Cal., Hiroko Nakamura of Japan and Ralph Votapek of Milwaukee.

Tickets for Saturday night's added program are expected to be available at Washer Bros. Friday.

The other programs, including the winner's concert Sunday afternoon have been sold out.

Press Credits

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CHANCELLOR SADLER

Co-Sponsor TCU Welcomes Participants, Jury, Visitors

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.

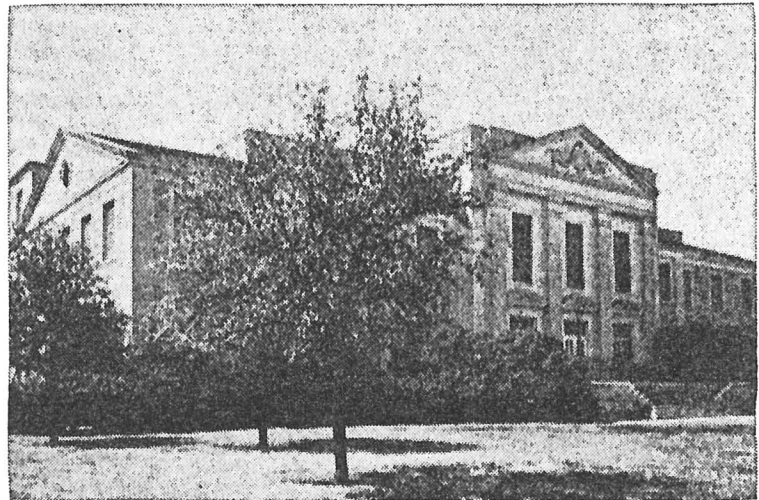
From its first days in 1873, the University has put great emphasis on the fine arts—a fact not always appreciated in the rugged days of the Texas frontier. Thomas M. Clark, gifted young brother of TCU's "Founding Fathers," taught instrumental music and voice on campus prior to 1880.

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



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

Chancellor Sadler's welcome and pictures of Fort Worth and Ed Landreth Building were taken from the beautiful competition brochure.

The Piano Teacher...

They make the rounds—or pupils come to them. Big kids, little kids—pig-tailed, freckled-faced, snub-nosed. Alert, lazy, sleepy, bright-eyed. Serious or full of the Old Nick.

Some watch the music; more watch the clock. Some act the little lady or gentleman. Some scowl and kick and leave the keys sticky with candy.

Yes, fond mothers and fathers, the Music Teacher to your hopefuls needs the patience of Job, the disposition of a saint, and the mental dexterity of a Philadelphia lawyer, day after day, to come out on top of Tommie or Mike or little Judy.

Why does a music teacher do it?
Why does a school teacher choose her profession?
Why does a preacher preach?

They have one thing in common. They have dedicated their lives to helping make a better world.

The one works to provide better morals through the Golden Rule.

The one works to provide better minds through knowledge.

The music teacher works to provide a fuller, bigger life through music.

The little boy or girl who beats out the scales under the keen eyes of the music teacher is learning far more than how to divide 88 keys by ten fingers. The child is learning how to make the beauty of music, the satisfaction of music, the companionship of music, part of his soul.

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A framed copy of The Piano Teacher was presented to each member of the Austin District Music Teachers' Association at their fall banquet, October 13, 1962, by Chris H. Redmond with the compliments of The Bledsoe Music Company in Austin and The Wurlitzer Company, DeKalb, Illinois.



BESSIE RYAN OF CHICAGO congratulates Ralph Votapek on winning the top prize of \$10,000 and the Allison-Lankford Gold Cup in the Van Cliburn International Quadrennial Piano Competition concluded October 7 in Fort Worth, Texas.

6 Musicians from 4 Nations Finalists in Piano Competition

By Bob Hilburn
October 4, 1962

Superior musicianship from four countries merited fortune's smile Wednesday as six superbly talented artists advanced to the finals of the Van Cliburn International Piano Competition.

The winning half-dozen — two Americans, two Russians, a Frenchwoman and a Japanese — prevailed over 10 other semifinalists for a crack at the coveted \$10,000 first prize. They are, in order of appearance:

Mikhail Voskresenski, 27, of Moscow.

Cecile Ousset, 26, of Paris.

Nikolai Petrov, 19, of Moscow.

Marilyn Neeley, 26, of Glendale, California.

Hiroko Nakamura, 18, of Yokohama-shi, Japan.

Ralph Votapek, 23, of Milwaukee, Wisconsin.

BOTH AMERICAN finalists appeared to be dark horses, at least as far as popular favor went.

Neither had attracted as much comment in the week and a half that the entry, Arthur Charles Fennimore, 20, of Berwyn, Pa.

Fennimore, along with two other semifinalists, was cited for honorable mention.

The others were Sergio Varella Cid of London, representing Portugal, and Takashi Hironaka of Tokyo.

They were called to the stage of TCU's Ed Landreth Auditorium to receive plaudits of the audience, after the finalists had taken their bows.

A contest official explained that to reach the finals, entrants had to score at least 18 points under the judging system in use at the competition.

Each of the trio distinguished by honorable mention amassed more than the 18-point minimum.

PLAYING FINISHED—

(Continued from Page 28A)

It is a matter of interest, and some surprise, that both the Russian works used here, those of Rachmaninoff and Prokofiev, had their first performances in the United States, and both by their composers. The Prokofiev was done with the Chicago Symphony in 1921. Frederick Stock conducting, and the Rachmaninoff with the Philadelphia Orchestra in 1934, Leopold Stokowski conducting.

The performance of the Fort Worth Symphony, with Milton Katims of the Seattle Symphony conducting, has been a source of warm satisfaction. Katims has had the problem of working both with a strange orchestra and strange soloists. The orchestra had been carefully prepared, recalled from a summer of inactivity, by the regular conductor, Robert Hull, who worked out the technical outlines.

Adjusted Well

Katims still had to adjust to the individualities of the players, which he did remarkably sensitively and alertly. With tact, good humor and relaxed approach he won the eager cooperation of the orchestra, which responded with excellent ensemble and especial effectiveness in dynamic values. There were color and imagination.

Steinway Is At Concert

By Frances Gillespie,
Press Staff Writer

Frederick Steinway, a young man who isn't known for playing pianos, but making them, is one of the visitors in town for the Van Cliburn Competition.

For four generations the Steinway family has been famous for pianos. Although Mr. Steinway's present position is not putting the pianos together, he, like each of his brothers, went through a vigorous apprenticeship program during which every phase of the business, including how to put a piano together, was studied.

Mr. Steinway is concert and artist manager for Steinway Piano Co. His job includes traveling across the country to give receptions at the major competitions where Steinway pianos are used. He has been in Fort Worth since last Wednesday.

The Frederick Steinway family also includes three sons, ages 11, 9 and 7. Although all of the Steinways play the piano, none of the children seems destined to be a great concert pianist.

While in Fort Worth, Mrs. Steinway did some sight-seeing. "This concert has really put Fort Worth on the map," she pointed out. "And I had never realized there was so much to see here." She has visited Casa Manana, TCU, the Museum of Western Art and Forest Park.



ATTENTIVE TRIO of piano teachers who have built names in their home towns listen to the Van Cliburn Competition. They are, left to right, Mrs. Carl Beutel of Detroit, Mrs. Grace Wismer of Grand Rapids, Michigan, and Miss Edna Cora Johnson of Boston.

JAPANESE GIRL—

(Continued from Page 28A)

Nakamura was turning the money over to the foundation for use in the next competition.

HER MOTHER accepted for Miss Nakamura, who was still ill, half of a \$600 prize for the best performance of chamber music donated by Van Cliburn. Nikolai Petrov of Russia tied the Japanese girl for the special award.

The presentations of all prizes were made after a solo concert by the winner, Ralph Votapek of Milwaukee.

A new award to Votapek, the Allison-Lankford Gold Cup, was announced for the first time Sunday. The prize is named in honor of Dr. Irl Allison of Austin, president of the National Guild of Piano Teachers, and Mrs. Grace Ward Lankford, chairman of the competition.

DR. ALLISON conceived the idea of the competition and he and the organization he heads donated the \$10,000 first prize.

The 18-inch high engraved cup will become the permanent possession of Votapek. A similar cup will be presented at each quadrennial competition.

Petrov, who placed second, was offered concert engagements by the Minneapolis Symphony and the University of Minnesota's Artist Course.

The appearances were arranged by Miss Laura Jane Musser of Little Falls, Minn., who donated the \$5,000 second prize.

Votapek, Petrov and third-place winner Mikhail Voskresenski of Russia also were offered concert tours in Japan.

Each contestant Sunday received a diploma of excellence signed by members of the competition jury.

WINNER'S RECITAL—

(Continued from Page 28A)

Brahms' Opus 118, a set of six pieces. These pieces are somewhat less aloof than many of the shorter pieces of these late Brahms sets. The second and third, especially, of this set, were communicatively lyric, with an undercurrent of the romanticism which Brahms never abandoned.

THE CONTEMPORARY American scene was exemplified by Aaron Copland's "Sonata—1941." In this case the reviewer has to express his own feelings, reactionary though they may be. The work sounds thoroughly contrived, a congeries of unrelated and discontinuous fragments, through which we can not follow the form, if any. It is this amorphous turbidity, rather than the clangorous dissonances (which in themselves are challenging and interesting) which is disturbing.

There is evident in the first movement a somewhat insistent use of something suggesting the B-A-C-H motive. It may be fortuitous. As the work progresses, it becomes more mellow and even lyrical.

NEVERTHELESS, LET us be cautious. All of us know from experience that works which have been completely remote at first hearing become lucid on further acquaintance. Perhaps this is a fine work which we just do not yet understand.

Three of the six numbers of Ravel's "Le tombeau de Couperin" closed the program. This fine work, suggesting discussion in modern terms of the spirit of Couperin, a timelapse of over two centuries, is a rewarding essay in concise thinking, clarity of texture and brightness of mood. The "Rigaudon" and the exciting and technically challenging "Toccata" were convincing proofs of the player's all-inclusive technical command.

AN EXTRA number was "The Interrupted Serenade" from the Debussy preludes. There is in it a satirical insouciance which Votapek brought out wonderfully.

On Oct. 16 we hope to hear Votapek again, in his first post-competition and post-prize-winning performance, as soloist with the Fort Worth Symphony Orchestra, under Robert Hull's direction.

We may well have shared here the beginning of an important and expanded career.

Judges Add 3 to Finals

By Don McDowell

Three more names were added to the list of finalists in the Van Cliburn International Piano Competition early Thursday as contest officials announced a last-minute flurry of major changes.

Judges, who met until after midnight, boosted Sergio Varella-Cid of London, Arthur Charles Fennimore of Berwyn, Pa., and Takashi Hironaka of Tokyo from honorable mention status to the ranking of finalists.

They will begin playing at 9 p.m. Saturday, delaying a final decision in the competition a full 24 hours.

Tickets for third stage of the finals went on sale Thursday morning at Washer Bros. Admission is \$5 per seat.

Judges reportedly based their decision on the fact that each of the three had scored at least 18 points in the semifinals. Contest rules stipulate that a contestant must score 18 or more points to advance to the finals. No limit was placed on the number of finalists when the rules were written.

The judges Wednesday afternoon announced that two Russians, two Americans, a Japanese and a Parisienne had been selected for the finals.

They are Mikhail Voskresenski and Nikolai Petrov of Moscow, Cecile Ousset of France, Marilyn Neeley of Glendale, Cal., Hiroko Nakamura of Japan and Ralph Votapek of Milwaukee.

Voskresenski, Miss Ousset and Petrov will play Thursday night. Votapek and Misses Neeley and Nakamura were to have ended the last round of competition Friday night.

The addition of three finalists also means that the Fort Worth Symphony Orchestra, which will accompany finalists, must be engaged for another day.

Judges increased the number of semi-finalists from 12 to 16 for the same reason last week.

PIANO VERSATILE—

(Continued from Page 28A)

ment to cover the entire Southwest, has there been so much piano playing of superlative merit in so short a period of time.

This has been a great event in our musical annals, and after today it becomes history. It could be that an important career was started here.

I Am MUSIC

¶ Servant and master am I; servant of those dead, and master of those living. Through me spirits immortal speak the messages that makes the world weep, and laugh, and wonder, and worship.

¶ I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

¶ I am close to the marriage altar, and when the graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

¶ One I serve as I serve all; and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, and insects of the field, the crash of waters on rock-ribbed shores, the singing of wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets.

¶ I know no brother, yet all men are my brothers, I am the father of the best that is in them, and they are fathers of the best that is in me; I am of them and they are of me. For I am the instrument of God.

I AM MUSIC

Compliments of BELWIN, Inc., 701 Seventh Avenue, New York City Publishers and Dealers of better Music



HERMAN KATIMS, famed conductor of the Seattle symphony, his baton high, glances toward the hands of Ralph Votapek of Milwaukee as he plays his winning performance. Milton Katims did double duty during the finals of the Van Cliburn International competition when nine finalists played with the Fort Worth Symphony Orchestra—he conducted the orchestra but he was also one of the panel of international judges.

Thank You, Friendly Fort Worth!

By Irl Allison

WORDS fail me utterly and completely as I live over in memory the day by day events of the past two weeks. My dream of an international piano competition with a \$10,000.00 grand prize honoring our own world-famous pianist, Van Cliburn, has indeed come true. But dimly could I foresee what has actually transpired when I, in October, 1958, so boldly announced this forth-coming Van Cliburn International Quadrennial Piano Competition. This was as vaguely revealed to me as was Van's triumph in Moscow and throughout the world when I wrote upon his report card as his judge in the National Piano-Playing Auditions at the age of 9: "Unusual talent. Your gifts will undoubtedly carry you far." We thank you, Van, for your inspiration and immeasurable help.

My eternal gratitude rests with Grace Ward Lankford, likewise, whose willingness to shoulder full responsibility for building my idea into a reality—to make my dream come true—has wrought this miracle. She knew you wonderful Fort Worth people when I did not. She had seen before the response of the Fort Worth Chamber of Commerce through its great leaders to other splendid causes. She was cognizant of how Texas Christian University supports all worthwhile undertakings. She had full knowledge of the loyalty and help she would receive from the Fort Worth Piano Teachers Forum. Most of all, she had known the power of the Unseen Guiding Hand to steer unswervingly every undertaking to success, if we but have faith. To each of you who has had a part however great or small, we are more than grateful.

We have never seen anything to compare with your hospitality. We are sure that the young artists from all around the world, the distinguished International Jury and the many famous guests for whom you provided rooms, luncheons, dinners, brunches, parties, banquets and even transportation throughout the two weeks of the competition will never in all their lives forget nor cease to thank you. We were touched when one of the young Russian artists said he felt your warm, sincere friendship throughout the whole event.

We trust you have been pleased with the far-reaching results of this competition, the multitudes of guild members and others from far and near who came to listen, the dazzling performances of the young pianists, the competent adjudication of the international jury and the unparalleled coverage of your local and national press, television and radio. Through you, great encouragement and promise has been bestowed upon the 42 young artists who joined hands in mutual understanding and friendship in your fair city. From you has emerged RALPH VOTAPEK to join VAN CLIBURN as a new star encircling the globe bringing ever greater goodwill and ever-spreading peace, even love, among men.

Milwaukee Has 'Votapek Day'

Milwaukee honored their first place winner with a Ralph Votapek Day on October 10, 1962 to which they invited Dr. Irl Allison, founder of the National Guild of Piano Teachers.

Pictures and articles concerning the noteworthy event were not received in time for this issue of *Piano Guild Notes*, which is already long overdue.

Miss Elsa Seidel of Brookfield, Wisconsin wrote, "It was so nice to meet you and have you present with the gathering of music notables and others. We appreciated the first hand facts leading to the Van Cliburn International Quadrennial Piano Competition which ended in a blaze of glory for Ralph and Milwaukee."

The second item included "Prelude," "Intermezzo" and "Ballade" from

(Continued on Page 27A)

The Playing Is Finished In International Contest

By E. Clyde Whitlock

The playing is finished, and at the time of this writing the computer is still computing.

The third and last session of the finals division of the Van Cliburn International Piano Competition was played Saturday night in Ed Landreth Auditorium.

The arts are making progress. A full house, less a few, of listeners chose a music contest over a tense football contest between determined conference rivals a quarter-mile farther west.

The music session was international—two players from Japan and one from Portugal.

Showed Courage

Hiroko Nakamura, perhaps the youngest contestant, won the sympathy of the audience by her courage. She was scheduled to play Friday night, but illness prevented her appearance at that time. She was eager to fulfill her obligation, and, though still too ill to make her rehearsal with the orchestra Saturday morning, she took her place on the stage at night, clad in a native costume of beautiful texture and coloring.

She gave a forceful performance of the first movement of the Beethoven "Concerto No. 3 in C Minor, Op. 37," then could not go through with her second number. She won the audience by her courage and loyalty.

Takashi Hironaka was the other Japanese performer. He used the same Beethoven concerto, and followed with the Prokofeff "Concerto in C Major, Op. 26."

The strange cadenza to the Beethoven, which was the subject of questioning among pianists in the audience, was by Carl Reinecke, who was conductor of the famous Gewandhaus Orchestra in Leipzig for 35 years, and who died as recently as 1910.

Same Concerto

Sergio Varella-Cid, representing Portugal, played the same Beethoven concerto. Hardly in a lifetime of concert-going will the members of this audience hear the same concerto three times in one evening.

The other work was "Rhapsody on a Theme by Paganini" by Rachmaninoff, which the audiences have found exciting throughout the sessions.

(Continued on Page 27A)

Full Auditorium Hears Winner Of Cliburn Contest in Recital

By E. Clyde Whitlock
October 8, 1962

The final official event of the Van Cliburn International Quadrennial Piano Competition, climaxing two weeks of performance and two years of preparation, was heard Sunday afternoon in Ed Landreth Auditorium by an audience which completely filled the hall.

The occasion was the individual recital by the first-place winner of the \$10,000 prize given by Dr. and Mrs. Irl Allison and the National Guild of Piano Teachers.

The winner was announced Saturday night after the last of three programs by nine finalists to be Ralph Votapek of Milwaukee.

HAVING PREPARED for the competition the equivalent of three full programs, it is assumed that Votapek chose from that list of material, which somewhat circumscribed him in program building.

It was a program representing a contemporary view of the literature—no Bach, no Chopin, no Schumann. It represented a new generation of pianists.

The opening work was Beethoven's "Sonata in A-flat Major, Op. 110," one of that great trinity of transcendent sonatas which closed the composer's communion with the piano.

VOTAPEK was especially effective in the first movement, in a fine restraint and introspection, unhurried and subdued in tone. The somewhat parenthetical slow movement was done with expressive legato and tonal expansiveness, while the other movement indicated a return to objectivity. While not as subjective as the Opus 111, this sonata still has much of the same withdrawal from mundane concerns.

The second item included "Prelude," "Intermezzo" and "Ballade" from

(Continued on Page 27A)

OCTOBER 16 CONCERT

Full House Hears Votapek

By E. Clyde Whitlock

FORT WORTH SYMPHONY ORCHESTRA, Robert Hull, conductor; Ralph Votapek, piano soloist. Tuesday night, Will Rogers Memorial Auditorium.

The program: "Prelude to Act III of 'Lohengrin'" (Wagner); "Concerto No. 3 in C Minor, Op. 37 for Piano and Orchestra" (Beethoven); "The Pines of Rome" (Respighi), and "Concerto No. 3 in C Major, Op. 26 for Piano and Orchestra" (Prokofeff).

The city collected its first dividend for its investment in the Van Cliburn International Piano Competition in the form of a completely sold-out house for the opening concert of the season by the Fort Worth Symphony. It was a tribute to Ralph Votapek, the winner of the first prize in the Van Cliburn contest, in whom Fort Worth citizens feel that they have a personal investment, and certainly a personal interest.

Votapek, by being asked to play two concertos, had the opportunity of displaying two aspects of his talent and musicianship. As spectacular and rousing as was the Prokofeff, it was in Beethoven that he exhibited his maturity.

In the first movement there was the restraint enabled by complete command of the work technically and mentally. Climaxes, nuances and dynamic stresses were never overplayed, and the Mozart-like musical content

was given out with refinement. The cadenza, that by the composer, manifested the bravura characteristic of Beethoven as the greatest improviser of his era.

THE SLOW MOVEMENT, in which Beethoven, the rebel, showed his independence in his key relations, by setting it in the distant key of E Major, was pronounced by the soloist with exalted beauty of tone and brooding introspection.

The final movement, a free rondo, despite its minor tonality has a genial sparkle. The clarity of texture and the notably clean passages made it a delight to hear, culminating in the joyous coda in the major mode.

The Prokofeff, in which the composer made obeisance to his illustrious Russian predecessors, is a tour de force, a work which, if competently played, is sure-fire.

Votapek played it with impressive brilliance, making much of the percussive impact of the first movement, the romantic beauty of the middle section and the sheer impetuosity of the finale.

Despite the complexity of the technical demands, breathless in speed, the clarity of articulation was never blurred by mere noise and excitement. Undeviating rhythmic reliability gripped the audience, and helped the orchestra. There never was doubt as to the player's full command of a work taking full measure of a pianist's endurance, technical competence and ability to generate excitement.

Piano Most Versatile Instrument

By E. Clyde Whitlock

With the solo recital, scheduled for 4 p.m. Sunday in Ed Landreth Auditorium, by the first-place winner of the Van Cliburn International Piano Competition the most exciting event in Fort Worth musical history will come to a close.

This reviewer admits to coming away from the sessions carrying perhaps the deepest impression, not even of the talent and remarkable gifts of the young contestants, but of what a remarkable instrument the piano is.

Here is a purely mechanical device, made of wood, iron, wires and felt which is yet unbelievably responsive to the designs of the player. It was demonstrated by these players that the instrument is capable of every gradation and delicate shading of dynamic values, a tremendous gamut of tone qualities, distinctness of articulation at every tempo and is responsive to every intention of the sensitive player, through a pitch range and full harmonic potential not matched by any other instrument.

It was remarked on all sides that the task of the judges was an unenviable one. Only the disciplined mind and artistic sense could keep in balance the attributes of so much playing of superlative value. The untrained hearer was inclined to favor the last performance he heard, with little ability to remember what was heard three days before. Necessarily he listened in most cases with his emotions and not with his mind.

The citizen may be assured that the decision of the judges was the right decision. These jurors, themselves successful concert pianists, were able to appraise objectively. Any personal bias, if any existed, was balanced out by the plurality of jurors. This is the advantage of a large jury. A composite and coolly average decision is reached, cancelling out any personal prejudice which might exist.

The audience, waiting anxiously at the end of each phase of the contest for the announcement of the decisions, was appreciative of the speed with which the mechanical computer did its work. There were several cases in which results to four decimals were necessary to make a decision. That is exceedingly close, but it is conclusive. I seem to recall a footnote in a high school geometry text, stating that carrying the ratio of the circumference of a circle to the seventh decimal would give the correct circuit of the earth within a few inches.

Never in the history of the city, and we may safely extend the state-

(Continued on Page 27A)

Votapek Gets A Deferment

Reprinted from The Abilene Reporter News, October 10, 1962.

MILWAUKEE (AP) — A local draft board granted a year's deferment from military service Wednesday night to Ralph Votapek, 23, who won the Van Cliburn International Piano Competition at Fort Worth, Tex., last weekend.

Votapek had been scheduled for induction on Friday.

Col. Bentley Courtneay, Madison, director of Selective Service in Wisconsin, said that the board had agreed to the deferment so that Votapek could go on a concert tour, part of the prize for winning the competition, which also carried a \$10,000 cash award.

The tour includes an appearance here Oct. 23 with the Abilene Philharmonic Orchestra.

Courtneay said he sat in at the board's meeting at which Votapek made his appeal for deferment but left the decision entirely up to the board, which had received Votapek's application only a few hours earlier.

Votapek returned home Tuesday, receiving a civil welcome that included the presentation of the keys to the city.

Japanese Girl Declines Her Prize Money

The humility of an Oriental forced Hiroko Nakamura Sunday to refuse \$500 she won by placing ninth in the Van Cliburn International Piano Competition.

The 18-year-old Japanese pianist was forced to cut short her performance in the finals Saturday night because of illness.

As awards were made Sunday, Sam Cantey, vice chairman of the competition foundation, announced Miss

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