

*I am not fond of the  
violoncello: ordinarily,  
I had as soon hear a bee  
buzzing in a stone jug."*

*When George Bernard Shaw  
voiced this opinion in  
1894, he could not know  
that, five years later,  
a young Spaniard would  
make his musical debut  
and show the world how  
a cello could sound. Perhaps  
Mr. Shaw never knew the  
exquisite buzzing of this  
particular bee. What a pity  
he couldn't have been in  
Pittsburgh to hear . . .*

PHOTOGRAPHS BY BEN SPIEGEL



# Casals



plete. Service Foreman Hugh Dale, of Dover, was named ETV testing co-ordinator. Not only microwave gear and cables but amplifiers and other equipment ordered from outside suppliers had to be checked out. Several weeks before the cutover date in September, Delaware's new ETV system was operational.

Lee S. Dreyfus, professor of speech and radio-TV education at the University of Wisconsin, was engaged as the consultant to help find people who could use the system to maximum advantage. Last January, Dr. Richard P. Gousha, state superintendent of public instruction, announced the results of the search.

Director of the project is Dr. William J. Hanford, an alumnus of Notre Dame University who recently completed his work for a doctorate at Wayne State University of Detroit. He has an M.A. from Wayne State.

Three aides were appointed to head curriculum, operational, and technical aspects of the program.

Robert W. Fox, television curriculum director, had been instructional co-ordinator of KLRN-TV of the Southwest Texas Educational Television Council. He also has had ETV experience in Greenville, S. C., and was a producer for in-school television at KUON-TV at the University of Nebraska.

William C. Lewis, technical service director, was the first man actually on the job. For the last five years, he had been chief engineer for television at the University of Colorado. Bill worked with telephone people in developing technical standards and working out the most efficient ways of achieving them. He helped set up temporary broadcasting facilities pending the completion of a permanent studio next February.

Robert J. Van Abel, operations and production director, is completing work for his doctorate at the University of Wisconsin. His television experience includes assignments with two stations in Green Bay, Wis. He has a diploma from the School of Radio-Television in New York City, where he studied television production.

**W**ORKING in co-operation with Mr. Fox, the program advisory committee of the Department of Public Instruction has selected program materials from all over the United States and parts of Europe. Because a studio with facilities to originate its own programs won't be available until early next year, the program committee has been in touch with many different sources in an effort to get materials for 1965-66 programming. These include film and videotape libraries, ETV stations such as WGBH in Boston and WNBT in

New York City, the U. S. Office of Education, Walt Disney films and Encyclopedia Britannica films. Six Bell System science films (including "Our Mr. Sun," "Gateways to the Mind," "Hemo—The Magnificent") are among the 38 series selected for broadcast.

The series range from four programs with a broadcast time of 15 minutes each to series of 30 programs of a half-hour each. In the first three months after Mr. Fox arrived, materials for a complete ETV curriculum for the year 1965-66 were obtained. Now he and the Program Committee are working on the 1966-67 schedule, which will include some programs on Delaware and Delaware history. These will be among the first productions of the new studio. A studio will also be built at the University of Delaware. This will be equipped similarly to the studio at Dover, and will be used to train students in television techniques.

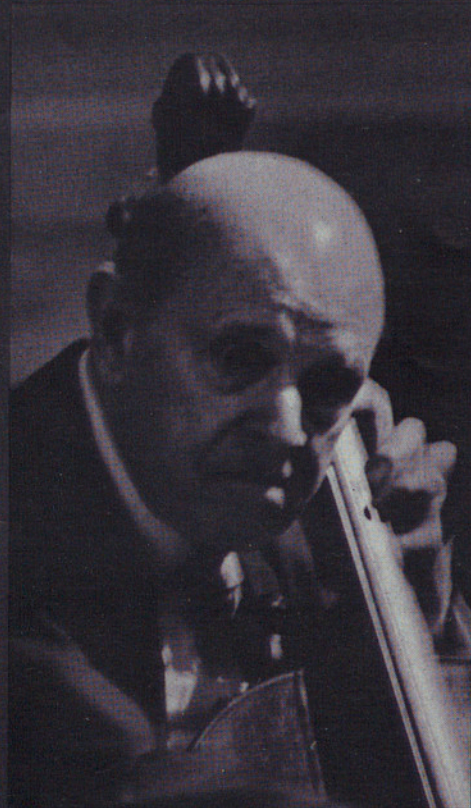
Altogether, the broadcast year will total some 5,000 programs, according to Mr. Fox. Subjects covered include science, music, art, foreign languages, English, social studies, health and physical education.

Accompanying these programs will be supplemental materials that include a 1965-66 program schedule for all teachers. Classroom study guides will be furnished.

**F**LEXIBILITY and co-operation are the keynotes to Delaware's ETV curriculum, according to Mr. Fox. The teacher's interests and background, the availability of follow-up materials, and the size and ability of classes will determine how the programs will be utilized.

As many teachers and administrators as possible have been asked to play a part in making these decisions. From the very beginning, Mr. Fox and the program advisory committee have consulted school people by questionnaire and by interviews to get their ideas on subject matter and curriculum. A survey of the state's 4,400 teachers brought a remarkable 75 percent return. "The co-operation has been extremely gratifying," says Mr. Fox. "At first there was some concern that program scheduling might be a problem because some school hours differ from others. But the administrators have been most co-operative in reaching a satisfactory scheduling arrangement." The television schedule will begin at 7:40 a.m. and it will usually end at 4:30 p.m.

They will be exciting days—for teachers and students alike. As the magic of television helps the children of Delaware explore new frontiers of knowledge, the Diamond State people who worked so hard and so long to make it all possible will share that excitement.



# at Carnegie Tech

Pablo Casals is now an old man, 89 this year, but he has the enthusiasm and stamina of a man half his age. Sitting in a straight chair, hugging his cello, he draws the bow—and becomes ageless in his art. The lovely, luminous music he produces has made him the master cellist of the world and, in the minds of many, the greatest living musician.

Don Pablo rarely leaves his home in Puerto Rico. He honors only the most persuasive invitations. Such an occasion was his recent visit to the Carnegie Institute of Technology in Pittsburgh. To have a Casals appearance is a unique honor for our state and a great tribute to the cultural stimulus provided by Carnegie's College of Fine Arts.

During his three-week stay, Casals presented a series of four master lecture classes, heard his own oratorio "El Pesebre" (The Manger) performed, received an honorary degree, and conducted performances of Bach's Brandenburg Concertos. He received standing ovations from capacity audiences at the concerts. There were press conferences, taped interviews, radio and TV coverage.

His recordings were featured on *Encore*, a program of classical and semi-classical music sponsored by the telephone company on WYDD-FM, Pittsburgh. WYDD is one of four FM radio stations that carry programs of fine music sponsored by our companies. The others are WYZZ in Wilkes-Barre—Scranton, WFIL in Philadelphia, and WJBR in Wilmington. Through these programs we can all share some of the excitement of those who were able to see Casals at Carnegie Tech.



PITTSBURGH REPORT:

# CASALS

AT CARNEGIE TECH

**BY SIDNEY HARTH.** One of my first thoughts when arriving on the Pittsburgh scene in the Fall of 1962 to become head of the music department of Carnegie Institute of Technology after a three year residency as Chicago Orchestra Concertmaster was to invite the master musician, cellist and inspired pedagogue, Pablo Casals, for a visit to the school and the community.

Due to a generous grant from the Mellon Foundation for the visiting and permanent professors to the Fine Arts College of the Institution, many well known people had come to the campus for stays of various lengths, and after my first year in residency, the administration saw fit to honor me by an appointment as Permanent Andrew W. Mellon Professor in Music. As visiting teachers and lecturers under the Foundation grant usually came for stays of three to six weeks, it followed naturally that I should turn my thoughts to that venerable giant in music, Pablo Casals, whose tutelage had inspired me during many festivals, both in Europe and Puerto Rico, where I had served in the dual role of soloist, chamber music participant and concertmaster of the Festival Casals Orchestra.

In the first of these festivals, held in Prades, France, during 1960, I had the joy of knowing, working on and treasuring through his eyes, the six Bach Brandenburg Concertos and, realizing what I had gained in knowledge and insight, I earnestly desired the same vital experience for the student generation at Carnegie Tech. We are not an extremely large department, numbering some 175 music major students in all fields; but certainly we were enough to afford, along with some professional help, an ensemble worthy of "Le Maître."

With some trepidation, but with a definite certainty that such a visit would be of inestimable importance to my school and to Pittsburgh, I began an exchange of letters with Mr. Casals in October of 1963. He sensed my earnestness and honest desire, and plans—which had several disappointing postponements due to his health, previous commitments and some schedule conflicts—were laid for an eventual visit during Spring of one of our future academic school years.

The reality of his visit took place during the time of April 13 to May 3, 1965, an epoch making event for the city and the school in which Maestro

Casals's oratorio, *El Pessebre*, was performed, the complete cycle of the J. S. Bach Brandenburg Concertos (and Suite No. 1) were publicly performed and four memorable lecture classes were presented.

Pablo Casals' heart was immediately warmed by the touching and joyful reception given to him by a crowd of some two hundred persons at the airport the evening of his arrival, many of them young children with offerings of peace flowers. After a brief one-day rest and adjustment, interrupted by a gala news conference in all the media, the first master class was presented with three artist cellists: Charles Wendt and David Szepessy, now in the Pittsburgh Symphony, and Tsuyoshe Tsu-Tsu-Mi, assistant teacher to Janos Starker at Indiana University in Bloomington. The classes were open to music students of Carnegie Tech, faculty, guests, patrons and a limited number of auditors. Maestro Casals had expressed his desire for a class atmosphere to prevail at these sessions; hence the need for a limited audience.

Casals is an energetic, devoted and compelling teacher. He begins each session by listening for seven to eight minutes, seeming to size up the student's general playing ability and musical accomplishments. His manner is always friendly, helpful, kindly, but firm and insistent in projecting his ideals. His musical theories remain consistent and forthright; and, through all, his great sincerity and love for music shines.

His request for standard literature was honored by eventual lessons on the complete six Bach Suites for solo cello, one viola da gamba Sonata, one Brahms Sonata, several Beethoven Sonatas, the Schubert *Arpeggione Sonata* and the Dvorak *Cello Concerto in B Minor*.

The musicality and playing ability of this master remains supreme; it was proved again and again as the great teacher-cellist played along with the student, and many times as the student stopped and the master continued on, the watchers were treated to some incomparably sublime listening experiences. The musical memory of Casals (he does not refer to the music during a session) and his digital surety along with the ability to express the subtlest of nuances is in itself a most remarkable feat. And, true to his personality, he constantly included listeners as well as the individual student in his extremely

(Continued on page 77)

**Casals**

(Continued from page 40)

interesting, useful and true-to-the-core remarks.

The orchestra for the Bach concerts included the Carnegie Fine Arts String Quartet, selected students of the Music Department and members of the Pittsburgh Symphony. Here, too, Casals the conductor proved himself every inch the teacher, leader and spirit which infused the musicians of the forty-one-member ensemble to perform with love, dignity and humbleness, so that the two evenings were memorable to player and audience. Standing ovations, almost of a spontaneous nature, preceded and followed each concert.

It was my fortunate task to prepare and present the oratorio, *El Pessebre* (The Manger), written by Casals, in its twenty-fifth public performance, on Easter Sunday, April 18, at the Syria Mosque. The participating ensembles were the Carnegie College-Community Orchestra, the Carnegie Chorus and the Mendelssohn Choir. Soloists for the performance of this noble, religious and optimistic salutation for world peace were Olga Iglesias (soprano), Beatrice Krebs (mezzo-contralto), David Lloyd (tenor), Charles Gillespie (baritone) and Raymond Michalski (bass). At the conclusion of this performance, Carnegie Institute of Technology conferred the honorary degree of Doctorate of Humane Letters on Pablo Casals.

Further master lecture classes, conducted by Casals, included cellists Allan Sher, Robert Martin, James Kennedy, Jr., Moshe Amitay, Enid Dubbé, Dorothy Hall, Robert Marsh, Carolyn Tolson, Evangeline Benedetti, Jon Engberg and Joana DeKeyser. These players came from all parts of the United States and represent some of the finest string talent presently in the country.

As a fitting and touching gesture, Maître Casals performed the Catalonian folk song, *The Birds*, in arrangement for solo violoncello—his "signature" to "the sadness, yet hope for the future of his country"—a gesture that he has made after every visit during the last twenty-seven years. □

SIDNEY HARTH, the distinguished American violinist, is a graduate of the Cleveland Institute of Music, where he was a pupil of Joseph Knitzer. Further study with Mishel Piastro and Georges Enesco was followed by concertmaster activities with the Chicago Symphony Orchestra, the Louisville Orchestra, the Casals Festival in Puerto Rico and the Peninsula Festival in Fish Creek, Wis. He has also been conductor of the Evanston Symphony, the National Canadian Youth Symphony, assistant-conductor of the Louisville Orchestra and a faculty member of the Aspen Music Festival. A veteran of many tours of North America, Europe, Russia, Algeria, Tunisia and Corsica, he is currently Head of the Department of Music of the Carnegie Institute of Technology.

## Pablo Casals, World's Greatest Cellist, To Visit Tech



Pittsburghers who viewed over television the CBS Special on Pablo Casals were thrilled to see and hear the greatest living cellist. These same Pittsburgh area residents will be even more thrilled to learn that Pablo Casals will be honoring their city by coming for a two-week visit.

Carnegie Tech has invited Casals for a visit which will begin on April 18 with a performance of Casals' "El Pesebre." Sidney Harth, head of the music department, will conduct the Mendelssohn Choir of Pittsburgh, the Carnegie Tech Chorus, and the Carnegie Tech College-Community Orchestra in the performance which will be held in the Syria Mosque at 8:30 p.m.

During his visit, Pablo Casals will conduct two Bach Concerts with the Carnegie Fine Arts String Quartet, members of the Pittsburgh Symphony and selected students of the music department performing Bach's Brandenburg Concerti and Suites. These concerts will be held in Carnegie Music Hall.

Also to be included in Casals' visit will be four Master Lecture Classes for the students in the music department. There will be room for a limited number of auditors.

In reference to Casals' visit to Pittsburgh Sidney Harth states that "The impending visit by Pablo Casals to our campus in April is an event of great magnitude and significance for the university and the community. This legendary great, one of the lions in his field, remains a towering musical giant as well as a great humanitarian. The participants in the two-week event as well as those fortunate enough to audit concerts or rehearsals are promised an experience of an exciting and memorable nature."

The oratorio by Casals called "El Pesebre" or "La Crèche" was composed in Prades in 1943 and 1944 to a poem by Joan Alavedra, a Catalonian poet. The work was first performed in 1960 by a chorus made up of Catalonian exiles in Acapulco. It has since been performed in San Francisco, New York, Philadelphia, and Tallahassee. Casals considers the work as "a message of peace."

Bernard Taper in his book "Cellist in Exile" speaks of Casals as "an artist with a sense of commitment to humanity, (who) continues, in his own way, to be a source of joy to the world, and a force that sustains and rejuvenates the spirit."

A native of Vendrell, Catalonia, Spain, Casals is an artist of supreme ability and is a master interpreter of cello music. In his lifetime he has revolutionized cello techniques of bowing and fingering and has revealed in the cello a range of phrasing, intonation, and expressiveness not previously thought possible.

In addition to his world-wide fame as a concert cellist, Casals also is well-known as the conductor of the Orquestra Pau Casals which he founded in Barcelona in 1920. He was also a member of the celebrated Cortot-Thibaud-Casals Trio. Casals continued as conductor of the Orquestra Pau Casals until 1936 when civil war broke out against the Republic.

After the overthrow of the Spanish Republic Casals settled in Prades, the village in the French Pyrenes. He has been in self-imposed exile from his native Spain for 25 years, unwilling to accept the Franco dictatorship. He has revealed himself as more than a universally famous artist, but as an example of protest against the injustice to his fellow countrymen. In referring to his exile, Casals has said, "Alone, I possess a moral independence which I would not have if I acted differently. I am not a politician; as I have said, and I shall always repeat, I am an artist who wishes to keep faith with human principles."

Ten years after Casals moved to Prades, Alexander Schneider presently second violinist of the Budapest String Quartet urged him to break his silence and to consent to give concerts in Prades with a group of musicians who would come to him. Casals accepted and in 1950 the first Casals Festival at Prades was held in honor of Bach's Bicentenary.

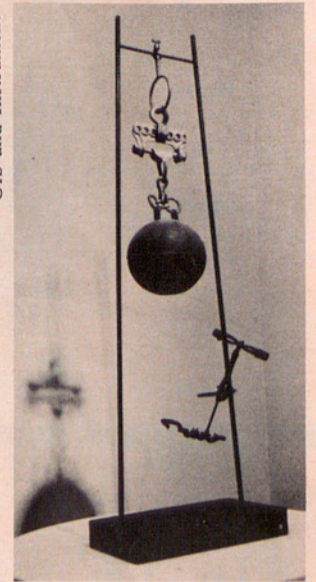


In 1956 he moved to Puerto Rico, where a Casals Festival later was inaugurated, too. The government of Puerto Rico has established a conservatory of music in San Juan upon the recommendation of Casals and a Puerto Rico symphony orchestra has also been formed.

Casals has received a myriad number of honors, degrees and orders from many countries. He has honorary doctorates from Edinburgh, the University of Barcelona, and the University of Montpellier.



"Orb and Instrument"



## Museum Acquires Lepper Work

The Museum of Modern Art has acquired an iron construction by Robert Lepper, a professor in the College of Fine Arts. The construction is titled "Orb and Instrument."

Professor Lepper, who teaches in the department of painting, design, and sculpture, has been a member of the Tech faculty since 1930. He is a past recipient of the Carnegie Teaching Award, and in 1962 he was named Artist-of-the-Year by the Arts and Crafts center of Pittsburgh. He was also the first recipient of the Award for Craftsmanship of the Pennsylvania Society of Architects.

Professor Lepper has produced work on commission for the Pittsburgh Hilton Hotel, the Graduate School of Industrial Administration at Tech, and the Charleston, West Virginia, airport. His work appears in the collections of, among others, the Carnegie Museum of Art (Pittsburgh), Indiana University, and the Stedelijk Museum, Amsterdam, The Netherlands.

One of Professor Lepper's constructions, made of newspaper press plates, was displayed as a monument to the free press in front of the West Virginia pavilion at the World's Fair.

## Warner Named Chairman Of Pittsburgh Company

Dr. J. C. Warner, who retired as president on February 1, has been elected Chairman of the Board of the Nuclear Science and Engineering Corporation (NSEC) of Pittsburgh.

The corporation was founded ten years ago by the late Gordon Dean, Chairman of the Atomic Energy Commission under former President Harry S. Truman, and Ronald A. Brightsen, who has served as president of the company since its founding. Past Board Chairmen, in addition to Mr. Dean, include Eugene Zuckert, who served until his appointment as Secretary of the Air Force by President John F. Kennedy. In addition, Glenn Seaborg served as a Director of NSEC until his appointment as Chairman of the Atomic Energy Commission, also by President Kennedy.

Currently, the young corporation grosses over \$1 million annually in sales in two major fields: Contract research for industry and government on applications of isotopes in production and research problems and production and distribution of radioactive isotopes and sources and "tagged compounds."

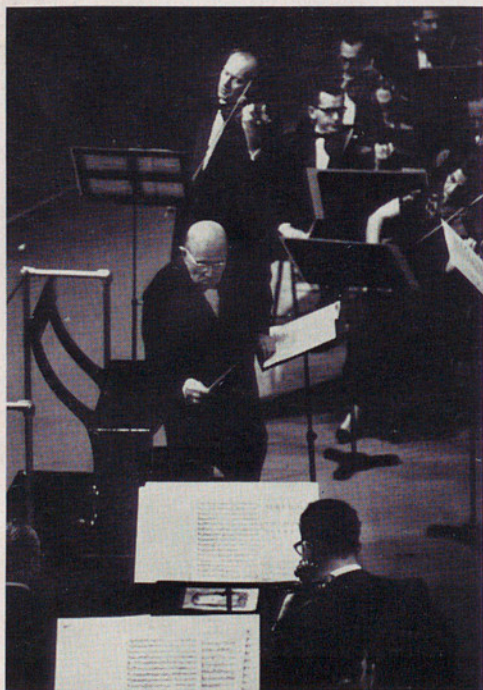
Founded in 1954 at the time of passage of the Atomic Energy Act, which ended governmental monopoly of atomic energy processes and production, the Nuclear Science and Engineering Corporation was formed to provide research and development under contract.

Casals



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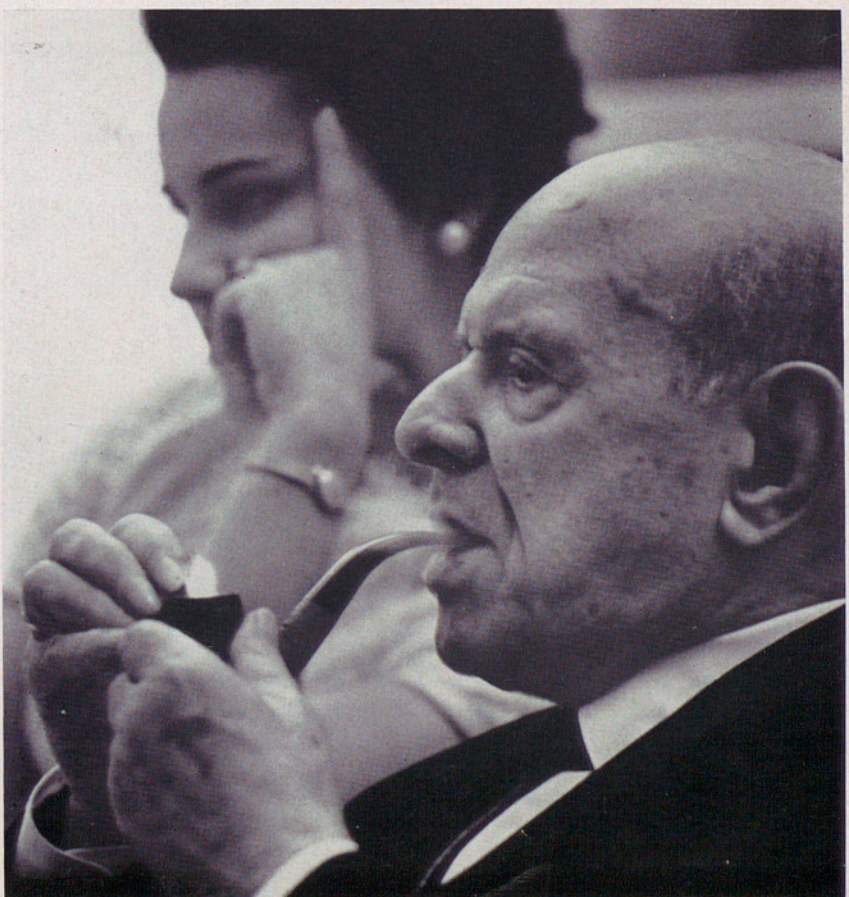
*He lights his pipe with great  
smokes, he replied "as much  
cellist herself, accompanied  
He has said, "If I lived in*



*The Bach performances with Sidney Harth, head of Carnegie's Department of Music, as concertmaster, brought standing ovations. Casals says "the orchestra is the finest instrument of all."*

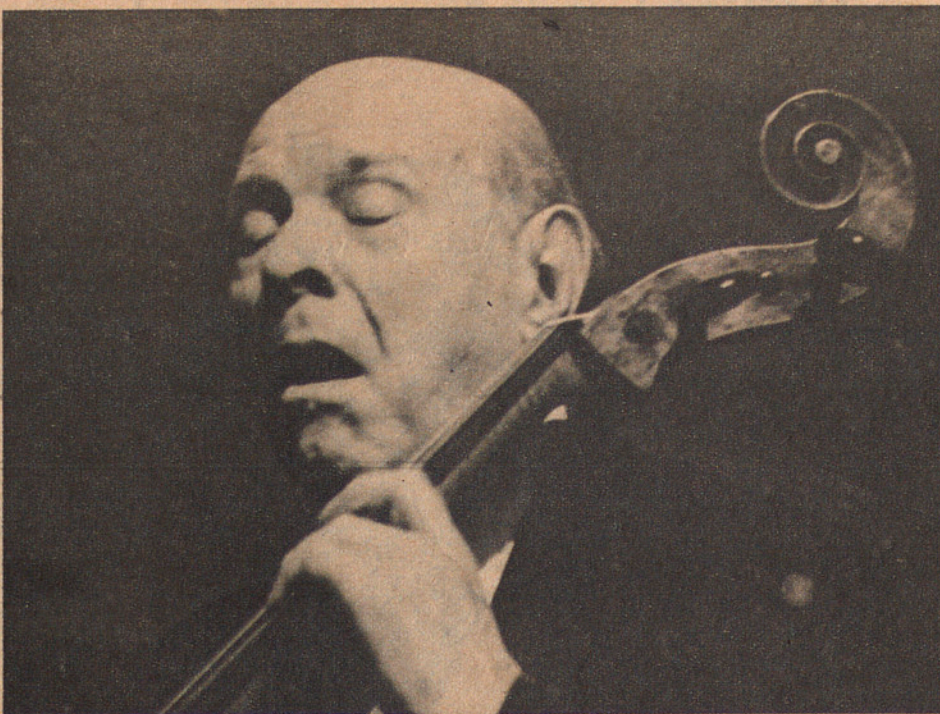


*Don't think too much—just feel it!” The maestro’s pupils were all professional musicians, selected from all over the country. The audience at lecture sessions was limited to Carnegie’s music students, faculty and invited guests. The most thrilling moments came when Casals demonstrated his meaning by playing. He has said that his cello is “like a beautiful woman who has not grown older, but younger with time, more supple, more graceful.”*

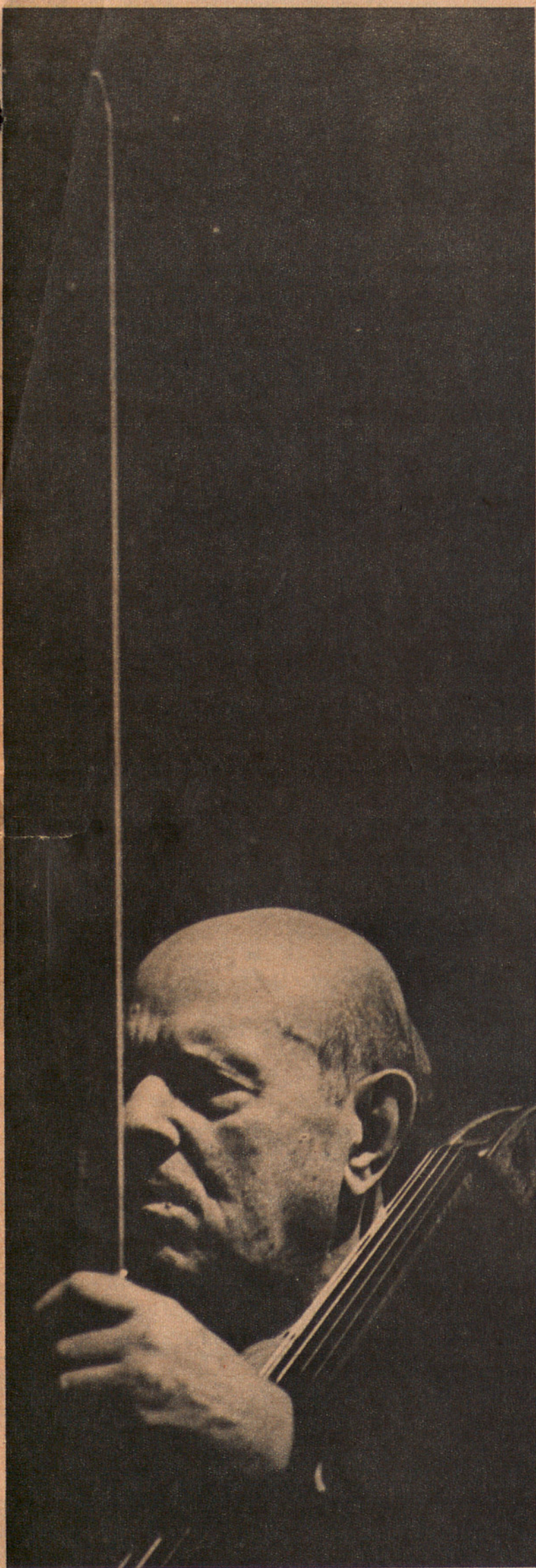


*satisfaction. Once asked how much he as possible.” His wife, an accomplished Don Pablo to Pittsburgh, a city he loves. the United States, this is where I’d live.”*

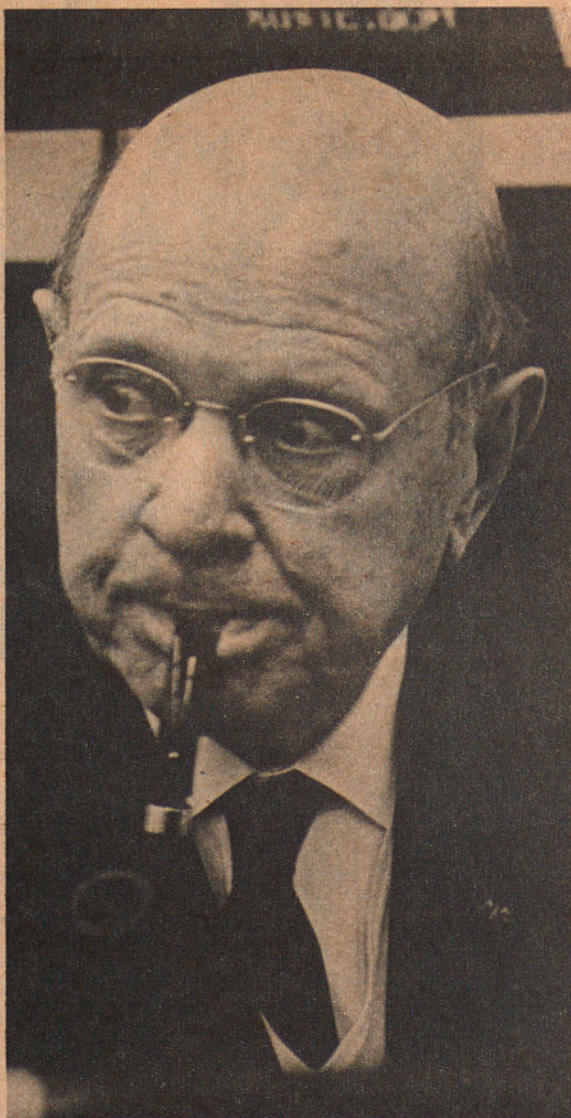
Photos By Ben Spiegel



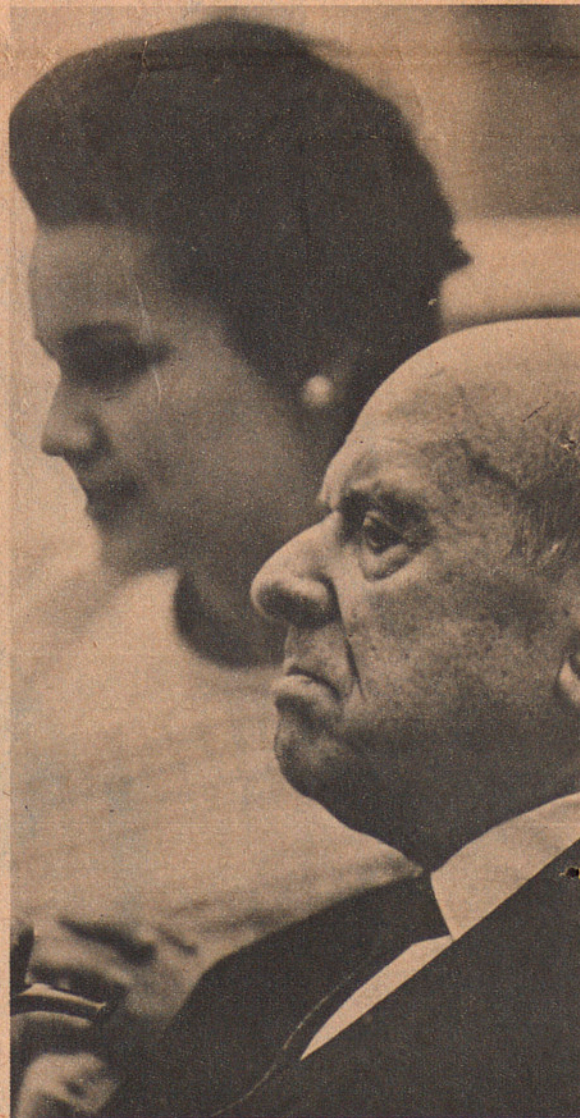
As he plays, the 88-year-old cellist closes his eyes to concentrate fully.



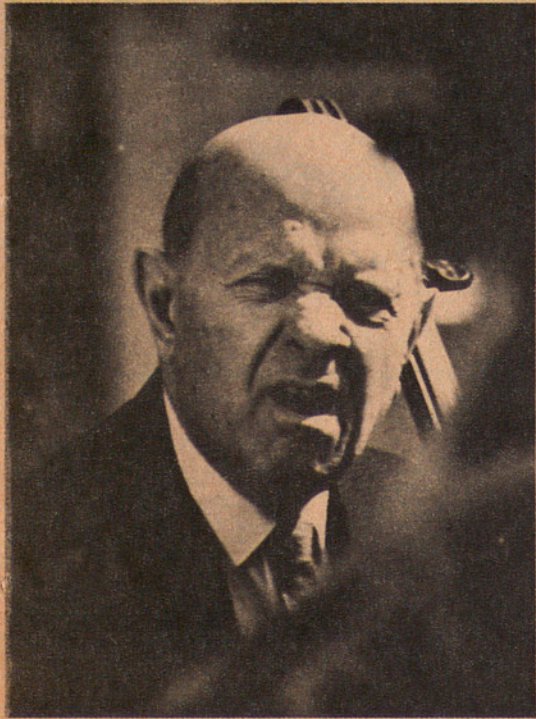
Bow at the vertical, Casals listens to a pupil's work.



That pipe is an integral part of the maestro.



Pablo and Mrs. Casals listen to another's music.



Something obviously went wrong here.

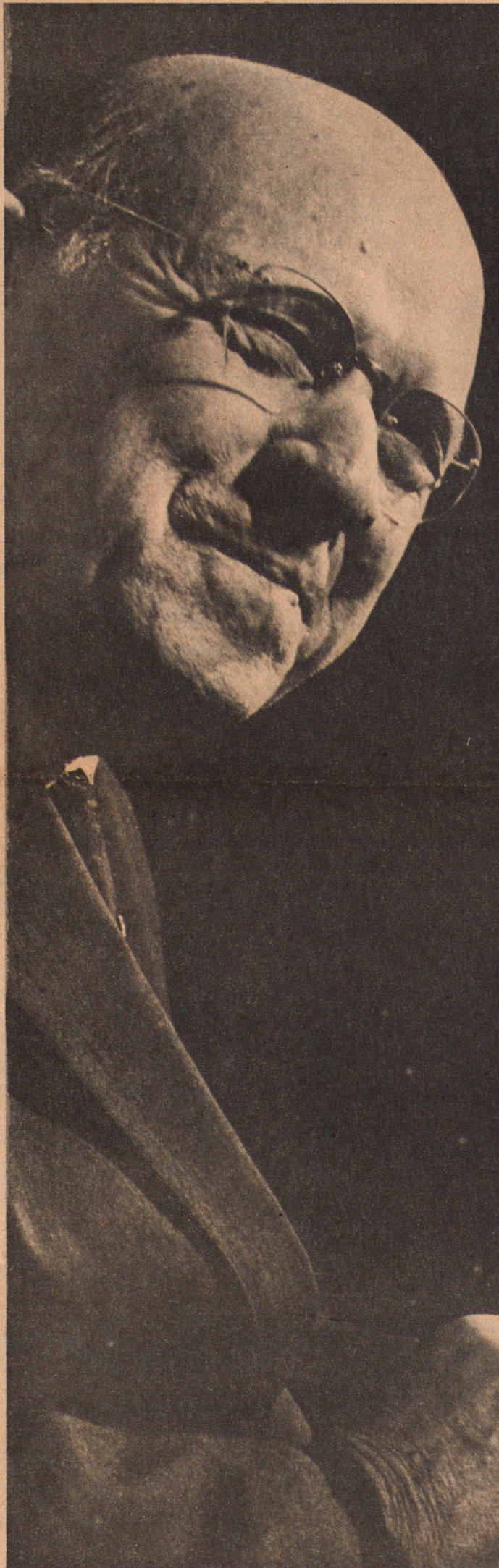
# The Many Faces Of Pablo Casals

IT WAS Pittsburgh's pleasure. Pablo Casals, recognized as the world's greatest cellist, was here to perform and teach.

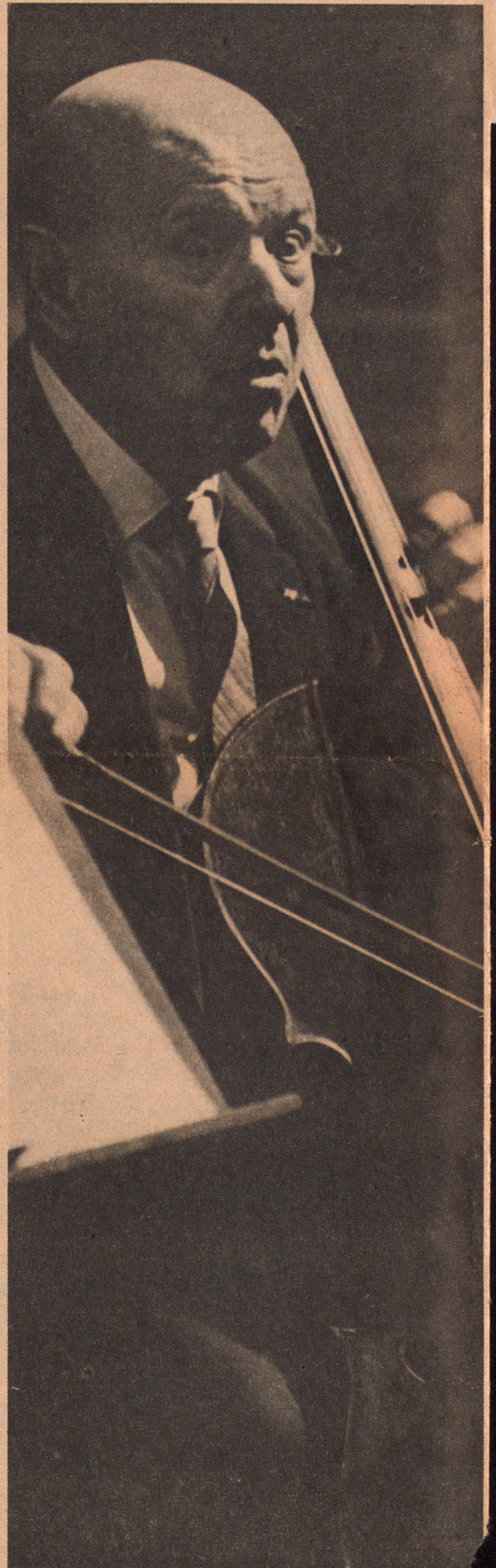
And it was a great chance for Pittsburgh photographer Ben Spiegel to get some candid studies of an idol.

Mr. Spiegel never played a cello but he did play an oboe as a member of the Pittsburgh Symphony until he decided to turn to photography for a livelihood. His pictures have appeared previously in Roto Magazine, for he is particularly adept at getting unposed, dramatic shots of musicians.

The Spiegel portraits shown here are just a few of hundreds he made of Pablo Casals when the maestro was in town this spring. They point up the elasticity of a face—but more than that, the intensity of his feeling as he teaches and as he plays.



The basic kindness of the musician shines through.



Playing furiously, the master entreats rapt attention.