

**THE
PURSUIT
OF
MUSIC**

Volume III

1991 - 2001



110th Anniversary

1891 - 2001

The Musical Club of Hartford, Inc.

THE PURSUIT OF MUSIC

Volume III

"...thru music we see a vision, and something in us responds with intense longing—the never-ending thirst of the human soul for beauty—for the Ideal."

Leopold Stokowski
(Musical Club yearbook, 1949-1950)

This history is dedicated to three members whose outstanding achievements typify the ideals of Musical Club. We lovingly and proudly congratulate them.

*Muriel Ainley, Edna Benoit,
and Esther Berins*

Composed and edited by
Jane Bartlett and Betty Ohlheiser

Produced by
Laura Holleran



Muriel Crewe Ainley

When asked what she hopes for the future of the Musical Club, she replied, "...that members be willing to change without sacrificing high standards and will keep up the camaraderie." Ever receptive to new ideas, resourceful, friendly, generous and enthusiastic with a jolly and youthful spirit, Muriel, a 59-year member, has been a major contributor to both the musical and administrative efforts and accomplishments of our club.

Born in Wolverhampton, England, Muriel has lived most of her life in the United States. A graduate of Wellesley College, where she majored in music, and the Institute of Music Pedagogy, she also studied voice in New York with Oscar Seagle and Florence Page Kimball at Juilliard. She was active in the Hartford area as a contralto soloist, voice teacher and choral director.

Muriel was, at one time, a member of the Music Department of Pennsylvania State College and was a school music supervisor in Savannah, Georgia, Hawthorne, New Jersey, Hartford, Connecticut and at the Oxford School in West Hartford, as well as choral director at Hartford College for Women. While directing choruses at the Aetna Life Insurance Company, Royal Typewriter Company and Hartford Steam Boiler Inspection and Insurance Company, she also supervised a music program for the Y.W.C.A.

Other affiliations have included the National Association of Teachers of Singing, the Hartford Wellesley Club and the Farmington Valley Kennel Club. Muriel is an authority on the Schnauzer breed and has recently added a new one to her household. She was listed in the 1961-62 edition of "Who's Who of American Women."

In 1947 she was asked to start a Vocal Ensemble of Musical Club members. A master at the art of choral programming, she and the ensemble presented carefully chosen repertoire to our membership each season for 50 years. She also created a special social awareness and warm relationship between the ensemble members, which has continued since her retirement. In December 1997, Muriel retired as director and was honored with a tribute and a luncheon.

As club Librarian and Poet Laureate, her poetic reports at our annual meetings were an eagerly anticipated delight.

When not performing as a contralto soloist or directing, she has been a loyal listener and supportive and encouraging to our performers. A leader in all areas of Musical Club life, she has truly been our renaissance woman.



Edna Benoit

Although diminutive, soft-spoken and modest, Edna has accomplished very big things in her life and during her 62 years of Musical Club membership. We marvel that at the same time as she and Ben were raising five children she played violin in the Hartford Symphony Orchestra for 50 years, appeared on innumerable Musical Club programs and served on more Club committees than she can remember.

Edna set out on her musical path during her early years in Hartford when she studied with Harold Berkley. While a student at Hartford

High School she “made” the city-wide Hartford Youth Orchestra. Upon graduation she contacted her Swiss relatives who welcomed her into their household enabling her to continue her violin study for two years at the Lausanne Conservatory.

After that fruitful European experience, Edna resumed her Hartford musical activities and became a member of a chamber music ensemble. It was there that she met Edward Benoit, bassist. When asked why she called her future husband “Ben” she simply and smilingly explains, “The group already had an Ed.” Since then, that same Ben has often generously assisted various Musical Club string ensembles providing the missing and much welcomed bass support. Ben and Edna are still highly involved with their children, ten grandchildren, and four “greats.” Most live nearby.

In Musical Club, Edna has played solos, duets, trios, quartets, and was a regular member of the Concerto Day orchestra. She loved every minute of it but especially remembers the joy of playing a Beethoven trio with Esther Berins, piano, and Bettina Roulier, ‘cello. Bettina, Edna’s sister and prominent Vermont cellist, happily traveled from there to rehearse with Edna and her old friend, Esther.

Edna can’t say exactly how she became a member of Musical Club. “I guess I just slid in.” However, we know that potential members were rigorously scrutinized, often unsuspectingly, and there’s little doubt that Edna was quickly moved into membership.

For that she is thankful because she always realized and enjoyed the opportunity the Club gave her to learn and perform a broad range of violin compositions and to hear others do the same. Edna also enjoyed the camaraderie of other members and treasures the many wonderful friendships she made during her remarkably long and happy years with us.



Esther Berins

A native of Hartford, Esther studied piano with some of the city's most illustrious teachers including Howard Penfield, Julius Hartt, Moshe Paranov, and Harold Bauer. In high school she was pianist for the Hartford Youth Orchestra, the same group of young musicians in which Edna Benoit played violin. Esther and Edna have happy memories of their early shared experience as well as their numerous performances together on Musical Club programs. For 62 years

Esther has served on practically every committee but, like Edna, can't recall becoming a club member.

Esther became a teacher at the Hartt School of Music and at her home studio. Later on, Madelyn Serbin, Musical Club President, 1965-1967, became Esther's duo-piano partner in a union that significantly influenced and encouraged other aspiring duo-piano teams. Playing on 35 Musical Club programs, they presented many different styles of music with great spirit, and became two of our most admired and beloved collaborators.

Esther and her late husband, Maurice (Moe) have one daughter who lives with her family in California. Esther breaks into her radiant smile when she speaks of her granddaughter in publishing and her grandson back from Russia writing his doctoral thesis. Naturally, Esther heads west often.

Esther is grateful and appreciative of Musical Club members for keeping the standards high. She particularly gives enormous credit to the next generation for their efforts and dedication and predicts all good things for Musical Club because of them.

We thank Esther for her own loyalty and deep personal commitment to the best in music and Musical Club endeavors, and for her unwavering support of her innumerable friends in music.



Evelyn Bonar Storrs
1895-1989

Miss Evelyn Bonar joined the Musical Club of Hartford in 1918. At her death in 1989, she was 94 years old and had been a member for over 70 years. That was not unusual. There were many 50, 60, and 70-year members at the time. What *was* unusual was that most members had never laid eyes on her. She was an Active Member, performing and serving on committees from 1917 through the early 1920s. After her marriage to Dr. Ralph W. Storrs, in 1924, she no longer attended club activities but continued to pay dues.

Shortly after her death, Musical Club learned Evelyn Storrs had left us a bequest to be used for piano scholarships. Eventually, when we realized the magnitude of her generosity, it seemed important that both club members and scholarship recipients learn more about our reclusive benefactor. By then, all her belongings had been dispersed and there were no living relatives.

In May 1990, 89-year-old Club Historian Priscilla Rose jotted down her early recollections of Miss Bonar. By all accounts, she was a fine pianist: *"At an 'Artist's Recital' at the Hartford School of Music, 199 Elm Street, (now the Hartford Conservatory) I heard Miss Bonar play the Grieg Piano Concerto with Edward Noyes (our teacher) at the second piano; later I heard her play the Liszt Concerto. Her pianistic skill, sensitive musicianship and poise surely made her a role model for an aspiring 'artist student'. ...She had a brilliant tone, skillful technique, and 'dash'...She was a fairly tall, well-built, darkish blonde; fine 'carriage'...reserved, (with) beautiful clothes. (Her father managed Chas. Dillon & Co., 908 Main St., Hartford, a ladies' apparel shop.) The family lived on Fern Street (West Hartford.) She had a 'private studio' and taught 10 or 12 'gifted students' each week."*

It was Miss Rose, who admired the dashing Miss Bonar, who kept in touch with the reclusive Mrs. Storrs, sending concert programs and discussing the club with her by phone over a span of 60 years. This was clearly a factor in Evelyn Storrs's continuing interest in Musical Club.

In the 1920s, the talented and proper Miss Bonar used her music in the only way a lady could: she performed for her friends and gave a few piano lessons. She would have been nearing 30 when she married Dr. Ralph W. Storrs, a direct descendant of the family for whom Storrs, Connecticut is named and an esteemed Hartford obstetrician/gynecologist. (Eventually, he headed that department at Hartford Hospital.) In the words of Priscilla Rose, *"She had 'arrived' and no longer needed the stress of performing and teaching."* The couple resided first at 241 Laurel Street, Hartford, later moved to 610 Farmington Avenue and, about 1950, moved to 64 Orchard Road in West Hartford. The Orchard Road house, a distinctive red brick, contained 23 rooms and was situated on a large lot. Five more lots were purchased to insure privacy.

Dr. and Mrs. Storrs had one child, a daughter, Shirley, who graduated from Vassar. She was a gifted mathematician who taught at Oxford School (now Kingswood-Oxford.) Snapshots from several occasions show a beautifully dressed, white-haired Evelyn Storrs, and Dr. Storrs, in a bow tie and smoking jacket, poised to carve the holiday turkey. One other place is set at the table, probably for Shirley who must have been taking the pictures.

Other 1990 recollections by the Club Historian: *"After the death of Dr. Storrs and, soon after, that of her daughter (in her late twenties or early thirties) Mrs. Storrs retreated into her luxurious home and beautiful garden."* But this conjecture, that Mrs. Storrs became reclusive after the double blow of losing her husband and, shortly after, a daughter in her twenties or thirties, proved to be inaccurate. The search for ages and dates revealed a different story.

A copy of Mrs. Storrs's will is in Musical Club's file. It includes instructions for care of the family burial plot in Fairview cemetery in West Hartford. A 1996 visit to the grave site confirmed these dates: Dr. Storrs died in 1965 at the age of 71; Shirley, in 1983, eighteen years after her father. Evelyn Storrs survived 24 years after her husband's demise and six years after her daughter's.

It is more likely that Mrs. Storrs retreated into seclusion after the death of her husband. There are reports that her daughter begged her to attend concerts and other events which she felt her mother would enjoy. Mrs. Storrs listened to classical music on the radio but only rarely descended to the first floor of her home to play the piano, and could not be coaxed out into society.

Shirley Storrs was 57 when she succumbed to lung cancer. Staff at Kingswood-Oxford remember her as a handsome, well-groomed, white-haired woman, fiercely secretive about her age, and a splendid teacher of mathematics. They were unaware of her interest in travel, although snapshots exist of Shirley in exotic locales. Reticence seemed to run in the family.

Mrs. Storrs eventually declined to leave the house even to go into her garden. She subscribed to magazines and to the Wall Street Journal. One of her greatest pleasures, for many years, was playing the stock market. Eventually, with age and infirmity, she never left her upstairs rooms. A member of her church, Center Church in Hartford, spoke with her regularly by phone during this period and verified that Mrs. Storrs was interested in politics, art, literature, and government, was astute about finance, and was an extraordinary intellect even in her 90s. *"She never talked about herself or complained."*

On the morning of October 24, 1985, Musical Club held a special ceremony at Town and County Club, Hartford, to honor its 50, 60, and 70-year members, reading tributes and presenting flowers to the long-time members. Mrs. Storrs, of course, did not attend. Her tribute read: *"In the same year that Miss (Florence) Atkins joined Musical Club (1918), her colleague, Miss Evelyn Bonar, became an Active Member. A virtuoso pianist, Miss Bonar played often on Musical Club programs until the late 1920s. At that time she married Ralph W. Storrs, M.D., and her interests became centered in her family. Despite her absence from our programs Mrs. Storrs has retained her membership ever since. We honor her in absentia."*

That afternoon Miriam Kennedy, the Immediate Past President of the club, took a copy of the tribute and two bouquets of flowers out to the Orchard Road home to present them to Mrs. Storrs. Mrs. Kennedy was met at the

door by the housekeeper who ushered her upstairs where she was introduced to a seated, frail Evelyn Storrs. She would have been 90 years old. Mrs. Storrs was keenly interested in everything to do with the club, asked questions, inquired about old-time members and was, in every way, gracious and well informed.

Mrs. Kennedy learned that the housekeeper had just become an American citizen, so she gave one of the bouquets to her, and the other to Mrs. Storrs. These thoughtful gestures by Musical Club must have made a profound impression on Mrs. Storrs. She wrote a note to President Mary Lane: *"I wish to thank you and the Musical Club for remembering me and the other fifty-year members in such a lovely way. Mrs. Kennedy kindly visited me Thursday afternoon, bringing pleasant mementos of the occasion, and told me all about the meeting. It was most enjoyable. My warmest greetings to all! Most sincerely, Evelyn B. Storrs (Mrs. Ralph W.) October 30th, 1985."*

Her will, establishing the Storrs Scholarship Fund for the Musical Club was dated December 20, 1985, less than two months after the visit. The significance of the dates had been overlooked until this research was undertaken.

Letters were sent to other beneficiaries named in her will. Her personal physician responded: *"It was a pleasure to receive your letter concerning Mrs. Storrs, who was my patient for her last ten years. She was a delightful, generous, warm person, always thinking of others' problems. She loved music and the club to which she belonged. She also loved her daughter, Shirley, who died before her time...Ralph Storrs was a busy, amiable OB and gynecology specialist, who naturally had to be away many nights and holidays attending his patients, making numerous empty days and evenings for her..."*

A rewarding session was spent with Mrs. Storrs's loyal housekeeper, Iris May Campbell, who joined the household several years after Dr. Storrs died but before Shirley's death. She well remembered receiving the flowers celebrating her citizenship. Soft-spoken and dignified, she had come to regard Mrs. Storrs and Shirley as "family" and was with each of them when they passed away.

Iris Campbell dispelled the notion that Shirley's death was the direct cause of Mrs. Storrs' reclusiveness and told of Shirley's attempts to interest her mother in getting out of the house. Ms. Campbell also provided us with rare snapshots and the portrait of Mrs. Storrs used here. (One of the imperatives, when this research began, was to find a picture of Mrs. Storrs.) It was Iris who characterized Mrs. Storrs as a very private person who didn't enjoy being thanked. *"Once is enough,"* she said.

The Ralph W. and Evelyn B. Storrs Scholarship Fund was established at Trinity College by Mrs. Storrs in her husband's memory, providing scholarships for students of "*superior ability and character who plan to pursue medicine as a profession.*" A sum was added to the Shirley Bonar Storrs Memorial Scholarship Fund already established at Kingswood-Oxford. Several individuals received lump sums. Annually, each of these five organizations receives one-fifth of the interest on the remainder of the estate: Musical Club of Hartford, Inc., American Heart Association of Greater Hartford, American Cancer Society of Greater Hartford, Center Church in Hartford, and the Wadsworth Atheneum. The last-mentioned legacy includes the request that it be used "*to purchase works of art (excluding, however, art objects commonly designated as 'modern'.)*"

Although Dr. Storrs's estate must have been considerable, it is difficult to imagine that the drain of some 24 years without his income would not have depleted the holdings. It is now believed that much of the money funding Evelyn Storrs's various bequests was money she made, herself, in the stock market. The astuteness of her investments, together with the home in West Hartford, the additional lots, and the jewels, furs, and furniture which were sold at auction, resulted in an estate which is now maintaining dozens of scholarships and helping several worthy organizations. From the auction notice in the Hartford Courant: "*This is the finest jewelry that our firm has offered this year. All large diamond rings, bracelets and watches from the Storrs Estate are the finest that money could buy.*"

The first sums came to Musical Club from the Storrs estate in November 1990. Meetings were held with The Hartford Foundation for Public Giving and other philanthropic organizations who were generous with their advice. Attorneys helped us understand the stipulations of the will as written. The following spring the Club began a planned program of giving, including annual contributions to several Connecticut music schools. The money must be used exclusively for scholarships for talented and advanced pianists. Annually, a variable sum is retained to enable us to stage a major event every few years. (The week-long Claude Frank Master Classes, a Jazz Piano Competition, and two Duo-Piano weekends were staged with this money. Remaining funds are used to help individuals who apply for specific grants. In the ten years since the beginning of the trust, we have disbursed nearly a half million dollars. All this from a member we barely knew.

Laura W. Holleran, July 1997
Newington, Connecticut

*Evelyn Bonar Storrs Memorial Master Classes
with Claude Frank, pianist
June 13-18, 1993*

In 1991 the first Evelyn Bonar Storrs Committee began to put aside money for a major event in honor of our new benefactress. We decided to sponsor, in cooperation with the Hartt School of Music, a week-long master class program with a master artist-teacher working with 17 full-scholarship "talented and advanced students of piano," the category of musicians Mrs. Storrs wanted to assist.

Claude Frank was invited to head the program from June 13-18, 1993 and to kick off the week with a solo recital. Universally recognized as piano soloist, chamber musician with finest ensembles, (New York Philharmonic-Bernstein, and Juilliard, Guarneri, and Emerson quartets) senior faculty member at Curtis Institute of Music and Yale School of Music and member of a musical family (wife Lilian Kallir, pianist, and daughter Pamela Frank, violinist) he was the perfect choice and the reason the week was so very successful. His classes were notable for his magnificent teaching and pianistic ideas as well as his wonderful rapport and humor with the students.

The Hartt School offered valuable help with printing and publicity and set aside living and practice space for our students since theirs were on vacation. They also provided Millard Auditorium for Mr. Frank's Sunday recital and reception, and weekday classes. We particularly appreciated the courtesies shown to us by Dean Larry Alan Smith and faculty member Irma Vallecillo, pianist.

Our Storrs Committee members also gave much time and help, from ushering, selling tickets and making sandwiches to screening tapes submitted by hopeful applicants done by Annette Shapiro and the Listening Committee. Mary Dodd entertained Mr. Frank and all at a lovely lakeside picnic and we invited him for a quiet mid-week dinner. Of great importance was Laura Holleran's work placing ads and her idea, design, and distribution of an appraisal questionnaire which the students returned to us. Their enthusiastic, unanimous verdict: "Do it again!"

Musical Club members were invited guests at all events. At first the master classes attracted mainly pianists and piano teachers but soon the word spread that Mr. Frank was a wise and charming commentator on music and performance in general. The attendance grew steadily as the week went on.

The best and most immediate reward for us from this long-planned and expensive (\$15,000.00) undertaking was what we saw happen with the students. Because each one had at least three long sessions with Mr. Frank and ample practice time in between, we could feel their grasp of an entire piece, a page or even one phrase grow more expressive. They responded to suggestions, internalized them and, in their final joint recital, we heard some small miracles and some major transformations.

The students clearly bonded with each other and the morale of everyone involved couldn't have been higher. At the end we felt we had offered one kind of scholarship opportunity to young adults which would have pleased our Club's most generous donor, Evelyn Bonar Storrs—the lady we barely knew.

Jane Bartlett, Chairman
E. B. Storrs Memorial Master Classes

Presidents' Reports

1991-1993

Joan Niler, President

My presidency followed our gala Centennial Celebration and I couldn't help but notice the tremendous enthusiasm that event created in the life of Musical Club. My first address to the membership was entitled "Looking to the Future" and I definitely felt the responsibility of taking our club into the next century.

We worked on how to meet the needs of today's women since many work full time. The other challenge was to meet the needs of at-home mothers who are musicians. How to keep the membership growing? We took in 49 new members as a result of our efforts. Dues remained at \$25.00 during my presidency.

The theme for the year was *Afterglow*. We kept our usual schedule for programs and included one which was requested by the Wadsworth Atheneum's Education Department, correlating our music with its current exhibit. Held at the Atheneum, it was challenging and fun for art lovers, too.

Several new bequests offered opportunities for special programs along with added responsibilities that accompanied them. The first was the Grace T.

Fowler Memorial Concert and Reception with Vicki Fisk, soprano, and David Reeves, piano. It was sponsored by Harry Fowler in memory of his wife, Grace, affectionately known as Pinky because of her red hair. A soprano, she was President of Musical Club from 1957-1959.

A bequest from Evelyn Bonar Storrs was the largest gift ever received by Musical Club and was given to provide scholarships to talented and advanced students of piano. Much consideration went into how best to administer this endowment. At the June 1991 Executive Board meeting, Jane Bartlett, Chair of the Evelyn Bonar Storrs Scholarship Fund Committee, offered the suggestion that Storrs money be given to the Hartt School of Music, the University of Connecticut and Camerata Conservatory for scholarships to piano students of their choice. This was approved, has been continued and, in 1993, led to the annual Storrs Scholarship Recipients Recital at the Town and County Club which showcased our recipients, gave them a concert opportunity, and also gave us a chance to hear them. At the luncheon afterward, we talked with these young musicians and it was refreshing to be part of their joy and enthusiasm.

One individual Storrs Scholarship was given to Jorge Lopez, winner of our 1986 Gifts and Scholarships Competition, for two years of piano study in France. The Storrs Committee also offered \$750.00 to fund the first and second prizes of our High School Piano Competition. The Board suggested adding \$50.00 to make a \$500.00 first prize and a \$300.00 second.

Of course, now the other competition awards looked meager and the task was to find bigger prizes for them, too. Because of the E. B. Storrs Fund, the membership assumed we were quite wealthy and our annual request for scholarship donations did not get much response. We requested that members continue to give generously so voice, strings, brass, and woodwind students would fare as well as the pianists. The membership responded well.

In June 1993, the Storrs Committee brought us a wonderful week-long event, the Evelyn Bonar Storrs Memorial Piano Master Classes with Claude Frank, visiting pianist and master teacher at Yale. Seventeen college-age pianists came to work with him at the Hartt School. The week began with a recital by Mr. Frank on Sunday afternoon and ended with a magnificent recital given by the participants. It was open to our members, to the public for a fee, and it brought in five new members.

The Storrs Fund Committee also gave money to the Hartford Piano Society to provide scholarships for students attending master classes. This award and the desire to help students led to the Ann Schein Concert and Master Class where young, local pianists again benefitted from working with a prominent musician. What wonderful opportunities!

Virginia Schorr, soprano and beloved member, also left a bequest. I knew Virginia from Mu Phi Epsilon meetings and wanted to do something special with her money. Larry Smith, Dean of the Hartt School, said his faculty would be interested in helping us honor Virginia, a long-time Hartt faculty member and widow of the great bass-baritone, Friedrich Schorr. Audree Raffay and Estrid Welwood, Concert Co-Chairmen, assisted by Jerome Pruitt, Chairman of the Voice Faculty at Hartt, most successfully brought to Hartford Carol Neblett, soprano, of the Metropolitan Opera. Ms. Neblett, well-known internationally, has recorded on many fine labels. After the concert we had a festive dinner at the 1877 Club at the University of Hartford during which the artist shared stories of her life and career.

Priscilla E. Rose, our beloved Historian and author of the Club's first history, "The Pursuit of Music," left a large bequest and we wanted to use it to commemorate her attention to our history. Having just supported the Centennial Celebration by assembling a display of old books and photos, I realized how difficult it was to find traces of some members. This led to the formation of a Photography Committee, Viola Foster, Chairman, and a Taping Committee, Janet Eveleth, Chairman. The remaining money in the Priscilla E. Rose Fund was set aside for the printing of our next history. In addition, a memorial piano concert was requested by those who knew and loved Priscilla. That was scheduled for September 1995.

Dr. Randy Edman, husband of clarinetist and Club member Virginia (Ginger) Edman, died during this period. The gifts received in memory of him were designated for a piano event as Randy was also a pianist. A committee was formed, Susan DeWolf, Chairman, to determine, with Ginger, how best to memorialize Dr. Edman.

With each of these memorial concerts came the opportunity to contact those who knew and loved the memorialized one, hear their memories and invite them to the concert and reception.

After Centennial expenses were paid, the Centennial Fund Committee was able to contribute a gift to the Club marking that milestone. Betty Ohlheiser, Centennial Co-Chairman, recommended using part of it to establish a Musical Exploration Fund with the rest going towards preserving our historical materials.

In November 1991 the History Committee invited Janet Murphy, an archival consultant, to address the Board on proper care of aging materials. It was agreed to hire this professional help and Sally Swett was named leader of a group which would laboriously go through, categorize, and prepare our 100-year-old collection of papers for long-term preservation.

Continuing to reach out to the community for new members, I accepted Dorothy Fidler's invitation to address the West Hartford Woman's Club. We also arranged with the Mark Twain House to present concerts in its Carriage House.

Florence Bowmar led us on a wonderful trip to the Metropolitan Opera to hear *Billy Budd* by Benjamin Britten. A busload of us went down together and had lunch at the Gingerman before the opera. A wonderful day!

The Finance and Investment Committees, encouraged by Rita Cloutier, investigated ways to increase income from our investments—another step into a new century. Carol Downs and Viola Foster carefully traced the history of all our major donors and how their donations were used.

Those were busy and rewarding times with many happy memories, especially of friendly Board meetings, satisfying Annual Meetings, and my joy of playing the Mozart *Piano Concerto in E-flat*, K. 271, on Concerto Day with our orchestra under Jane Carlberg.

At my last Annual Meeting I asked members to take a fanciful leap with me. "Years ago I read a book to my children about the famous Lipizzaner stallions in the Spanish Riding School in Vienna. There was a young person whose dream was to ride a Lipizzaner. When his day came to actually sit upon a magnificent, experienced stallion at the Academy, he tried to be sensitive to the marvelous creature he was astride. He discovered to his amazement that his horse was gently guiding him through the paces, helping him at every turn.

"And so I present to you the image of the Musical Club as the Lipizzaner and your President as the rider, both working together to create the ultimate performance. It is with deeply felt gratitude that I thank you for the privilege of being your President and for the tremendous collective energy, creativity, and intelligence of this organization."

P.S. In the year 2000, I finally saw the Lipizzaners in performance. They truly worked as a team, each with its individual personality, and music was the inspiration for their performance.

1993-1995

Sandra Ann Craig, President

The winter of 1994 was called the "snow season". As the mid-year business meeting was ending, a light snow had begun to fall. It seemed that every

Thursday morning for the rest of the season there was at least a threat of snow. We had plenty of opportunity to hone our skills of contacting members for canceled and rescheduled events. Among these were a Musical Exploration program, a member concert, a Mark Twain Concert, and a late-starting and rearranged program for our High School Competition winners because of a late season ice storm.

However, we persevered and our "snow season" produced excellent programs with the theme "Timeless Treasures." Our first series of concerts at the Mark Twain Carriage House took place. Three programs, "Friends Who Gather," "Valentine's Day," and "Wit and Satire," were researched and developed by Nancy Robbins. The following year she produced three more entitled "Women," "Children," and "Travel."

Another extension into the community was our collaboration with the Wadsworth Atheneum Museum of Art on a Sunday afternoon program based on the exhibit "Connecticut Collects: American and Contemporary Art," Carol Ann O'Connor, Chairman. In our next season we presented a program on the "Thomas Cole Exhibit," Rosario Morant, Chairman.

It was 1993 when the Musical Club and the Hartford Piano Society began an association with each other, with the club providing the funding for master classes by concert artists who performed for the Society. This provided valuable opportunities for young pianists of the area to work with noted artists. The first collaboration was a concert by Santiago Rodriguez on a Sunday afternoon with a master class on the following Monday morning.

Mr. Rodriguez enjoys an active concert career, performing regularly at the Kennedy Center in Washington, D. C. and worldwide, with symphony orchestras from London to Tokyo. He is particularly noted for his enormous repertory including over 60 concerti. He is on the faculty at the University of Maryland at College Park, where he resides, and is a contributing editor to Keyboard Classics magazine.

We all enjoyed a special presentation at our May 1994 Annual Luncheon. "Secret! A Musical Parody" was composed by member Bea MacLaughlin and included spoken word, singing, flute, cello, and piano. Ward Davenny, Professor Emeritus of Piano at Yale University, played a recital in memory of Priscilla Rose at our 1995 luncheon. His close ties to the Musical Club over the past 50 years make his visits especially meaningful.

"Connections: The influence of events, people and matter on music" was our theme for the 1994-1995 season. It motivated a year of memorable member programs including "20th Century Romantic Music," "Court Music in the

Age of Kings,” “ Byzantine and Russian Culture,” “ The Renaissance--Then and Now,” and “Strings, Breath and Fingers.” Our concerts were ensembles with baroque string instruments, harp, flute and viola, and a women’s vocal group singing eastern European songs. The performers and committees met the challenge and presented the membership with unique, creative and enlightening experiences.

The relocation of our Archives became necessary when the bank closed its vault storage area where they had been stored for many years. Jane Bartlett, Betty Ohlheiser, and I researched all the possibilities we could find and settled on The Connecticut Historical Society. Their storage facilities are climate-controlled and we can access and use them in their well-equipped library reading area.

The Board formed committees for future events: Priscilla Rose Memorial Concert, Jane Bartlett, Chairman, September 1995; Juliet Shaw Memorial Concert (Duo-Piano Festival) Laura Holleran, Chairman, June 1996; and the Randy Edman Memorial Jazz Piano Competition, Susan DeWolf, Chairman, April 1998.

As I look back to the years I was president, I see them as years of transition. Just prior to my term of office, the club was endowed with the Evelyn Bonar Storrs Fund for piano scholarships. This enabled the club to be more involved with student pianists, especially at the college level, and freed Gifts and Scholarships money for more extensive programs in other musical disciplines. We had to learn how to administer these changes most effectively.

At about the same time, the club was granted tax-exempt status as a non-profit organization, causing some changes in the way new membership came to us. The membership would now be open to the public, creating a more inviting atmosphere. This fell in with one of the prime purposes of the Musical Club, which is to further music in the community, while maintaining the opportunity for both talented amateur and professional musicians of the area to perform for a musically literate audience.

These changes have brought the club into a new century as a growing, living organization. We should ever be thankful for the wisdom of the founders of the club that means were provided to make changes in the organization without destroying the thrust of the purpose of the club.

1995-1997

Marjorie Jolidon, President

In preparing to write this history of 1995-1997, I've read the reports of other presidents in "The Pursuit of Music, Volume II." I recommend that every member, especially new presidents, read them. You will note that works in progress started before you and will probably still be in progress after you have left office. Eventually, they are realized. It shows that dedication, ability to plan ahead, and loyalty to Musical Club are the source of its strength, durability, and growth. In an organization such as ours, as in life, change is the name of the game. Since the beginning, club members have dealt with change and embraced it.

The theme for 1995-1996 was "World Travels." We opened the season with the Priscilla E. Rose Memorial Concert featuring Ian Hobson, pianist. Priscilla had often heard him play at Yale and yearned to have him perform for Musical Club. Ward Davenny, Priscilla's piano coach and Ian's mentor at Yale, facilitated the arrangements. Ian had become Professor of Piano at the University of Illinois and his exceptionally fine recital was exactly what Priscilla would have wanted: Beethoven, Schubert, Rachmaninov, and Brahms.

Programs by Club members are the heart of any season. We especially enjoyed several member-programs at the Mark Twain House narrated by Nancy Robbins. They focused on writings by Twain and his contemporary, Rudyard Kipling, and addressed topics such as "Hearth and Home" and "Nature."

The Concert Committee broadened our horizon with a concert by D'Anna Fortunato, soprano and the Dadap-Ma Duo consisting of Guitarist Michael Dadap and his wife, violinist Yeou-Cheng Ma (sister of cellist Yo-Yo Ma.) The Dadap-Ma's, including their 9-year-old daughter, Laura, proved both musical and charming.

Music of the Shakers was sung by students from the music department at Central Connecticut State University at the Wadsworth Atheneum, Aetna Theater. It was narrated by Margaret Teeters-Truth.

The Musical Exploration Committee provided us with two lecturers, Harry Powers, who spoke on Verdi and Shakespeare, and Peter Frenzel, a medieval scholar, whose topic was Hildegard von Bingham. We cannot forget the musical talent and recitals of the Evelyn Bonar Storrs Scholarship winners, all talented, and advanced students of piano, and the teenage winners of the Gifts and Scholarships Competitions. Nor can we forget Concerto-Cantata

Day with Jane Carlberg, conductor, or the Vocal Ensemble with Muriel Ainley, director, and Jane Bartlett, accompanist.

The grand finale for 1995 was the three-day Duo-Piano Festival. The first day was an All-Day duo Play-a-thon. The second, the Juliet Shaw Memorial Concert sponsored by Mrs. Myron Downs and Mrs. Winston Sharples and performed by Thomas Hecht and Sandra Shapiro, duo-pianists. The third day was a master class conducted by Hecht and Shapiro.

In November 1995, Musical Club contributed \$5,000 to the Hartt School Piano Fund to help purchase a \$63,000 Steinway concert grand for Millard Auditorium at the University of Hartford. This project was successfully promoted by our member, Audree Raffay, President of the Hartford Piano Society, and on September 29, 1996, we heard this piano in the inaugural concert, co-sponsored by the Musical Club (Evelyn Bonar Storrs Fund) and the Hartford Piano Society. Russian artist Oxana Yablonskaya performed and, the next day, conducted a master class.

Other highlights were concerts by Igor Kipnis and Karen Kushner, piano, 4-hands, and Alexis Pia Gerlach, violoncello, with Colette Valentine, piano.

In 1997 Jane Carlberg resigned from conducting the Concerto-Cantata Day program. She moved to New York but has continued to play her violin for us. Club members honored Jane at the May luncheon.

The Musical Exploration Committee provided us with another enjoyable experience. John Wadhams gave a lecture and demonstration about *Madama Butterfly*. Later, some of us went by bus with John to the New York City Opera Company's performance of that work.

The following are a few of the projects thought about in 1995-1997 which later came to fruition: 1. The Randy Edman Jazz Piano Competition and program. 2. The Musical Exploration project to bring Betty Allen back to Hartford to lecture, with a video demonstration, on Virgil Thomson's "Four Saints in Three Acts." This program would be planned as a memorial to Janet Williams, Past President and a major donor to Musical Club. 3. One membership classification for all.

Although changes bring some regrets, they also give us reason to celebrate. And celebrate we did with our theme for 1996-1997: "In Celebration of..." Let us continue to celebrate our Club motto, "Always faithful to the best in music." I'm happy and proud to have been a link in the chain that holds Musical Club together.

1997-2000

Patricia Gronback, President

As I look back over the three years of my presidency, I observe that we made several permanent changes. At the May 2000 Annual Business Meeting we raised the dues \$5.00 to better meet our budget. Postage, printing, services, and rentals had all increased. We also made important changes in the bylaws involving membership. Members would not be “Active” or “Associate” but would be “Members.” The 2000-2001 Yearbook, our 110th season, was the first to present members in one alphabetical listing. A coding system of instruments denotes performers. Listeners are really necessary and certainly active by their attendance. We now have a wider base from which to choose committee members, chairmen, and officers.

Membership was a problem during the years 1997-2000. As hard as we worked and tried new ideas to add members, the numbers remained constant. Membership in women’s organizations during these years decreased a great deal due to more women working outside and inside their homes. We now have a high percentage of members who are music teachers at home or in schools or colleges. Many are available on Thursday mornings to perform and attend meetings. We certainly are grateful for their membership as they are busy performers and teachers and are devoted to the Musical Club.

During my first year as president we had the 50th Anniversary of our Vocal Ensemble and its founder and conductor, Muriel Ainley. A grand celebration was held at the Town and County Club. Who would be brave enough to follow a legend like Muriel? Would the Vocal Ensemble fold up after so many years? I appointed a chairman and committee to select a new conductor and also a new accompanist, since pianist Jane Bartlett retired from her position at the same time. Our new conductor, Rita Henderson, and our new accompanist, Diane Day, have been producing December programs for two seasons which have followed in the excellence established by Muriel. This season, as Past President, 2000-2001, I joined the ensemble. The choice of music, the rehearsals, the commitment to do the best possible performance we could was a pleasurable experience. Professional singers and choir members blended together with a conductor who has had many years experience. This is a job a member does out of love and devotion.

We are grateful for our members who volunteer to work on the yearbook, history, programs, taping, and finances. The members who fill these jobs use their own computers and spend many extra hours to learn new techniques to serve the Musical Club in the best way possible.

During my Presidency, we found it necessary to switch from recording programs on tape to recording on a mini-disc. The microphone and discs were donated by members. The old equipment was heavy and we could not find members interested in, or capable of doing this work. Treasurer, Caroline White, offered to take on this additional job. We still use the old equipment, purchased with money given by Priscilla Rose, to make copies on tape for those who order them. The Executive Board decided the Musical Club should appear more interesting on paper. Laura Holleran, Communications Chair, took our suggestions and began to include pictures, biographical and historical facts on our programs and in our bulletins. Colors were changed and the print made larger. Laura is very clever and works constantly to produce things more efficiently. This is a characteristic of Musical Club members in general. We also had a new streamlined tri-fold membership application designed by a committee including Bridget Gilchrist and Anne Mayo.

In 1996, I started an album of photographs of all members. This has been a tremendous help to new officers in becoming acquainted with the members and placing faces with names. We also began using name tags at most meetings. This enables us to keep an attendance record of members and guests.

The Membership Committee no longer needs to spend many mornings voting members from Associate to Active membership. As it states in the Yearbook, the Membership Committee is now a recruitment committee.

We have placed our archival material in the Connecticut Historical Society Building. Yearbooks, programs, annual reports, and history books are all there. A large president's trunk was a transporting and storage problem for all recent presidents. During my term of office it has been cleaned out and discarded. Two smaller plastic boxes with covers were purchased. The president now has to keep only a minimum amount of records and materials.

The Gifts and Scholarships Committee has undergone change. Gifts to

musical organizations or individuals, other than piano performers, are now handled by the Executive Board. The Gifts and Scholarships Committee runs the high school competitions for voice, winds, and strings, held every year and supported by annual donations from members. The Evelyn Bonar Storrs Fund supports the piano competition. The level of playing increases every year. Woodwinds and strings have maintained a minimum of 8 required contestants each season and piano and voice have plenty of entrants. Susan Allen, Bridget Gilchrist, and Joan Glazier are to be commended for their hard work and successful running of the string, wind, and voice competitions. Linda MacGougan and Laura Holleran have chaired the piano competitions during my administration.

In 1998, Rita Henderson became one of our major contributors, donating \$2,500.00 that year and \$2,500.00 the next year to be used for high school vocal scholarships. The interest would be used in future years on an annual basis at the time of our vocal competition. In 1998, the Executive Board voted to invest \$5,000.00 in a conservative growth fund. The executive board and Rita Henderson met with the officers of Kelley Financial in Wethersfield and signed the papers to do this. It has turned out to be a good investment.

Four performing events during my tenure deserve special mention. During the first year, Betty Allen, a member for nearly 50 years and one of our first scholarship recipients, retired Director of the Harlem School of the Arts, and noted Metropolitan Opera singer, spoke to us about her friendship with composer Virgil Thomson and her performances in his opera *Four Saints in Three Acts*. A warm and commanding personality, Betty came by train from New York City and regaled us with many personal anecdotes about her career on a Musical Exploration program. Her appearance was subsidized by Past President Janet Williams Memorial fund.

We enjoyed, especially, two very young performers on a Concert program: Mimi Stillman, flute, and Gwyneth Wentink, harp. These young ladies were winners of the Young Concert Artists International Auditions and, although in their teens, were experienced, international performing artists.

In tribute to the late Dr. Randy Edman, his wife Ginger encouraged us to pursue the idea of a Jazz Piano Competition. Dr. Edman was a fine pianist who very much enjoyed jazz, so we embarked on a venture which proved to be an education for Susan DeWolfe and her committee. Tape

recorded entries were reduced to three well-educated young musicians who performed for our judges on April 5, 1998. On April 30, jazz pianist and educator Ellen Rowe, Associate Professor of Jazz Studies at the University of Michigan (formerly Director of Jazz Studies at the University of Connecticut) performed for the club with bassist David Santoro and presented the \$3,000 prize to competition winner Takana Miyamoto, a student at the Berklee School in Boston.

The climax of several years of planning by the Evelyn Bonar Storrs Committee and Chaired by Laura Holleran, was the Two-Day Piano Ensemble Festival featuring Richard and John Contiguglia, duo pianists, who conducted a master class for local piano teams and performed a Sunday afternoon concert of Debussy, Schumann, Mozart, Schubert, and Gershwin. A Saturday afternoon concert featured duets and duos played by amateur and student pianists from all over the state.

2000-2001

Florence Bowmar, President

The Musical Club of Hartford, Inc. started this year's programs on the lovely morning of October 5, 2000 at the Town and County Club. Light refreshments were enjoyed as well as the renewal of friendships.

The program started our year's schedule based on the theme "Blending the Arts." A special treat was the guest performance of Brian Griffin, a former winner in one of our high school voice competitions. He has now graduated from the Juilliard School of Music and is performing frequently in the Greater Hartford area as a tenor soloist.

This, our 110th year, has brought forth the increase and enthusiasm of many new members. On the other hand, we have lost several loyal, faithful, and beloved performers.

A word about the high school competitions and collegiate scholarship winners: I have been amazed at the capability of our many contestants. Each year brings a new crop of fine musicians. Furthermore, many of our winners go on to playing concertos with well-known orchestras. They also go on to more advanced study on their instruments or voice. The Hartford Musical Club's encouragement is truly a blessing for young musicians.

Due to our Evelyn Bonar Storrs Scholarship Fund for pianists, we have a great resource for scholarship gifts. This fund also subsidizes piano master classes given by guest artists following their recitals, open to the public.

We have been very fortunate this year to have had our programs basically in the Westminster Presbyterian Church on the corner of Ridge Road and the Boulevard in West Hartford. The piano and the pipe organ are in excellent condition. Acoustically, it is great. In addition, we have had a very cordial relationship with the administration of the church. We intend to renew our contract. We also have had special programs at the Town and County Club in Hartford, and Millard Auditorium at the University of Hartford.

To sum up our many accomplishments during the first year of the new millennium, our 110th Anniversary year, I list the following:

1. The Club passed Constitution and Bylaws revisions in May 2000.
2. We had an outstanding Musical Exploration speaker, Sir Richard Rodney Bennett, British composer and pianist. In keeping with the theme of "Blending the Arts," Sir Richard spoke of one facet of his career: writing scores for films and television, which he began while still a student at the Royal Conservatory of Music in London. He has composed scores for many well-known films but spoke particularly about his recent commission, *Gormenghast*, BBC-TV's millennial project, a four-hour epic created from fantasy novels by Mervyn Peake written in the 1940s and 50s. A scholarship student of Pierre Boulez, Bennett came to the USA in the 1970s as a visiting professor at Baltimore's Peabody Conservatory. He lives in New York City.
3. We enjoyed a specialist on Celtic Harps, Kasha Breau, a well-known folk singer who demonstrated various ethnic examples of these instruments
4. New user-friendly tri-fold Membership Application forms have brought in many new members.
5. Northeast winter storms interrupted our Piano Ensemble Day, which we had to cancel. The "Winter of 2001" will not be forgotten.
6. We are now enrolled in a web site: www.ctnow.com/Groups-musicalclub This is sponsored by the Hartford Courant free of charge. We hope it will bring more new members as well as inform the public regarding Club happenings.

7. We had a Gala 110th Anniversary Celebration at the Town and County Club on May 5, 2001. It ended with the Choral Artists of Connecticut (CONCORA) whose mixed group of singers, "Consort," gave us a glorious concert of choral music directed by Richard Coffey.

All these accomplishments have been brought about by the dedicated and diligent members of Musical Club committees. I thank them so much for their loyalty and expertise. In the next ten years we should look forward to more new and stimulating challenges.

Memorial Concerts and Competitions

April 26, 1991

Grace T. Fowler Memorial Concert

Vicki Fisk, Lyric Soprano

October 18, 1992

Virginia Schorr Memorial Concert

Carol Neblett, Soprano

June 13-18, 1993

Evelyn Bonar Storrs Memorial

Claude Frank, Pianist

Concert and Master Classes

September 24, 1995

Priscilla Rose Memorial Concert

Ian Hobson, Pianist

June 1-3, 1996

Juliet Shaw Memorial Concert and Duo-Piano Festival

Hecht and Shapiro, Duo-Pianists

April 30, 1998

Dr. Randy Edman Memorial Jazz Piano Competition

Takana Miyamoto, Winner; Ellen Rowe, Guest Pianist

Concerts

- 1991-92 **Breve: Early Music Group**
Han-Frank-Kim Piano Trio: Wu Han, Piano;
Pamela Frank, Violin; Yessum Kim, Cello
- 1992-93 **Santiago Rodriguez, Pianist**
- 1993-94 **Shauna Ralston, Cello**
Dmitri Berlinsky, Violin
- 1994-95 **Joseph Ceo, Viola d'amore, Baroque Violin and**
George Kent, Harpsichord
The Melisance Trio: Susan Miron, Harp;
Burton Fine, Viola; J. Fenwick Smith, Flute
Rozmarin: Women's Vocal Ensemble,
Music of Eastern Europe
- 1995-96 **D'Anna Fortunato, Soprano**
Dadap-Ma Duo: Yeou-Cheng Ma, Violin and
Michael Dadap, Guitar
- 1996-97 **Alexis Pia Gerlach, Violoncello**
Igor Kipnis and Karen Kushner, Piano, Four-hands
- 1997-98 **The Klezical Tradition**
Adrienne Greenbaum, Music Director
Robert Guarino, Tenor
- 1998-99 **David Finckel, Cello; Wu Han, Piano**
Prometheus Piano Quartet
- 1999-2000 **Avalon String Quartet**
Mimi Stillman, Flute; Gwyneth Wentink, Harp
- 2000-2001 **The Laurel Trio:** Sunghae Anna Lim, Violin;
Anna Levine Tsang, Cello; Reiko Uchida, Piano
CONCORA: Consort of Voices

Musical Exploration Programs

- 1991-92 **Dr. Peter Harvey**
 "The Mystery of Mozart"
Prof. Luiz de Moura Castro
 "Performance Preparations"
- 1992-93 **Dr. Donald Currier**
 "Performing Mozart and Haydn on the
 Contemporary Piano"
Prof. Bruce Bellingham
 "Stereo Baroque: Renaissance Roots"
- 1993-94 **Norma Cherlin**
 "Opera: The Impossible Dream"
Dr. Gage Averill, Director
 "Pandemonium," Steel Orchestra
 from Wesleyan University
- 1994-95 **Susan Mardinly Dziekan, Soprano**
 "Music from the Garden House–
 The Music of Fanny Mendelssohn Hensel"
Richard Rephann, Lecturer, performer
 Yale University Musical Instrument Collection
 Bus trip
- 1995-96 **Harry Powers, Lecturer**
 "Verdi and Shakespeare"
Peter Frenzel, Medieval Scholar
 "Hildegard von Bingham"
- 1996-97 **John Wadhams, Opera Lecture/Demonstration**
 "Madama Butterfly and Puccini's Romanticism"
"Madama Butterfly" New York City Opera
 Bus trip

- 1997-98 **Betty Allen, Lecturer**
 "Virgil Thomson and Four Saints in Three Acts"
 Janet Williams Memorial
- Ellen Rowe, Jazz Pianist/Lecturer**
 "New Horizons" Takana Miyamoto, winner
 Randy Edman Memorial Jazz Piano Competition
- 1999-2000 **Gabor Viragh, Artist in Residence, The Hartt School**
 "Kodaly Sight Singing"
 Demonstration with students
- Alfred and Becky Isaacson, Lecture/Demonstration**
 "The Customized Organ"
 Simsbury United Methodist Church
- 2000-2001 **Sir Richard Rodney Bennett, British Composer**
 "Scoring the BBC-TV's 'Gormenghast'"
- Kasha Breau, Harpist and Folk Singer**
 "Historic Celtic Harps"

***Musical Club and
 Hartford Piano Society Sponsored Events***

- October 16-17, 1992 **Ann Schein, Pianist**
 Concert and Master Class
- June 5-6, 1994 **Santiago Rodriguez**
 Concert and Master Class
- June 1-3, 1996 **Hecht and Shapiro, Duo-Pianists**
 Duo-Piano Master Class
- September 29, 1996 **Oxana Yablonskaya, Pianist**
 Concert and Master Class
 Inaugural Performance, New Steinway Piano
 University of Hartford
- September 28, 1997 **Alexander Peskanov, Pianist**
 Concert and Master Class

- April 26, 1998 **Abbey Simon, Pianist**
Concert and Master Class
- October 11, 1998 **Boris Berezovsky, Pianist**
Concert and Master Class
- October 3-4, 1999 **Paul Badura-Skoda, Pianist**
All-Chopin Concert and Master Class
- June 3-4, 2000 **Richard and John Contiguglia, Duo-Pianists**
Concert and Master Class; Schubert Lecture
Piano Ensemble Festival
- September 17-18, 2000 **Santiago Rodriguez**
Concert and Master Class

Community Programs

WADSWORTH ATHENEUM

- “Sacred and Secular”
- “Psyche”
- “Connecticut Collects: American and Contemporary Art”
- “Thomas Cole Exhibit”
- “Music of the Shakers”
- “Colt Victoriana”

MARK TWAIN CARRIAGE HOUSE

- “Friends Who Gather”
- “Valentine’s Day”
- “Wit and Satire”
- “Women”
- “Children”
- “Travel”
- “Hearth and Home”
- “Nature”
- “Twain and Kipling”

*Major Donors to Musical Club
1991-2001*

1992 Priscilla Rose
1994 Richard Allen
1994 Carol Downs and Carmela Sharples
1997 Janet Williams
1999 Rita Henderson



Carmela Sharples and Carol Downs



Rita Henderson

Below: High School Competition Winners, 1998



Photo Album Guide

Note: All captions read from left to right and top to bottom of numbered photographs on pages 34 through 40.

Page 34—1. Executive Board, 2000. Top row: Elizabeth Carabillo, Colette Switaj, Caroline White, Helen Douglas, Jane Bartlett, Patricia Gronback. Bottom row: Dagmar Gunther-Stirn, Anna Malootian, President Florence Bowmar, Janet Eveleth. 2. Pat Gronback, Marjorie Jolidon. 3. Sarah Swett. 4. Gertrude Jones. 5. Past Presidents. Top row: Laura Holleran, Jean Schuler, Marjorie Jolidon, Betty Ohlheiser, Sarah Swett, Audrey Lindner, Sandra Ann Craig. Bottom row: Patricia Gronback, Marybeth Zimmerman, Jane Bartlett.

Page 35—1. Board Meeting, 1999. Susan Allen, Irene Sisk, Margaret Teeters-Truth, Caroline White, President Patricia Gronback, Elizabeth Carabillo, Audree Raffay, Joan Glazier. 2. Nancy Curran. 3. Betty Hackett. 4. Miriam Kennedy. 5. Betty Ohlheiser, Dorothy Fidler, Jane Bartlett. 6. Carol Hunt, Joan Niiler. 7. Audrey Lindner, Barbara Norris, Hannah Smith.

Page 36—1. 100th Anniversary Celebration, CONCORA Consort of Voices, Richard Coffey, Director. 2. Betty Allen, member, visiting artist. 3. Estrid Eklof, Denise Walker. 4. Vocal Ensemble, Rita Henderson, Conductor; Diane Day, Accompanist. 5. Helen Douglas, Carol Hunt, Barbara Pond, Lou Eldredge, Ann Baird, Anne Mayo.

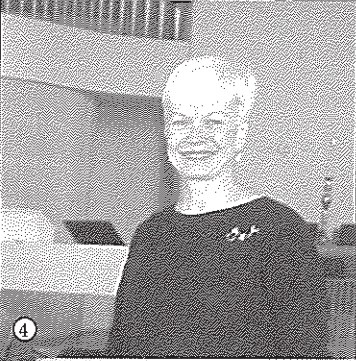
Page 37—1. Caren Evarts. 2. Freda Sackter. 3. Carolyn Woodard. 4. Audree Raffay. 5. Sylvia Goldstein. 6. Sandra Ann Craig.

Page 38—1. Joan Glazier, Elizabeth Warner-Paranov. 2. Hope Allen. 3. Anhared Stowe. 4. Richard Contiguglia, Laura Holleran, John Contiguglia. 5. Annette Shapiro, Susan DeWolf. 6. Jazz Competition Winner Takana Miyamoto, Virginia Edman. 7. Colette Switaj, Doris Austin, Laura Holleran, Patricia Gronback, Elizabeth Carabillo, Helen Douglas.

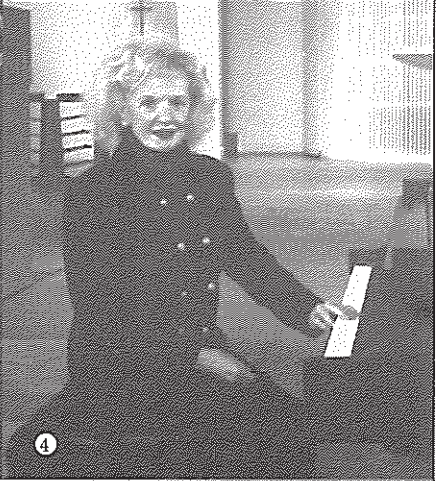
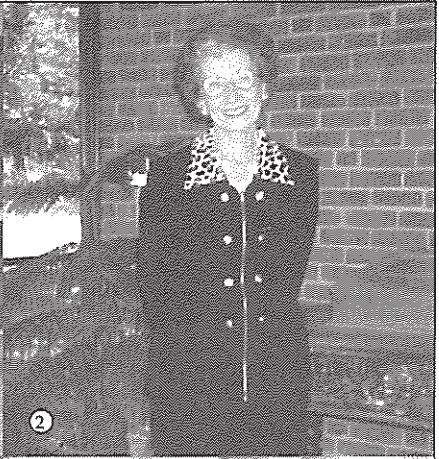
Page 39—1. Edna Benoit, Jean Mankey, Virginia Edman, Diane Day, Caroline White, Caroline Murphy. 2. Benita Rose, Mary Lou Rylands. 3. Jane Carlberg, Rosario Morant. 4. Irene Sisk, Kay Massameno, Janet Eveleth, Jean Mankey, Gertrude Sternberg.

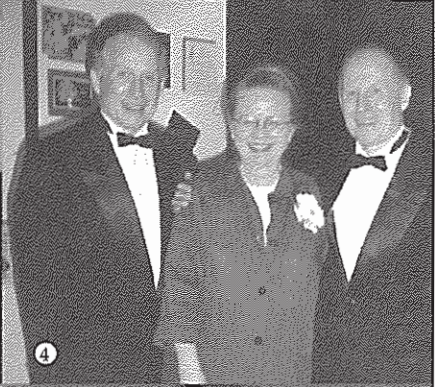
Page 40—1. Joan Roof, Nancy Robbins. 2. Rosalie Gay. 3. Laura Cook. 4. Susan Mardinly. 5. Phyllis Armstrong. 6. Susan Allen, Jane Bartlett, Bridget Gilchrist. 7. Joan Niiler, Elizabeth Hamilton.



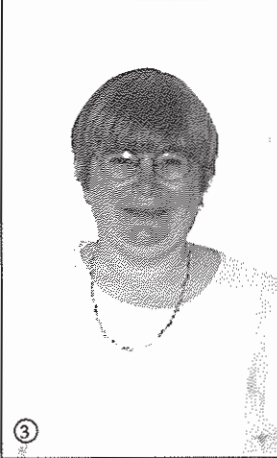












Past Presidents

* Miss Frances Hall Johnson	1893-1894
* Miss Grace L. Plimpton	1894-1895
* Mrs. Ansel G. Cook	1895-1896
* Miss Mabel C. Washburn	1896-1897
* Mrs. James P. Andrews	1897-1899
* Miss Frances Hall Johnson	1899-1901
* Miss Mary Bulkley	1901-1903
* Miss Mary S. Robinson (Mrs. Adrian Lambert)	1903-1904
* Miss Lillian L. Bissell	1904-1906
* Miss Mabel C. Washburn	1906-1909
* Miss E. Marguerite Holcombe	1909-1911
* Miss Mabel Johnson	1911-1913
* Miss Mary Bulkley	1913-1917
* Miss Lillian L. Bissell	1917-1919
* Miss Viola Vanderbeek	1919-1923
* Mrs. Nellie Carey Reynolds	1923-1925
* Mrs. Gertrude D. Fothergill	1925-1929
* Miss Mabel Wyllys Wainwright	1929-1932
* Mrs. A. J. W. Myers	1932-1934
* Miss Florence A. Atkins	1934-1936
* Mrs. Norma Allen Haine	1936-1941
* Mrs. Grace Preston Naylor	1941-1944
* Mrs. Stanley B. Weld	1944-1946
* Mrs. Edward N. Allen	1946-1948
* Mrs. Peter J. Scafarello	1948-1950
* Mrs. Wendell P. McKown, Jr.	1950-1952
* Mrs. Maude Hurst Blanchard	1952-1954
* Mrs. Ruth Cabbage Dorsey	1954-1955
* Mrs. Othniel G. Williams	1955-1956
* Mrs. Esther Nelson Ellison	1956-1957
* Mrs. Grace Tumbridge Fowler	1957-1959
Mrs. Donald H. Burr	1959-1961
* Mrs. Myron H. Clark	1961-1963
* Mrs. Ruth B. Hurwitz	1963-1965
* Mrs. A. Frederick Serbin	1965-1967
Miss Geraldine Douglass	1967-1968
Mrs. Llewellyn C. Schuler	1968-1970
Mrs. Leon W. Zimmerman	1970-1972
Mrs. Frank Stafford Jones	1972-1973
* Mrs. James N. Bagnall	1973-1975
Mrs. Robert J. Ohlheiser	1975-1977
Mrs. Norris P. Swett	1977-1979
Mrs. Harry O. Bartlett	1979-1981
Mrs. Audrey J. Lindner	1981-1983
Mrs. Miriam S. Kennedy	1983-1985
Miss Mary R. Lane	1985-1987
Mrs. Laura W. Holleran	1987-1989
Mrs. Carol Boehm Hunt	1989-1991
Mrs. Joan Elser Niiler	1991-1993
Mrs. Sandra Ann Craig	1993-1995
Mrs. Marjorie Jolidon	1995-1997
Mrs. Patricia Gronback	1997-2000

*Deceased