

INSIDE:

WILKES ART FACULTY

ALI MAZRUI

WILKES-BARRE ARTISTIC THEATRE ENSEMBLE

OEDIPUS REX

THE DAPONTE QUARTET

ELSA LIMBACH & MICHAEL KANE

ROBB GOLDSTEIN,

THE TROUBADOUR



Chippewa Mode of travelling in the Spring and Summer

VIRGIN LANDSCAPES, NATIVE CULTURES

WILKES THEATRE

BOB WILBER & KENNY DAVERN

RENA COEN

WILKES PERCUSSION ENSEMBLE

KENNETH HALTMAN

TWINGE

NORMAN MAILER

WILKES CONCERT CHOIR

WILKES WIND ENSEMBLE

ECHOES OF AFRICA

BALLET NORTHEAST

THE NUTCRACKER

Peter Rindisbacher (1806 - 1834)

Chippewa Mode of Traveling in the Spring and Summer, c. 1830

Courtesy of the West Point Museum, U. S. Military Academy, West Point

WILKES UNIVERSITY
Wilkes-Barre, Pennsylvania 18766

CULTURAL EVENTS
FALL-WINTER 1992

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Elsa Limbach. Photo credit: Ric Evans

School of Liberal Arts and Human Sciences
Robert J. Heaman, Dean
For information call 717-831-4600

Department of Music, Theatre, and Dance
For information call 717-831-4420

Darte Center for the Performing Arts
For ticket information call 717-829-9144

Sordoni Art Gallery
Hours: Daily 12:00 noon until 5:00 p.m.;
Thursday evenings until 9 p.m. Closed all major
holidays.
Offices open 8:30 until 5:00
For information call 717-831-4325

All campus parking lots are open to visitors for evening events. Convenient parking for the Darte Center is adjacent to Design Systems on South River Street, between South and Ross Streets. Visitor parking for events in the Stark Learning Center, including the Sordoni Art Gallery, is available adjacent to the building and accessible from either South River or South Franklin streets. Convenient downtown parking is available at the Park and Lock South.

Wilkes University affirms that all persons shall have equal access to admission, programs, and employment without regard to race, religion, sex, national origin, disability, or age.

1992

AUGUST

M	T	W	T	F	S	S
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31						

WILKES ART FACULTY

DR. ALI MAZRUI

OEDIPUS REX

THE DAPONTE QUARTET

ELSA LIMBACH & MICHAEL KANE

SEPTEMBER

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ROBB GOLDSTEIN, THE TROUBADOUR

WILKES THEATRE

BOB WILBER & KENNY DAVERN

DR. RENA COEN

OCTOBER

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VIRGIN LANDSCAPES, NATIVE CULTURES

WILKES PERCUSSION ENSEMBLE

KENNETH HALTMAN

TWINGE

NORMAN MAILER

WILKES CONCERT CHOIR

WILKES WIND ENSEMBLE

NOVEMBER

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DECEMBER

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30	31					

THE NUTCRACKER

ECHOES OF AFRICA

JAN

						1
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9	10	11	12	13	14	15

1993

August 23 through September 27, 1992 ART FACULTY BIENNIAL EXHIBITION

Works in a range of media by full and part time members of the art department faculty including Richard Fuller, William Sterling, Sharon Bowar, Mark Cohen, Jean Adams, Michael Stanford, and Kevin O'Toole will be exhibited.

October 11 through November 29, 1992 VIRGIN LANDSCAPES, NATIVE CULTURES: THE ARTIST-EXPLORER IN NORTH AMERICA

Organized in conjunction with the Quincentenary of Columbus's arrival in America, this exhibition presents the work of artists who discovered, for themselves, the un-Europeanized New World, sometimes braving difficult and primitive conditions. Paintings, watercolors, and prints from the eighteenth and nineteenth centuries by artists such as Albert Bierstadt, Frederic Edwin Church, George Catlin, Titian Peale, John James Audubon will be included. Themes to be investigated are "Primeval America" and "Life of the Native Americans." An illustrated catalog will be published with an essay by guest curator, Dr. William H. Sterling. This exhibition is supported in part by a grant from the Pennsylvania Council on the Arts.



James Wilkins (1808 - 1888)
Covered Wagons in the Rockies, 1895
From the Collections of the Missouri Historical Society

December 6, 1992 through January 10, 1993 ECHOES OF AFRICA

African textiles, sculpture, and decorative objects both historical and contemporary will be included in this exhibition along with jewelry made from excavated beads and metals by Inge Markarian.

Concert and Lecture Series / Lectures

All lectures at the Darte Center for the Performing Arts unless otherwise noted.

Dr. Ali A. Mazrui, Director, Institute of Global Cultural Studies, State University New York at Binghamton
Africa and World Culture: Past Contributions and Future Trends
September 10 at 8:00 p.m.

Born in Kenya, Dr. Mazrui has lectured and published widely on African politics and culture. His work with the BBC, PBS and the Nigerian Television Authority resulted in the television series *The Africans: A Triple Heritage* in 1986. Mazrui is an international consultant on many issues including educational reform, human rights and nuclear proliferation.

Dr. Rena Coen, Professor Emerita, St. Cloud State University
The Mythical Image of the Indian in American Painting, in conjunction with Virgin Landscapes, Native Cultures, an exhibition at the Sordoni Art Gallery
October 22 at 7:30 p.m.
Stark Learning Center, Schaeffer Lecture Hall

The concept of the Noble Savage as portrayed by artists such as Catlin, Bierstadt, and West will be explored by an art historian who has published widely in her field. The lecture will be illustrated by slides and the gallery will be open before and after the lecture.

Kenneth Haltman, American Studies, Yale University
The Artist as Explorer: The Long Expedition to the Rocky Mountains
November 12 at 7:30 p.m.
Stark Learning Center, Schaeffer Lecture Hall

Before the advent of photography, artists were employed to accompany expeditions to the American West in order to sketch and paint the flora and fauna, the native cultures and the expansive landscape. Artists challenged by primitive conditions produced remarkable works of art as records of these first encounters. This slide lecture will reveal some of these works followed by an opportunity to visit the Sordoni Art Gallery.

Norman Mailer
November 19 at 7:30 p.m.

One of America's major twentieth century writers, Norman Mailer will do a reading from his works, including his most recent novel, *Harlot's Ghost*. Following the reading Mr. Mailer will answer questions from the audience.

Concert and Lecture Series / Performing Arts

Sordoni Art Gallery Department of Music, Theatre and Dance Events

Wilkes University Theatre (production to be announced)*
October 16, 17 at 8:00 p.m.
October 18 at 3:00 p.m.

Wilkes University Percussion Ensemble
Robert Nowak, Director
November 6 at 8:00 p.m.

Twinge
Bruce Reiprich, Director
November 16 at 8 p.m.

Wilkes University Concert Choir
Stephen Barton, Director
November 21 at 8:00 p.m.
First Presbyterian Church, S. Franklin Street

Wilkes University Wind Ensemble Concert
Jerome Campbell, Conductor
November 24 at 8:00 p.m.

Wilkes-Barre Artistic Theatre Ensemble
Oedipus Rex
September 17, 18 at 8:00 p.m.
September 20 at 2:00 p.m.

The premiere performance for this newly formed, regional troupe, *Oedipus Rex* will be directed by Wilkes University alumnus Don Semyon with scenic designer John Domzalski and lighting designer Dave Shock.

The DaPonte String Quartet
September 21 at 8:00 p.m.

Schooled in the Hungarian tradition of ensemble playing and taking their name from Mozart's librettist, the DaPonte has garnered considerable critical acclaim since their formation in 1991. Violinist Ferdinand Liva is also on the music faculty at Wilkes University. He is joined by Gabriel Gordon, violin; Mark Preston, viola; and Myles Jordan, cello.

Elsa Limbach and Michael Kane
Past Present, Future Perfect
September 26 at 8:00 p.m.

A new dance program choreographed by this Pittsburgh duo will be performed with unusual sets involving sculpture, photography and dramatic lighting. Limbach began her career with the Dance Alloy in Pittsburgh while Kane studied with José Limon at New York's Julliard School; both have performed nationwide.

Bob Wilber. Photo credit: Curtis Salonic



Wilkes University Theatre. Photo credit: Curtis Salonic

Ballet Northeast
The Nutcracker*
Kristin and Peter Degnan, Co-Directors
December 11 at 8:00 p.m., December 12 at 2:00 and 8:00 p.m.,
December 13 at 2:00 p.m.



Wilkes-Barre Artistic Theatre Ensemble.

Robb Goldstein — The Troubadour



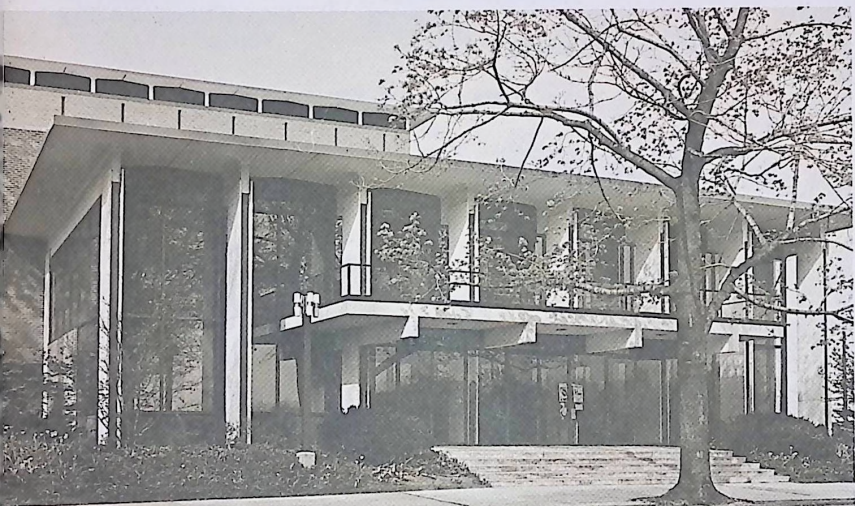
Robb Goldstein, "The Troubadour"
October 11 at 3:00 p.m.
Gies Hall

Combining a flair for entertainment with thorough scholarship, "The Troubadour" will present a program of folk music relating to the themes presented by the Sordoni Art Gallery's exhibition, "Virgin Landscapes, Native Cultures: The Artist-Explorer in North America." This unique interpretive presentation of music and folk lore has been especially designed by Mr. Goldstein for the Sordoni Art Gallery.

Jazz at Wilkes*
Bob Wilber and Kenny Davern
October 19 at 8:00 p.m.

Clarinetists Bob Wilber and Kenny Davern return to Wilkes to kickoff another year of Jazz at Wilkes. Not restricted to this one instrument, their performance will be punctuated by anecdotes and musical information gained throughout the course of their extensive careers in the field. Tickets are required for this event.

All performances at the Darte Center for the Performing Arts unless otherwise noted.



WILKES COLLEGE CENTER FOR THE
PERFORMING ARTS
Wilkes-Barre, Pennsylvania

WILKES COLLEGE SUMMER THEATER WORKSHOP

PRESENTS

SCENES

FROM

OLIVER

CHARLEY'S AUNT

RECOLLECTIONS OF CHILDHOOD

AT

THE

WILKES COLLEGE

CENTER FOR THE PERFORMING ARTS

THURSDAY, JULY 30, 1970 -- CURTAIN 8:00 P. M.

OLIVER

Book, Music, and Lyrics by

Lionel Bart

DIRECTOR
TECHNICAL DIRECTOR

STAGE MANAGER
LIGHTING
VOCAL COACH AND
ACCOMPANIST

Elliot Rosenbaum, Kingston
Maggie Trotzky, Forty Fort
Anne M. Richey, Harrisburg
Maggie Trotzky
Anne M. Richey

Dennis English, Wilkes-Barre

CAST

Nancy

Oliver

Mrs. Bedwin

Rose Seller

Milk Maid

Strawberry Seller

Knife Grinder

Long Song Seller

Bauble Seller

Pinwheel Seller

Charlene Bryant, Boothwyn, Pa.

Thomas Trevathan, Wilkes-Barre

Ann Marie Brisk, Wilkes-Barre

Bev Harman, Canton, Pa.

Debbie Baum, Allentown

Kitty Vernon, Trucksville

Gary Kessler, Kingston

Tony Nardella, Dunmore

Douglas Arbetman, Scranton

Martin Boylan, Scranton

RECOLLECTIONS OF CHILDHOOD

by

Alfred S. Groh

DIRECTOR
TECHNICAL DIRECTOR
and STAGE MANAGER
LIGHTING

Grace Perkins, Kingston

Martin Boylan, Scranton

Chris Peterson, Exeter

CAST

Sing To Me
Squeeze Me
Playing Zoo

Holly Phillips, Trucksville

Karen Holm, Wilkes-Barre

Debbie Pool, Kingston

Karen Holm, Wilkes-Barre

Bev Harman, Canton, Pa.

Charlene Bryant, Boothwyn, Pa.

Shari Garber, Wilkes-Barre

Gloria Maksimik, Wilkes-Barre

Bev Harman

Karol Namutka, West Pittston

Debbie Pool

Maria Csala, Wilkes-Barre

Lee Nemchek, Plymouth Meeting, Pa.

Gloria Maksimik

Debbie Baum, Allentown, Pa.

Lee Nemchek and Company

Carcy Brown, Hickory, Pa.

Sharon Stanek, Ashley

Debbie Baum

Kitty Vernon, Trucksville

Ann Mermelstein, Wilkes-Barre

Shari Garber

Carcy Brown

S-T-R-E-T-C-H

A Stroll

Tomboy

Silly Me

I Lose My Head

Playing House

Dressing Up

Grown Up

Stars

When It Rains

My World

Wishing

I'm A Penguin

I'm A Giant

I'm A River

I'm An Ant

I'm A Hunter

I'm A Pussycat

I'm A Pirate

Teacher
Homework
What Is This Word?
Bath Time
Playmates
Red Pepper Thumb
Sabbath
Who Calls?
Journeys
Listening In Bed
White Lamb
Sing To Me

Maria Csala
Karen Holm
Maria Csala
Debbie Pool
Karol Namutka
Debbie Pool
Lee Nemchek
Sharon Stanek
Carcy Brown
Karol Namutka
Lee Nemchek
Company

SETTING: Child's world

SYNOPSIS: Childhood -- Magic. All the things you

were -- all the things you tried. The

happenings that let you grow can

"happen" again.

STUDENT PRODUCTION CREW

PROPS

Maria Csala
Sharon Stanek
Shari Garber

Gloria Maksimik
Midge Brisk
Elliot Rosenbaum

COSTUMES

Douglas Arbetman
Jeannie Engel
Nancy Karp
Debbie Baum

Ann Mermelstein
Karol Namutka
Carl Anderson
Richard Nicolais

LIGHTING AND SOUND

Maggie Trotzky
Michael Libenson

Chris Peterson
Carcy Brown

MAKEUP

Entire Workshop Company

STAGE CREW

Entire Workshop Company

SET CONSTRUCTION AND PAINTING

Entire Workshop Company

WORKSHOP STAFF

WORKSHOP DIRECTOR

Alfred S. Groh

FACULTY

Myvanwy Williams

TECHNICAL DESIGNER

Richard Fox

FACULTY

Jean McClay

PRODUCTION
CONSULTANT

Klaus Holm

COSTUME DIRECTOR

Murray Popky

TECHNICAL DIRECTOR

David Frey

STAGE MANAGER

Joel Fischman

LIGHTING DESIGNER

Michael Gallagher

WARDROBE MISTRESS

Mary Ellen Nieman

PROPERTIES & MAKEUP

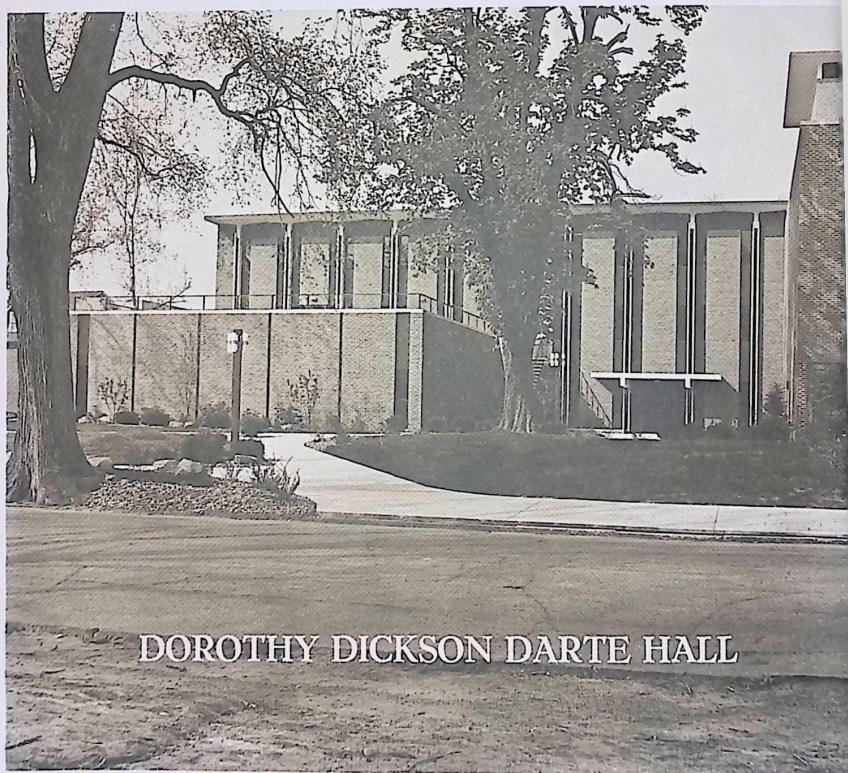
Kathy Rifkin

PROGRAM

Barbara Fritz

THE SUMMER THEATER WORKSHOP
PROVIDES AN OPPORTUNITY FOR HIGH SCHOOL
JUNIORS AND SENIORS TO WORK CREATIVELY IN
ALL AREAS OF THEATER PRODUCTION RELATING
TO PERFORMANCE. EACH PARTICIPANT IS EN-
COURAGED TO DEVELOP A DISCIPLINED SELF-
CONFIDENCE, TO APPROACH THE PORTRAYAL OF
CHARACTERS WITH AN INTEREST IN UNDERSTANDING
PEOPLE OF VARIOUS TYPES AND AGES, AND TO
RESPOND TO DRAMATIC SITUATIONS WITH A LIVELY
IMAGINATION.

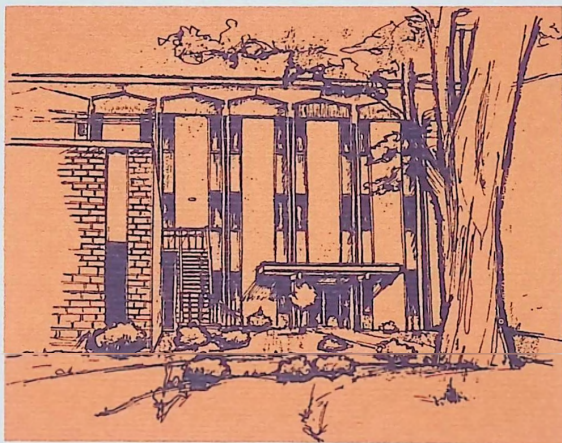
STUDENTS WORK COOPERATIVELY WITH
MEMBERS OF THE STAFF AND COLLEGE GRADUATES
AND UNDERGRADUATES TO ACHIEVE A UNIFIED
PRODUCTION OF SELECTED SCENES.



DEDICATION

**Music Building
Wilkes College
Friday, April 10, 1970
Wilkes-Barre, Pennsylvania**

WILKES COLLEGE ARCHIVES
Eugene Shedden Farley Library



PROGRAM

DEDICATION

Center for the Performing Arts

Invocation THE REVEREND BURKE RIVERS

Welcome LOUIS SHAFFER

Wilkes College Chorus RICHARD PROBERT
Song of Democracy Conductor
Music by Howard Hanson — Poem by Walt Whitman

Address THEODORE L. HAZLETT, JR.
Chairman, Pennsylvania Council on the Arts
"A Celebration of the Creative Spirit"

Awarding of Degrees

Wilkes College Concert Band RAYMOND NUTAITIS
Festive Overture, Opus 96 — Dimitri Shostakovich Conductor
Transcribed by Donald Hunsberger

Acknowledgment

A Moment of Silence



BOARD OF TRUSTEES DINNER

New Dining Hall

Madrigal Singers RICHARD CHAPLINE
Director

Fa una canzone Orazio Vecchi
Come again! Sweet love doth now invite John Dowland
Sing we and chant it Thomas Morley

Address BORIS SOKOLOFF
Manager, Philadelphia Orchestra
"Symphony Orchestra — Expansion or Extinction"

French Horn and Piano DOUGLAS HILL, horn
KAREN HILL, piano
Villanelle — PAUL DUKAS

*You and Your Friends Are
Cordially Invited to Attend*

*A Gala Evening of
Music, Theatre, & Dance*

Celebrating

*The Thirtieth
Anniversary*

of the

*Dorothy Dickson Darte Center
for the Performing Arts*

featuring

*Students, Faculty, Alumni,
& Friends of Wilkes University*

*Edward Darling Jr. Theatre
Dorothy Dickson Darte Center
for the Performing Arts*

Saturday, October 14, 1995 8 PM

*Tickets may be obtained by contacting the
Development Office*

717-831-4300 or 1-800-WILKES U ext. 4300

Wilkes University

PO Box 111

Wilkes-Barre, Pennsylvania 18766

*Reserved seats \$25.00 — With student ID
\$12.50*

Make check payable to Wilkes University

OK Aunt Clara - Coming with Tom Darling

Elsie (Palo Alto) Mr. Elsie Darling, 2489 Ramsay Rd
94301

Uncle Tom Darling, 5008 Larko Dr, Alexandria VA 22310

Sally Mangelsdorf (mother-in-law)

Mr & Mrs Frank E.P. Parky & Marilyn Cunningham 650 Kentville Rd. Lincolnton

Marilyn Rudolf and daughter Kathy & John Breisch (Phila)
215-643-7778

friend Rick & Debbie Doubler (Lehman) Kentville - Idetown Rd

cousin Garb Williams (Bar Lake) father of Kim (friend)
472-9028 Eddy, Upstate NY

Card's daughter Terri & Steve (husband)
609-578-9482

? Ed Poggi & Elsie?

Stella & Harry Moat 256 S. Franklin St web

McClay Mitchell (Koenig's widow) 53 Butler St., King, PA 15704

Dr. Monica Reynolds (Phila) ~~friend of Kitty Darling~~

Iron Horse Farm 215-793-1691
west Chester PA 19380

Supper at Westwood Club

Elsie (if she comes)

Tom

Sally

Card (if he comes)

Kim

Dorothy & Jack

Aunt Monica

Wilkes University

Betsy Condon -
Office of the President

October 6, 1995

Dear Andy,

The enclosed letter should have been sent to your office address as you request of us. I think the computer picks out labels with a "Mrs." included and automatically the mail is sent to the Mrs.' home. Nevertheless, I'll piggy-back this note in it since the subject is germane to Chris' letter.

Following our conversation of a few days back, I "skuthed" around a bit... learning that ~~the~~ DDD celebration was planned as an event separate from the Music Department, per se. It was hoped that a group of alumni musicians would be a part of the program, featuring the jazz component of their education here. In fact, Jim Ruck and/or Al Groh tried to gather such a "combo" together. Perhaps because they are musicians who need to work on Saturday nights, the attempt was not successful.

However, Rob Olivia will be on hand and, along with a piano accompanist, will perform Leonard Bernstein's "Riffs" as a highlight of the evening. That clarinet of his will surely be the centerpiece for "America's Classic Music" that you (pretty much on your own) promoted at Wilkes and in Wyoming Valley.

In regard to other concerns you have, quite naturally,

about the Dart Center Anniversary.... As you know, Joe and I have been in Italy / France for the past several weeks and have not seen media releases. Hopefully, the jazz aspect of ~~our~~ ^{our} Dart Center programming has been noted and will also be noted on the 14th.

From my off the cuff conversations, I am certain that no slight was intended in not mentioning Wilkes' strong commitment to jazz education (Courtesy of Andy Sordani!). Nor could there have been a deliberate inattention to the role played by the Sordani Company in constructing the Dart Center... phases one and two I think.

I suspect, if it had ever been suggested, that a request to the Sordanis for sponsorship or program support on the 14th would not have been considered. You, Steve, the company are such generous friends of the university, Andy. Perhaps one shouldn't overextend one's pleas, altho' I imagine we envisioned this as an "in-house" expenditure... the celebration itself, that is.

Although I fear this note may not have answered your confidential queries of me, I hope it assures you of the gratitude Wilkes feels for you, personally, and for the wonderfully generous contributions you make to our jazz program here and consequently in all of northeastern Pennsylvania.

Please don't hesitate to follow through on this note via a call to Chris. And, if I come up with additional information re your concerns, I'll surely call you -

In haste, but with warm wishes - In fact, a big hug -
Betty Gordon

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PO Box 111

Wilkes-Barre, Pennsylvania 18766

*Reserved seats \$25.00 — With student ID
\$12.50*

Make check payable to Wilkes University

John wishes

"meet Dorothy"

letter

heard re this via
press - hope you
can call

-
- meet Dorothy
 - rededication of
theatre -

Tickets at loss

Reserved in your name

Aunt Clara
Sally Mangelstorf

Kim +

↑ Gard Lums' daughter

Terri + Steve ←

Cal.

~~Kim~~ m + Mrs G. Kimball

397 Miller Rd. Williams

Roxford NY

12148

To Andy Sardon

Wilkes University

Betsy Condon -
Office of the President

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In haste, but with warm wishes - In fact, a big hug -
Betty Gordon



20th
ANNIVERSARY

— 1965 - 1985 —

ENCORE GALA



20th
ANNIVERSARY

Dorothy Dickson Darte
CENTER
— for the —
PERFORMING ARTS

WILKES COLLEGE • WILKES BARRE • PENNSYLVANIA

THE
CENTER
for the
PERFORMING ARTS



Dorothy Dickson Darte

PRESENTED TO WILKES COLLEGE
BY DOROTHY DICKSON DARTE
IN LOVING MEMORY OF
HER FATHER AND MOTHER
ALLAN HAMILTON DICKSON
&
KATE PETTEBONE DICKSON
1965

WHAT WAS ONCE A DREAM
BECAME A REALITY IN 1965.
NOW, TWENTY YEARS LATER,
WE CAN PROUDLY LOOK BACK
AT THE CULTURAL ACHIEVEMENTS
WHICH THE CENTER BESTOWED
UPON OUR COLLEGE.



Chase Theater, predecessor to the Darte Center



The Dorothy Dickson Darte Center for the Performing Arts

20th ANNIVERSARY

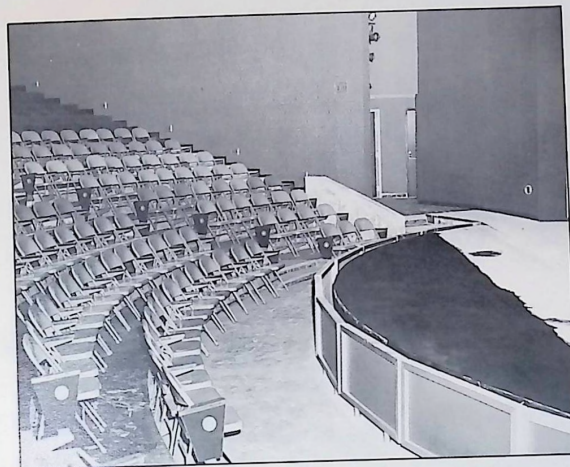


Principals at the ground breaking (top left) for the Dorothy Dickson Darte Center, August 1964: Dr. Francis Michelini, Walter Mohr, Annette Evans, Alfred Groh, Charles Waller, George Ralston, Dr. Eugene S. Farley, Louis Shaffer, John Whitby, William Gasbarro.

Construction of the Center (top right and above).



"HERE...LET
INSPIRATION
SPREAD HER
WINGS"



The Wilkes College Concert Band, one of the many college and community groups performing on stage (above).

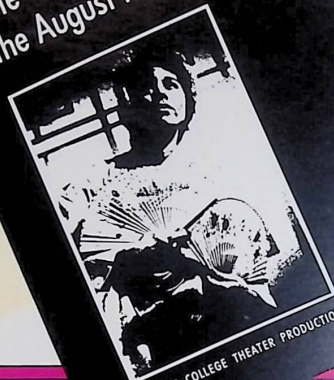
At last! Ready for the audience (top).



WILKES COLLEGE MUSICAL
PRESENTED BY KIWANIS CLUB
OF WILKES-BARRE
NOVEMBER 12, 15, 16, 17, 18, 19, 1966

WILKES COLLEGE
CENTER FOR
THE PERFORMING ARTS

The Teahouse of
the August Moon



WILKES COLLEGE THEATER PRODUCTION



Playbills from earlier productions. Recent student theater performance.

ENCORE GALA 20th ANNIVERSARY

Dorothy Dickson Darte
CENTER
— for the —
PERFORMING ARTS

Tuesday, October 22, 1985, at 8:00 P.M.

Esther B. Davidowitz, Alfred S. Groh, Cochairmen

Wilkes College Concert Band

Nancy Sanderson, *Piccolo*; Bill Wren, Kathy Olivia, Katherine Ettinger, Gayle Bateman, Tina Abbott, Michelle Augustine, Richard Schwartz, *Flutes*; Diane Gusher, *Oboe*; Rose Sperrazza, Bob Olivia, Lauri Gordon, Tina Kellar, Susan Carter, Rodney Angier, *Clarinets*; Nancy Orwtt, *Bass Clarinet*; Robert Quiles, *Bassoon*; Nick Driscoll, Neil Forte, Andrew Garcia, *Alto Sax*; Sue Serafin, David Garber, *Tenor Sax*; Tom Kassay, *Baritone Sax*; Julie Waters, Joe Loposky, Tedd Leininger, Paul Chmil, Ag Primatic, Gary LaRocca, Peter Bruno, *Trumpets*; Chris Mindo, Deb Bialecki, Ed Havrilla, Cliff Bialkin, Noreen Hartkem, Bob Hale, Joe Pistak, Eric Zenker, *Trombones*; Cheryl Mundo, Suzanna Bemd, Tina Schlau, Earl Orcutt, M.J. Zukoski, *Horns*; Alex Kassay, Tim Martin, *Euphonium*; Chris Fox, Francis McMullen, Phil Ioanna, *Tuba*; Jim Lopardo, Karen Dragon, Steve Primatic, Donovan Adamson, Dominick Cuccia, Karen Bradbury, Don Stone, *Percussion*.

Ensemble

Dennis English, James Eitel, Dagmar Moravec Gallagher, Vicky Moss Gallagher, Kathy Herpich, Linda Phillips Orseck, Fred Pacolitch, Bruce Phair, Karen Kmietowicz Phair, James Ruck, Debbie Schonfeld, Sandi Shotwell, Michael Smith, Adele Ann Tavella, Cindy Fisher Thomas, Lee Thomas, Larry Vojtko.

Acknowledgments

Director, Alfred S. Groh. Musical director, Richard Chapline. Concert Band conducted by Jerome Campbell. Piano accompanist, Anthony Kubasek. Set design for *An Enemy of the People*, Richard Fox; for *Three Men on a Horse*, Klaus Holm. Set construction and lighting, Bruce Phair. Stage Manager, David Frey. Costumes, Murray Popky, Mary Ellen Neiman, Nancy Leland Frey. Props, Paul Thomas, Vicki Barsiglia. Master electrician, Tom Kassay. Make-up, Jessica Holm. Follow spot, Chris Fox. Sound, Jayne Abrams. Set painting, Andrew Palencar. Crew, Cue and Curtain. Box office, Hilary Palencar. House manager, John Chwalek. Ushers, Wilkes College Colonels. Program book, Alfred S. Groh, Jane Manganella and Guest and Associates.

PROGRAM I

Overture, *La Forza Del Destino*, By Guiseppe Verdi
Wilkes College Concert Band

Verdi's opera, The Power of Destiny, is the kind of challenging music the Concert Band programs for its Dart Center and high school touring schedule during the fall and spring.

Commentary, Elizabeth Slaughter

A 1968 graduate of Wilkes, Liz earned her Ph.D. from the University of Massachusetts and is a member of the Wilkes College Board of Trustees. As an undergraduate Liz played in Camelot, The Madwoman of Chaillot, A Raisin in the Sun.

Excerpt from *An Enemy of the People*, by Henrik Ibsen

Stockman...David Fendrick; Catherine, his wife...Mary Russin Goulstone, Petra, his daughter...
Barbara Stevens Loftus

Presented in 1962 at Chase Theater, the performance helped launch plans to construct the Dorothy Dickson Dart Center for the Performing Arts. The Arthur Miller adaptation explores the moral dilemma of a family that has to choose between its own and the public good.

"If I Were A Rich Man," from *Fiddler on the Roof*, book by Joseph Stein,
music by Jerry Bock, Lyrics by Sheldon Harnick

Tevya...Fred Pacolitch

This song, from the 1974 Wilkes College musical sponsored by Kiwanis Club of Wilkes-Barre, reflects the difficulty of a man of faith seeking to preserve Tradition in a world of rapid change.

"Bolero," Danced by Wilkes-Barre Ballet Theater Company

Choreography: Helena Brown; Music by Maurice Ravel

Enjoying a long association with the Dart Center, the local ballet company presented this exciting piece at its critically acclaimed 1984 Gala.

Songs from Jacques Brel *Is Alive and Well and Living in Paris*

"Jackie"...Robert Hensley; "I Loved"...Karen Kmietowicz Phair

These are songs from a man and a woman looking and longing for love in a peaceful world, from the 1979 Showcase Theatre production at Dart Center.

John Brown's Body, by Stephen Vincent Benet

Cast: Charlotte Lord, Joan Mitchell, Joseph Salsburg, Alfred S. Groh, Osborne Wright

As it did when first presented in 1967, the cast from the College and the community presents the voices of justice and conscience by a gifted American poet speaking to and through all of us.

Refrain, "Audacious Tar," from *H.M.S. Pinafore*, by Gilbert and Sullivan

Vicky Moss Gallagher, Michael Smith

"O Joy, O Rapture Unforeseen," finale from *H.M.S. Pinafore*

Ensemble

This exuberant G & S musical was a joyous collaboration of the music department and the theater and the audience, presented in 1976 on a double bill with Trial By Jury.

THERE WILL BE A FIFTEEN MINUTE INTERMISSION

1965 - 1985

ENCORE GALA

20th ANNIVERSARY

Dorothy Dickson Dart CENTER for the PERFORMING ARTS

d Bernstein

t Band

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Center

President of Wilkes College

chard Rodgers & Oscar Hammerstein II

Maria...Rhea Simms

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musical before we moved into our new home.

and George Abbot, Directed by Joseph Salsburg

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sy...Bruce Phair

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by James Goldman

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Frederick Loewe and Alan Jay Lerner

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WILKES BARRE • PENNSYLVANIA

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THE JOHN WILKES CLUB



Dorothy Dickson Darte
CENTER
for the
PERFORMING ARTS

20th
ANNIVERSARY

Wednesday, October 23, 1985

PROGRAM

Musical Greeting

Wilkes College Brass Quintet
Tedd Leiningner, Joseph Lopusky, Cheryl Mundo,
Christopher Mundo, Michael Williams

Reception

On Stage
Richard Chapline, harpsichord
Nancy Sanderson, flute

Dinner

Lounge
Louis Menendez, piano

[Guests are invited to return to the auditorium
following dinner]

Welcome

Christopher N. Breiseth
President

Recognition of New Members

Patricia S. Davies
Chairman of the Board

Tribute to the Darte-Darling Family

Christopher N. Breiseth

Recital

Roosevelt Newson
Pianist

Post Prandial

Lounge

We are especially indebted to Esther B.
Davidowitz, trustee, for her diligence in
arranging this year's John Wilkes Dinner, to
Professor Jerome Campbell for the musical
arrangements, and to Lt. Col. Robert Cafazzo and
the Wilkes College USAF/ROTC for assisting
guests on arrival.

nard Bernstein

cert Band

Concert Band has a long and distinguished record of
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Richard Rodgers & Oscar Hammerstein II

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THE JOHN WILKES CLUB

1984 HONOR ROLL *

Lifetime Honorary Members

Mr.† & Mrs. Donald F. Carpenter
Mr. & Mrs. Richard Maslow
Mr. & Mrs. Arnold S. Rifkin

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Mr. Edwin F. Mailander '62
Mr. & Mrs. Richard Maslow
Mr. Sydney Rosenberg
Mr. Theodore Rosenberg

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Mr. & Mrs. Walter M. Diener
Mr. & Mrs. David Hall
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Mr. & Mrs. John Lanning
Mr. & Mrs. Gerald A. Moffatt '63
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Mr. & Mrs. Joseph Pinola '49
The Hon. & Mrs. Max Rosenn
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Mr. & Mrs. Joseph A. Wiendl

* Gifts received January 1, 1984 through December 31, 1984.

† Deceased

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Mr. & Mrs. Benjamin Badman '41
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Mr. Michael G. Hudick '70
Mr. John J. Karakash
Dan F. Kopen, M.D. '70
Mr. Thomas Marczak
Dr. & Mrs. Robert L. Mayock '36
Mr. Robert H. Melson '35

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Frank H. Menaker, Jr., Esq. '62
Mr. & Mrs. Jerry A. Mohn '63, '63
Mr. Adrian Pearsall
Mr. Frank L. Pinola, Jr.
Mr. James Revie
Nicholas S. Reynolds, Esq. '68
Mr. & Mrs. Kenneth A. Rhodes '77
Mr. Clyde H. Ritter '50
Mrs. Diane Travis Rose '51
Mr. & Mrs. Harold J. Rose, Jr. '61
Mr. & Mrs. Richard Salus '60, '62
Mr. Nathan Schiowitz
Chief Richard O. Shoyinka '63
Mrs. Mary Stark Semans
Mrs. Sarah T. Shaffer
Mr. & Mrs. Anthony Suraci '57
Mr. Nathan Turtleaub
Mr. Ronald D. Tremayne '58
Mr. & Mrs. William J. Umphred '52
Mr. Stephen A. Van Dyck '66
Mr. W. Benjamin Weaver '62
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Overture, Candide, by Leonard Bernstein

Wilkes College Concert Band

Comprised of music and non-music majors and graduates, the Concert Band has a long and distinguished record of
performances at Dart Center

Acknowledgment, Christopher N. Breiseth, President of Wilkes College

"My Favorite Things," from The Sound of Music, by Richard Rodgers & Oscar Hammerstein II

Mother Superior...Helen Ralston; Maria...Rhea Simms

The Nonnberg Abbey is the setting for this 1964 musical, sponsored by Kiwanis. The song is a joyful remembrance
of the gift of love outright, and was the last off-campus musical before we moved into our new home.

Excerpt from Three Men on a Horse, by John Cecil Holm and George Abbot, Directed by Joseph Salsburg

Harry...William Dzancewicz; Frankie...Basil Russin; Charlie...Joseph Gavlick;
Irwin...Michael Gallagher; Patsy...Bruce Phair

The scene is a barroom in the basement of the Lavillere Hotel in this 1975 farce comedy about a henpecked husband
whose hobby is picking winning horses.

"Not A Day Goes By," from Merrily We Roll Along, music and lyrics by Stephen Sondheim, book by George Furth Beverly Perry

Recollections of innocence by one of the musical theater's most gifted composers presented in 1983.

Excerpt from The Lion in Winter, by James Goldman

Henry II, King of England...James Ferrario; Eleanor, Henry's wife...Debbie Dunleavy

Presented in 1974, the play tells of the attempts by an aging King to preserve his throne at Chinon, France, in 1183,
threatened by the queen he has imprisoned and whom he releases at Christmas and Easter.

"Before I Gaze At You Again" from Camelot, by Frederick Loewe and Alan Jay Lerner Guinevere...Rhea Simms

The first musical performed at Dart Center in 1966.

"The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe," from A Midsummer Night's Dream, by William Shakespeare

Peter Quince (Prologue)...John M. Schugard; Nick Bottom (Pyramus)...John Domzalski;
Francis Flute (Thisbe)...Robert D. Carter; Tom Snout (Wall)...Doug Takacs;
Robin Starveling (Moonshine)...John David Gabriel;
Snug the Joiner (Lion)...Michael J. Williams

The hilarious scene, performed by the mechanicals, as it was presented
this past summer under the direction of Michael O'Neill.

"Einstein," written and played by David Fendrick

David Fendrick repeats part of his biography of Albert Einstein performed here in 1983 and at Symphony Space,
Broadway at 95th Street, New York, with Ed Asner.

"With Joy Unbounded," finale from Trial By Jury, by Gilbert & Sullivan

Ensemble

The bridesmaids, the groom, the bride, the judge and jury all regale the audience with joy unbounded.

TO DOROTHY DICKSON DARTE IN APPRECIATION

BY ALFRED S. GROH



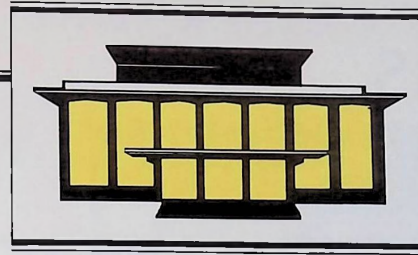
Dorothy Dickson Darté

*Build me a house
And let it stand
A house of virtue
In the land.*

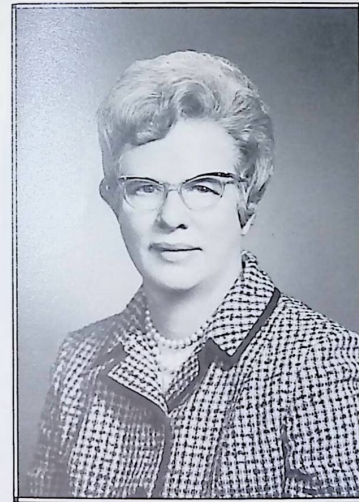
*Build me a place
And let it hold
The days of my life
As they unfold.*

*Let it keep
From this time hence
Some images
Of magnificence.*

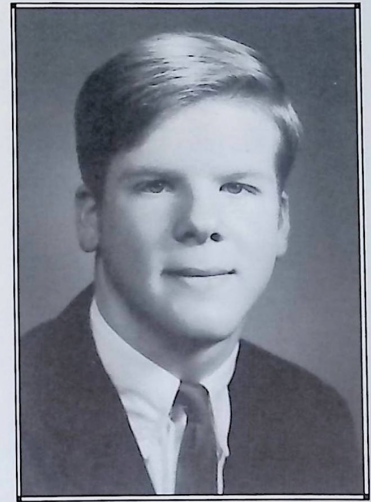
*Let there be
When we are gone
A source of strength
To build upon.*



The preceding poem was written twenty years ago in honor of Dorothy Dickson Darté. Because of her modesty and humility, Mrs. Darté wished her gift to Wilkes College of this Center for the Performing Arts to be anonymous. After Mrs. Darté's death the building was named in her honor. Tonight we are gathered to celebrate this gift and its significance to the College and the community, and we rededicate the Center in tribute to Mrs. Darté's daughter Katharine Darté Darling and Mrs. Darté's grandson Edward Darling, Jr. (whose pictures appear below). We publicly convey our gratitude to the Darté and Darling families for their support and encouragement of the arts and for "building us a house" wherein we may continue to serve the highest and noblest aspirations of all people. We are particularly pleased that Katharine's husband Edward Darling and their daughter Dorothy Darling Mangelsdorf and her husband Jack, Jr. have joined us this evening.



Katharine Darté Darling



Edward Darling, Jr.

DREAMS BECOME REALITY...

It is a privilege to join with friends of Wilkes College and our cultural community to mark the 20th anniversary of this magnificent building devoted to the arts. Named in memory of Dorothy Dickson Darte, the Center is rededicated now in tribute to Mrs. Darte's daughter Katharine Darte Darling and to her son Edward Darling, Jr. It was their continued association with and encouragement of our cultural activities that extended the cultural climate and added educational opportunities for young people engaged in intellectual and creative pursuits. We thank them for helping us recognize possibilities, celebrate growth, and render service to others in the fulfillment of our mission.

This ENCORE program is a testimonial to the human spirit, to what, within ourselves, we can accomplish as individuals and together.

Because the Darte family gave us this facility, the College has been able to offer outstanding programs to the community: Count Basie, Pearl Bailey, Ted Koppel, St. John Stevas, Member of Parliament, Malcolm Forbes, Jr., John Houseman, Tony Montanaro, John Barth, Wilma Rudolph, Hank Aaron, Vincent Price, Princeton's McCarter Theater, TODAY correspondent Paul Cunningham, Comelia Sadat, jazz artist Bob Wilber, N.Y. Times columnist Anthony Lewis, Yolanda King, Dick Gregory are but a sampling of the distinguished figures who have appeared here.

The Darte Center has also given undergraduate students the opportunity to develop their expertise and talents, which enabled them to enter careers as light opera singers, cabaret performers, scene designers, orchestra managers, writers' and actors' agents, TV newscasters, theatrical production directors, professional actors, concert pianists, and teachers.

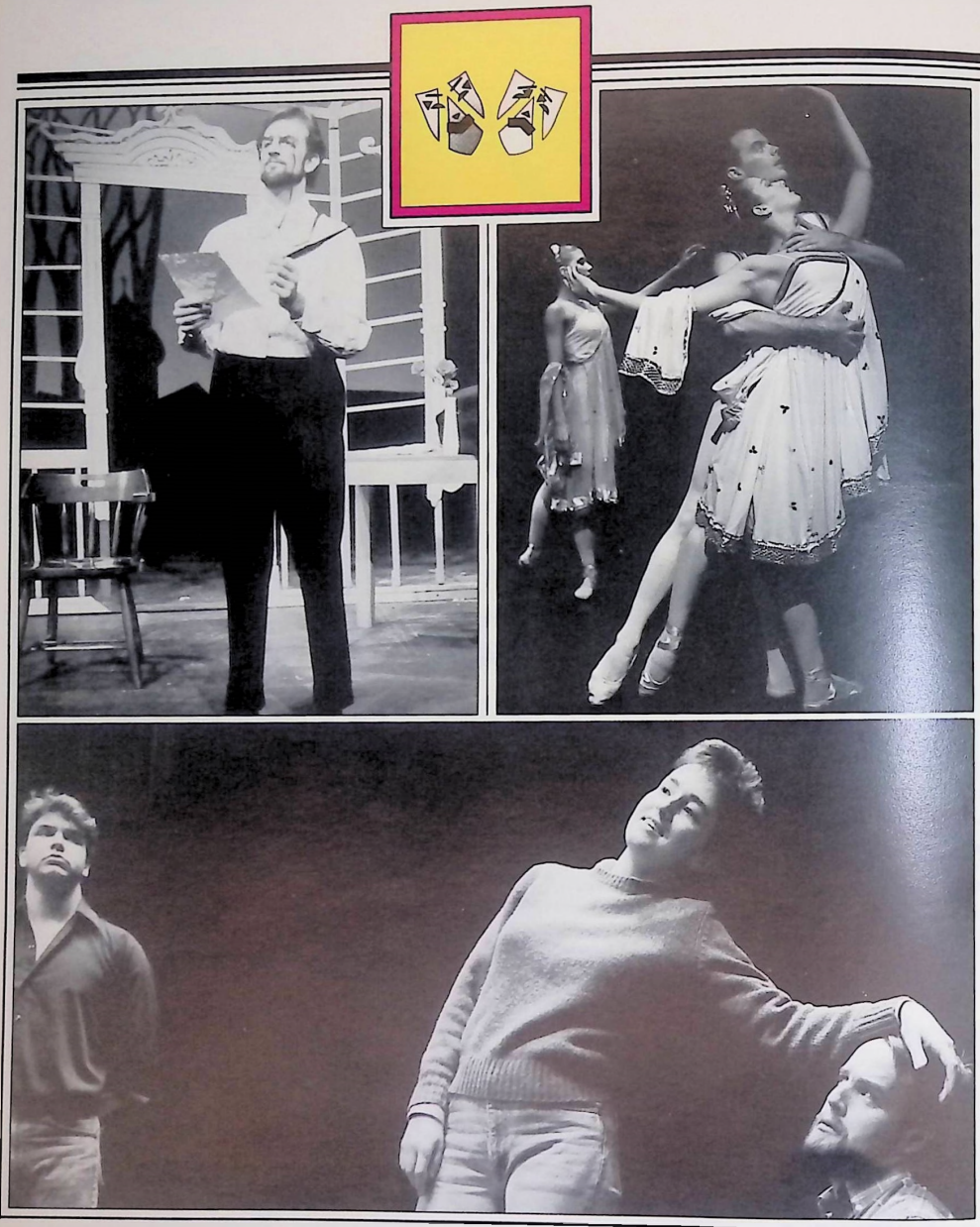
Fulfilling its promise in a broader sense, the Darte Center has inspired thousands of students participating in dance, drama, music and ethnic programs to make the arts a significant part of their education and their lives. Even beyond that, visits to the Center have enriched cultural and recreational pursuits of countless thousands in academic and community audiences who have frequented its halls.

How wonderful, indeed, for this College to receive such a unique and unusual commitment by a family, a gift that enriches an entire community and beyond. The Darte and Darling families we honor tonight have assured a heritage for us and for future generations of students, alumni, and friends of Wilkes College. We will be ever grateful for their faith and vision that unite us in true kinship and freedom in a tradition of service to Northeastern Pennsylvania.

Christopher N. Breiseth
President

Recitals sponsored by Wilkes College music department and Concert and Lecture Series are performed on the College's two concert grand pianos. Wilkes College theater department and community groups present plays and musicals at the Center.







THE ARTS
ENABLE ALL THAT IS HUMAN,
AND THUS
THEY BESTOW UPON US
A PRIDE
IN OUR HUMANITY



*Beauty is Truth
Truth Beauty . . .*

JOHN KEATS

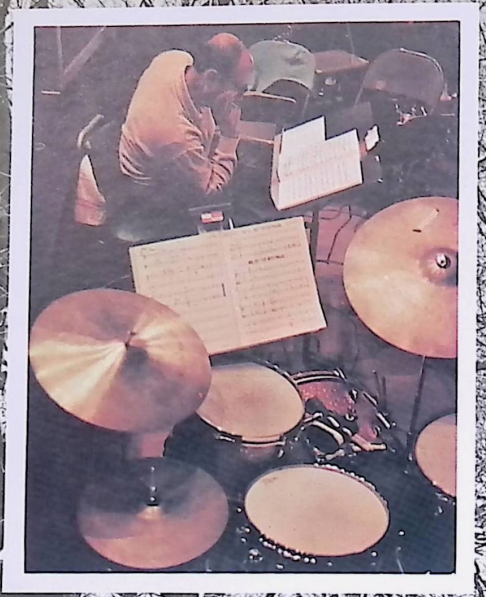


Dorothy Dickson Darte Hall

Center
For The
Performing Arts

Wilkes College
Wilkes-Barre, Pennsylvania

Dedicated April 10, 1970



Abstracts from the Dedicatory Addresses

Theodore L. Hazlett, Jr., Chairman of the Pennsylvania Council on the Arts — "A Celebration of the Creative Spirit." . . . "More than any other art form, music forces us to use our imagination for music is the continuing state of becoming . . . It is a prophecy of what life is to be; the rainbow of promise translated out of seeing into hearing."

* * * * *

Above the stage in the Little Theater at Carnegie-Mellon University there is carved in French the motto: "Here let inspiration spread her wings. May this be true in this Hall, tomorrow and tomorrow and tomorrow."

* * * * *

Boris Sokoloff, Manager, the Philadelphia Orchestra — "Symphony Orchestra — Expansion or Extinction." . . . "It is time to act — to stand up and be counted as a backer of the Arts. What we ask is well within the power of the Government to give."

A FINAL ACKNOWLEDGMENT

When a new college is started in an inhospitable environment, and when that college grows in the midst of depression and adversity, and when that college attempts to work with leaders in an effort to improve the regional environment, its success depends upon the commitment and dedication of its supporters.

For the past quarter century, Wilkes College has been blessed by the support of committed and dedicated friends. Among this group the donor of this building was outstanding. She supported every plan to improve the College, and she gave encouragement when encouragement was needed. Her contributions were spiritual as much as they were material; and both were great. Without her, Wilkes could not have undertaken many of its services to students and community. She always kept in the background and never permitted us to acknowledge that she was responsible for important gains, whether these gains were in endowment, the improvement of faculty salaries, the acquisition of properties, or the construction of buildings. There was only one place where she acknowledged that she was deeply involved and this was in the granting of aid to students. She loved young people, and she gained satisfaction and inspiration from those she helped; and she loved to meet with and hear from the students who received an education because of her interest and generosity.

Although her help touched all activities of the College, this Center for the Arts was her dream. She made it possible; she participated in its planning; she looked forward to its dedication, and envisioned the influence that it could exert upon students and upon the community. She finally agreed before her death that we could associate her name with this building.

So it is that as we dedicate this building we acknowledge our gratitude and indebtedness to a dedicated trustee and warm friend, Dorothy Dickson Darte. She gave this building and henceforth it will bear her name. It will, hereafter, be known as The Dorothy Dickson Darte Hall.

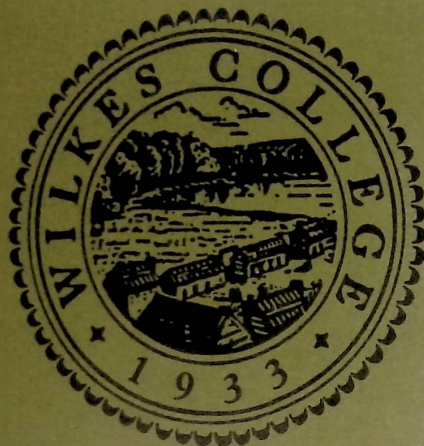
May we now join in a moment of silence in memory of this warm friend who modestly and quietly did so much for Wilkes College, its students, and the greater community.

And may we also include in our thoughts another trustee and friend, Annette Evans.

Both of these dedicated women worked together in planning this building and both were lost to us within a very few months.

The influence of both must be extended into the years ahead. This is our responsibility.

Eugene J. Farley
President



THE
CENTER FOR THE PERFORMING ARTS

PRESENTED TO WILKES COLLEGE

BY

DOROTHY DICKSON DARTE

IN LOVING MEMORY OF

HER FATHER AND MOTHER

ALLAN HAMILTON DICKSON

AND

KATE PETTEBONE DICKSON

1965

Dorothy Dickson Darté
December 12, 1883 — July 2, 1969

THE
CENTER FOR THE PERFORMING ARTS

PRESENTED TO WILKES COLLEGE

BY

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IN LOVING MEMORY OF

HER FATHER AND MOTHER

ALLAN HAMILTON DICKSON

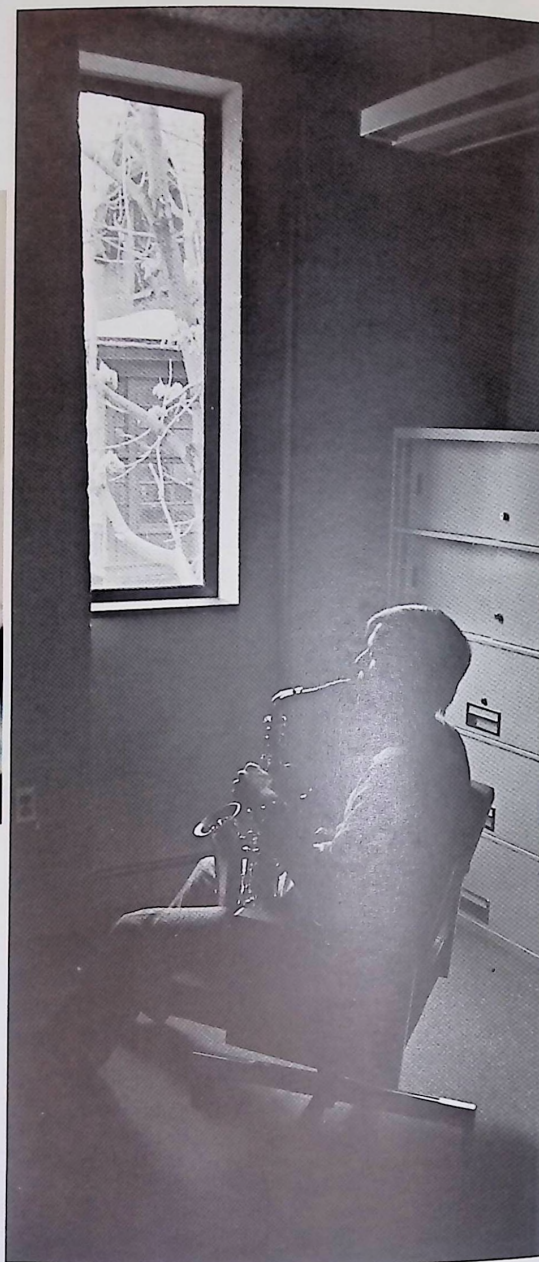
AND

KATE PETTEBONE DICKSON

1965



Rehearsal rooms and studios allow for practice and recitals.



A music student takes advantage of the solitude of his dormitory room.

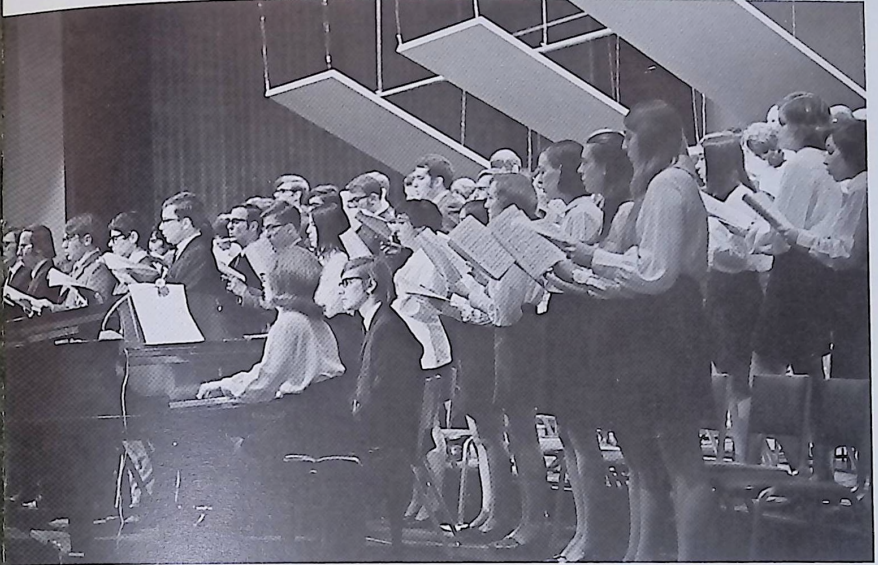
What was once a dream, became a reality in 1965 when Phase 1 of the Center for the Performing Arts was dedicated. This brought to Wilkes College and the Community a cultural facility that serves them both. On Friday, April 10, 1970, Dorothy Dickson Darte Hall, which embraces the Department of Music, was dedicated as part of the Center. Where a railroad station stood one hundred years ago == today, the Center for the Performing Arts, complete in its magnificence, enhances the campus and broadens the horizons of those who seek cultural knowledge and expression.



*Thanks to the
devoted interest
of the donor,
the Center for the
Performing Arts
symbolizes the
restlessness of
the human spirit.*

*The Band and choruses perform
in other communities.*





The College Chorus rehearses for a forthcoming concert.

Brass adds character to the Wilkes College Concert Band.



Appreciation of recorded music.



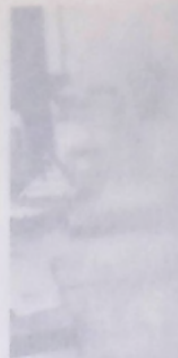
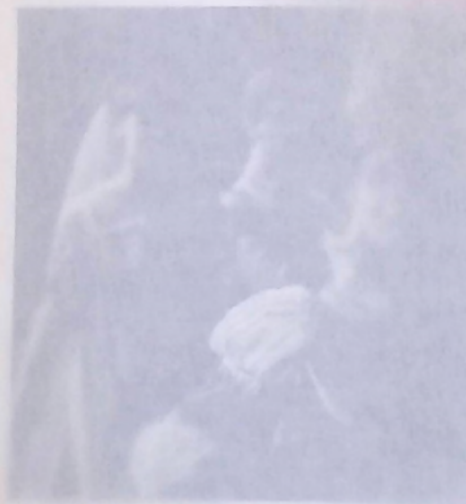


*Theatrical performances
demand a bit of honest
labor!*

The play's the thing!



A scene from "Camelot."

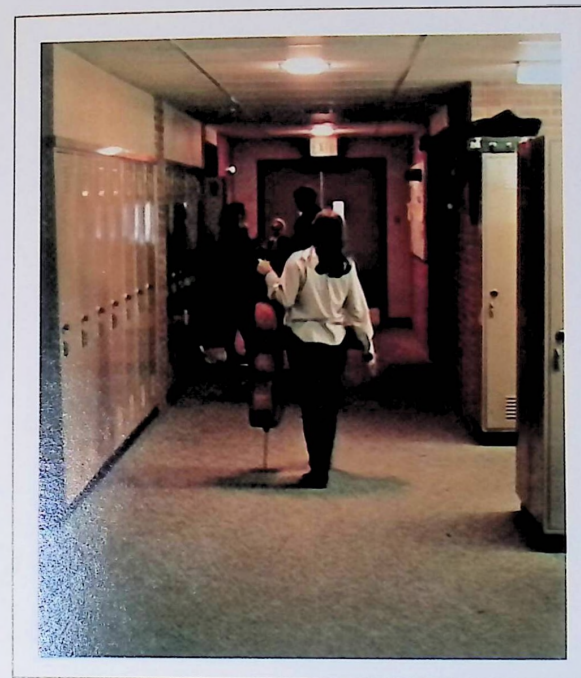


1. The first person on the left in our family.





It is not to the stage we must look to see the importance of the performing arts. Instead, we must look at the audience. We must look to ourselves. For it is not music, or drama, or ballet which must be insured their place in society. It is something in us that cannot be allowed to perish. The arts enable all that is human, and thus they bestow on us all a pride in our humanity.





WILKES COLLEGE / WILKES-BARRE, PENNSYLVANIA 18703

WILKES COLLEGE ARCHIVES
Eugene Shedden Farley Library

THE WILKES-BARRE
ART MUSEUM

THE WYOMING VALLEY SOCIETY
OF
ARTS AND SCIENCES

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THE WILKES-BARRE ART MUSEUM

WITH a strong sense of the important relation of a public museum to the life of a progressive community, the Wyoming Valley Society of Arts and Sciences was organized by some of the citizens of Wilkes-Barre on November 13th, 1922.

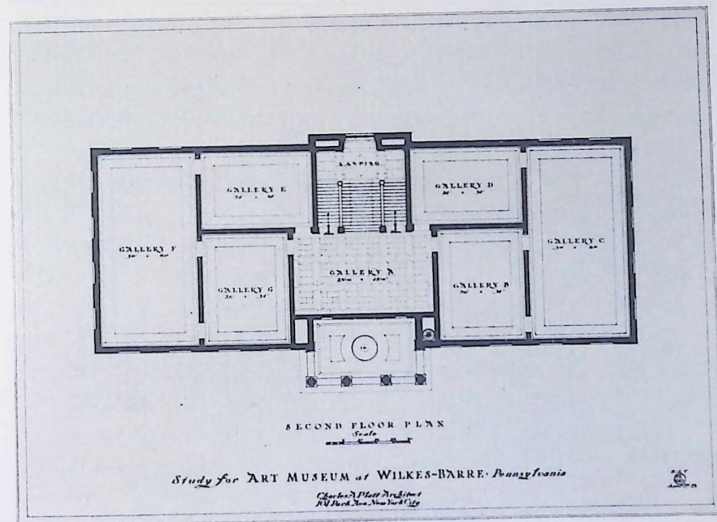
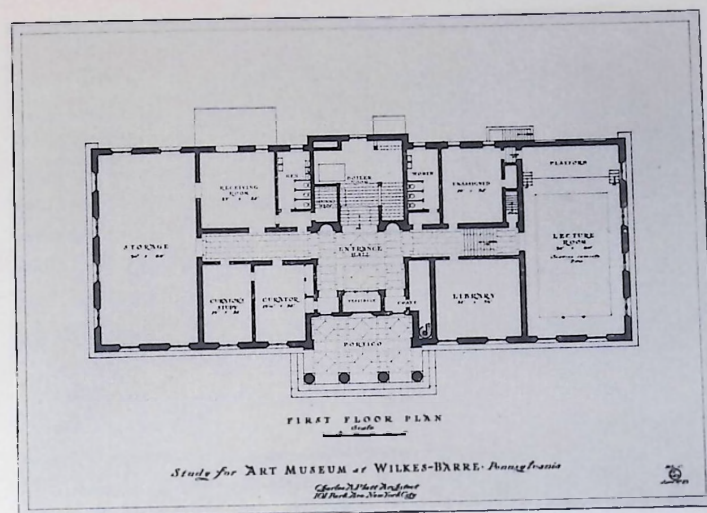
The purpose of this Society is expressed in a definite plan. It desires to establish and maintain a building which shall contain galleries for the preservation and exhibition of paintings, sculptures and other works of art, space for the development of an appropriate library, a room for the giving of lectures, proper administration offices, and, in short, all of those museum facilities which may be used in the

THE WILKES-BARRE ART MUSEUM

advancement of public education and taste. The Society thus grounds its appeal for sympathy and support upon a constructive idea and in order to present this in tangible form it has procured drawings for a suitable building from Mr. Charles A. Platt, the architect of the Freer Gallery of Art at Washington. Prints of the façade and floor plans are included in this brochure.

The drawings indicate a fireproof structure of brick and limestone in a style following that architectural tradition which prevailed when Wilkes-Barre was founded in 1770. Classical simplicity and dignity mark the main elevation, which will face West South Street, the only conspicuous ornament being a stately pillared porch in the center. The Georgian lines of the Colonial period have been adopted as beautiful in themselves, fitting to a monumental edifice, in harmony with our historical associations, and, through their delicacy and grace, free from academic coldness. Within the building a similar standard is maintained. The interior is intended to be friendly and welcoming rather than imposing. At the same time the serious function and atmosphere of a museum are duly considered.

The walls of the entrance hall are to be of limestone, the pavement there, in the corridor and on the staircase, of Knoxville marble. The use of these materials, chosen partly for their durability and cleanliness, has been determined also by the belief that an edifice of this nature should be unostentatious but handsome. Flanking the staircase which rises from the entrance hall there are two niches in which statuary may be placed. Other opportunities are provided for such decorative expedients as may suggest themselves, but in accordance with the most modern conception of museum design this building has been planned with the closest attention to symmetry, economy of space, and practical convenience. Immediately at the left of the vestibule the Curator's rooms are placed, and from them in turn there is direct ac-



THE WILKES-BARRE ART MUSEUM

cess to the storage and receiving rooms. The routine business of the institution is in this way kept concentrated. To the right lies a room assigned to the accumulation of such special books as are allied to the subjects represented in the museum. On the same side of the building as this art library the lecture hall is placed, both being brought within the easiest possible reach of the visitor. Retiring rooms, etc., are unobtrusively but adequately supplied. The whole purpose of this first floor is to secure in a well balanced arrangement the maximum of usable space with plenty of light and air, and ease of circulation for visitors and officials.

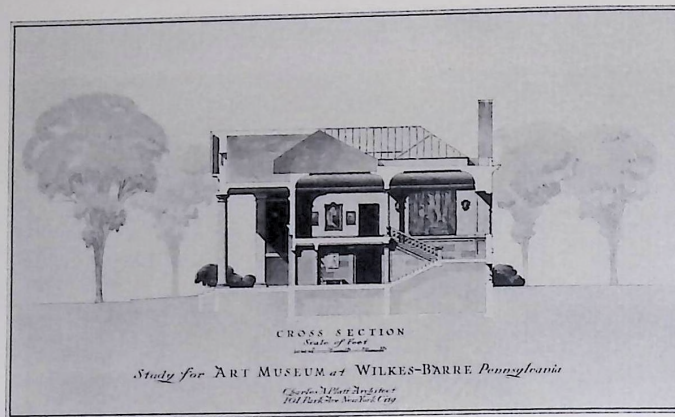
The exhibition resources of the building begin on the staircase, where the upper walls afford space for the hanging of tapestries or large decorative paintings. Seven galleries are contemplated, the largest sixty feet long, the smallest something over half that size. Gallery A, in the centre, at the top of the staircase, is in the nature of a great hall and is destined for the reception of sculpture and hangings. Cases for prints may also be stationed on the floor at this point. The larger room on the left, Gallery F, is for the permanent collection. Gallery C, on the right, resembling it in position and dimensions, is for such special exhibitions as may from time to time be organized. Temporary shows of water colors or prints would be assigned to one or more of the four smaller rooms. The latter, in fact, could be drawn upon for varying purposes as circumstances dictated. Observation of the plan will show that the doorways throughout are so arranged that any gallery or galleries, apart from the great hall, may be held active or inactive at any time, as conditions demand, without disturbance to the ensemble. Galleries C, D, E and F may be closed while the other two are in use. Galleries F and C may be closed while the other four are open to the public. In a word, the building is framed to be adjustable exactly to the needs of the moment.

THE WILKES-BARRE ART MUSEUM

The restrained scale of the museum (susceptible to extension in the future, at the back, should occasion arise) is a matter having an interest of its own. The remark is sometimes heard that a great museum is a rather bleak, unsympathetic place, hardly calculated, in the nature of things, for everyday human enjoyment. In so far as there is any truth in this complaint it is due to the enormous scale on which the leading museums of the world are built. They hold vast corridors and rooms, which dwarf the exhibits in them and overwhelm the beholder. Reduce the scale and you bring warmth into the building, warmth and a sense of intimacy. Witness, in illustration, such a museum as the little Poldi-Pezzoli in Milan or some of the smaller provincial museums in England or France. It is this more restricted, more intimate and thereby more charming and delightful ideal which it is proposed to realize in the Wilkes-Barre museum. The various rooms, in their proportions, coloration and lighting, have been conceived as rooms for the real enjoyment of works of art, not as chill cabinets of "specimens" but as galleries to enframe activities forming part and parcel of the life of the city. It will not be enough if Wilkes-Barre is proud of its museum. It is indispensable that it should like it.

* * * * *

The museum idea is one on which it is here apposite and interesting to pause. It is very old. Some of the earlier facts in its history point to nothing more nor less than the impulse of mere curiosity. When the traveller in Italy enters the church of San Ambrogio at Milan he is shown on one of the columns in the nave "the brazen serpent which was raised by Moses in the wilderness!" He does not, perhaps, immediately realize it, but when he is looking at that serpent he is looking at a manifestation of the museum idea. The man of antiquity and, like him, the man of the Middle Ages, rejoiced to gaze his fill upon oddity.



It is a curious circumstance that the ecclesiastical authorities of old played upon this idle disposition in order to lure men to their religious duties. Murray, in his voluminous work, quotes from the learned Durandus this fantastic mediaeval note: "In some churches two eggs of ostriches and other things of like kind which cause admiration and which are rarely seen are accustomed to be suspended, that by their means the people may be drawn to church and have their minds the more affected." In the seventeenth century, among the "Chiefest Rarities in the Publick Theatre and Anatomie-Hall of the University of Leyden" there were such items as a drinking cup made of the skull of a Moor, the hand of "a Meermaide", and "a thunderbolt given by Melchior de Moncheson". Verily, the spirit of Barnum was abroad long before he pitched his first tent. The truth is that the museum mood is fundamental and goes back to the dawn of civilization. From ostrich eggs man turned to coins and medals, from thunderbolts to masterpieces of painting.

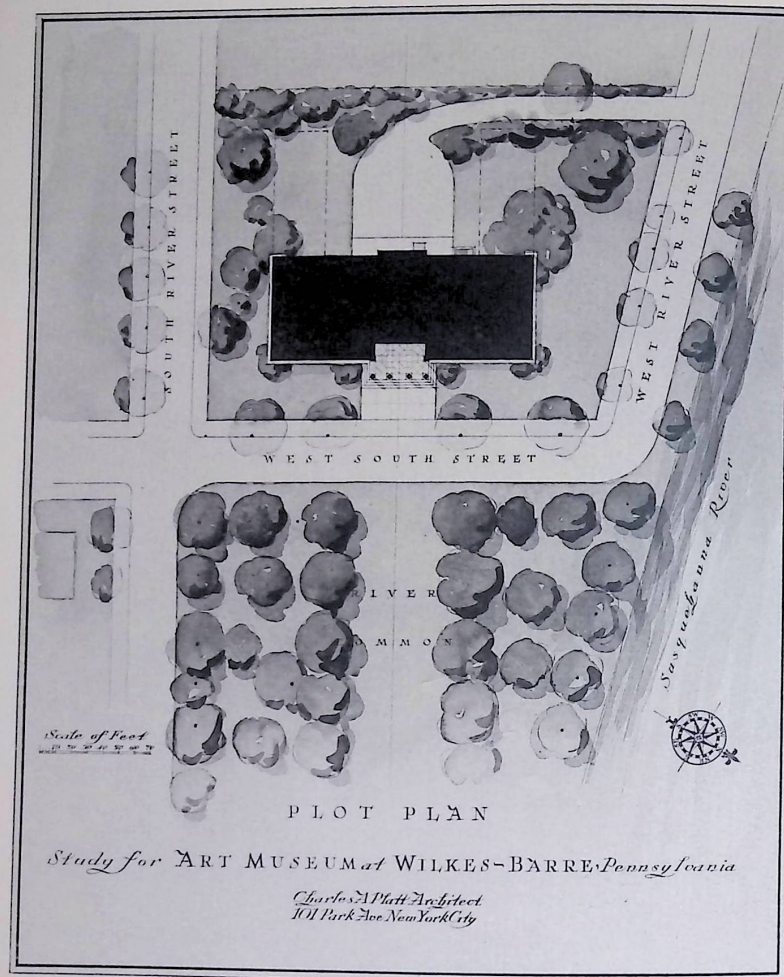
One striking change is especially to be noted. For centuries the art museum was a distinctly private and aristocratic affair. In the

THE WILKES-BARRE ART MUSEUM

Renaissance it meant simply the collections of princes and of such rich merchants as the Florentine Medicis. It was essentially an appanage of kings. The history of the Louvre in Paris is typical. That house of immeasurable treasure had its origin in the taste and splendor of the French monarchy. Its priceless paintings and sculptures were the personal possessions of royalty and as far removed from the public as though they were in the moon. But the revolution changed all that and in 1793 the Louvre was opened to the world as a museum. In different ways the story of the Louvre is the story of all the great galleries of Europe. Royal collectors established in their palaces the works of art that every one now enjoys. The community has been the beneficiary of the individual.

In a measure this aspect of the matter persists to this day. Our own captains of industry are the Medicis of their time. They accumulate masterpieces and when they die (or sometimes before) they give them to a museum. The Metropolitan is unthinkable without the magnificent donations of Marquand, Hearn, Morgan, Altman, Dreicer and others. A similar reflection is evoked by museums all over the country. Here arises one of the happiest phenomena in the annals of our subject, the growing participation of American citizenship at large in the fostering of our museums. If the United States has now an extraordinary number of flourishing art museums, really going concerns, the beautiful homes of things of beauty, it is not simply because so many millionaires have put their hands in their pockets but because the people everywhere have risen to the duty involved.

I will cite but a single illustration of the manner in which the democratization of museums, begun in Europe, has been carried on in the United States. In 1897 the Société des Amis du Louvre was founded. It came into being to assist the museum in purchases which were desirable but which official resources could not compass. Mem-



THE WILKES-BARRE ART MUSEUM

bers paid an annual subscription of twenty francs or gave more if they wished and some of them have proved amazingly liberal. At present there are between three and four thousand members of this society and through their aid the Louvre has been enriched by some of the noblest things within its walls. The idea is being rapidly adopted in the United States. The Friends of American Art, incorporated in Chicago in 1910, pays \$1,000 in five annual instalments of \$200 each. There are fifty members of the group and they have made substantial additions to the collections of the Art Institute. In 1916 a body of One Hundred Friends of Pittsburgh Art was formed in the smoky city. The membership pays annual dues of \$10 and specializes in the work of local painters. The Friends of American Art, organized in 1919 in Indianapolis, presents out of its funds works to the Art Association of that city. The Baltimore Friends of Art, dating from 1920, with a membership of 350, not only purchases pictures but gets up exhibitions and lectures and does all it can to "stimulate interest in art". In Lincoln, Nebraska, the Friends of Fine Art, organized only two years ago, takes in both adults and children, taxing the latter only ten cents a year. It has already a membership of 8,000 and gives to the public schools the paintings it buys.

In the foregoing paragraph I have only scratched the surface, as it were, of an impressive subject, the rallying of the individual layman to that standard of artistic education which is upheld more particularly by the art museum. I have cited these "Friends" as especially representative of what is really a widespread movement. They give one a vivid sense of the personal interest, the personal energy and affirmation, without which the cause would languish. The broader category of subscribers to annual membership in this or that museum embraces hundreds of thousands and spells great contributions to the support of our museums.

THE WILKES-BARRE ART MUSEUM

Is there not a lesson in it for Wilkes-Barre? Does it not enforce a maxim in citizenship which no community can afford to ignore? The interests of art are no longer solely in the hands of rulers, states, civic governments and a few rich connoisseurs. They belong to every man and woman. And most significantly do they thus belong to dwellers in a city where the conditions of a Paris, a London, a New York do not exist, but where a smaller population more directly demands individual action. Wilkes-Barre has need of an art museum. Its creation depends upon the wisdom and the energy of the people of Wilkes-Barre. Shall they not respond where one city after another in the United States has enthusiastically responded?

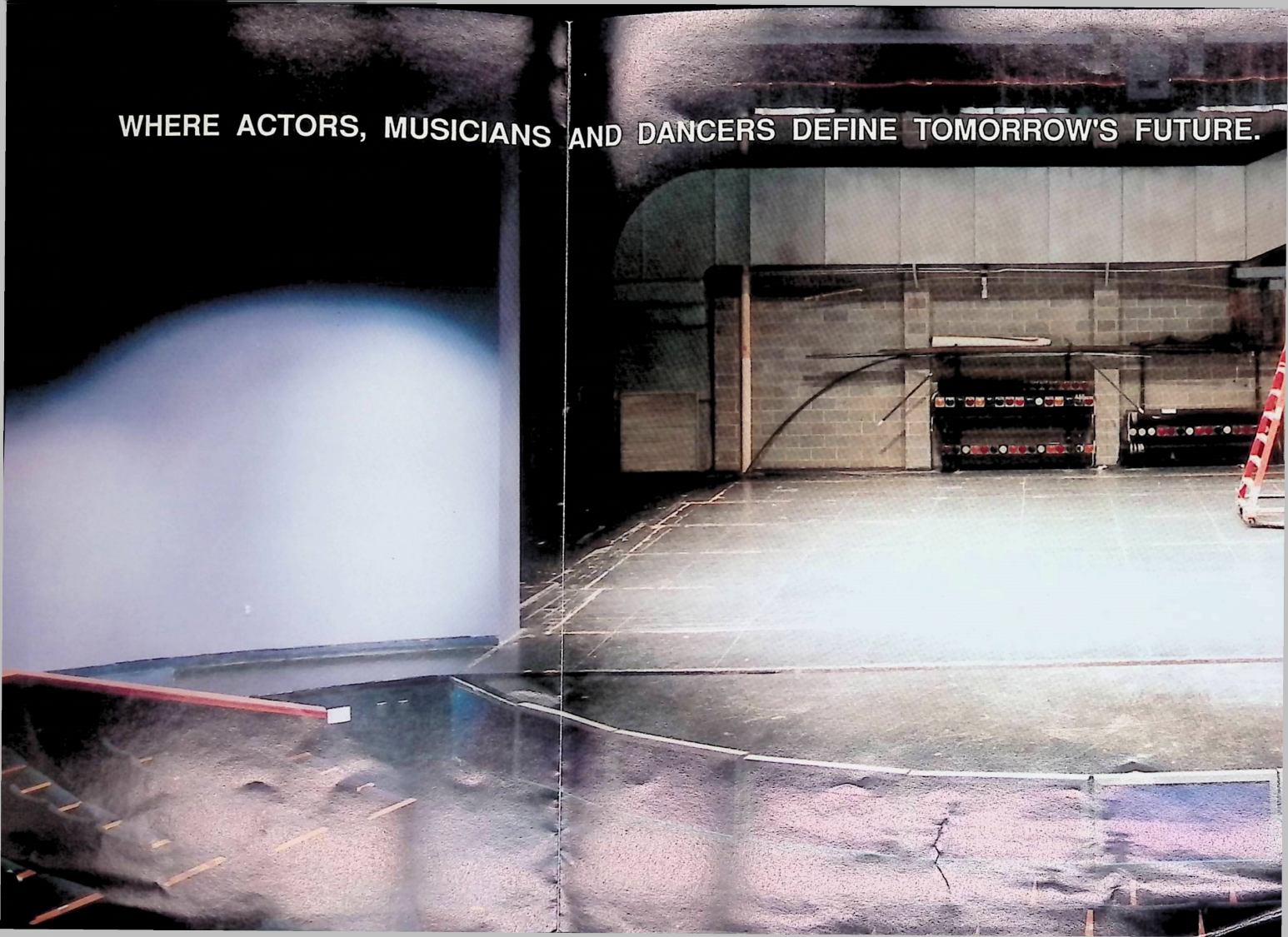
CHELtenham, N. Y.



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WHERE ACTORS, MUSICIANS AND DANCERS DEFINE TOMORROW'S FUTURE.



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Center for the performing Arts
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500-seat theatre

Orchestra pit

Full fly system

State-of-the-art sound
& lighting facilities

80-seat black box theatre

Costume shop for sewing, fitting,
and dyeing

Scene shop for woodworking,
scene painting, & welding

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at WILKES UNIVERSITY

WILKES - BARRE, PA 18766

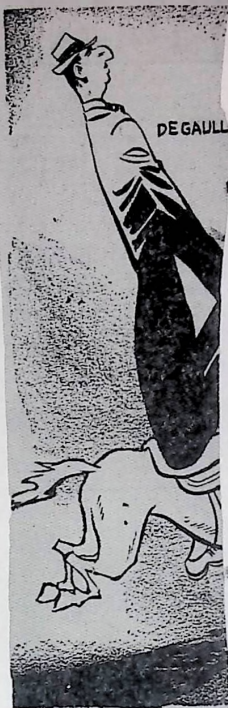
1-800-945-5378, x 4420

or 717-831-4431

FAX 717-831-7842

WEB SITE

<http://wilkes1.wilkes.edu/~theatre>



He Once Over

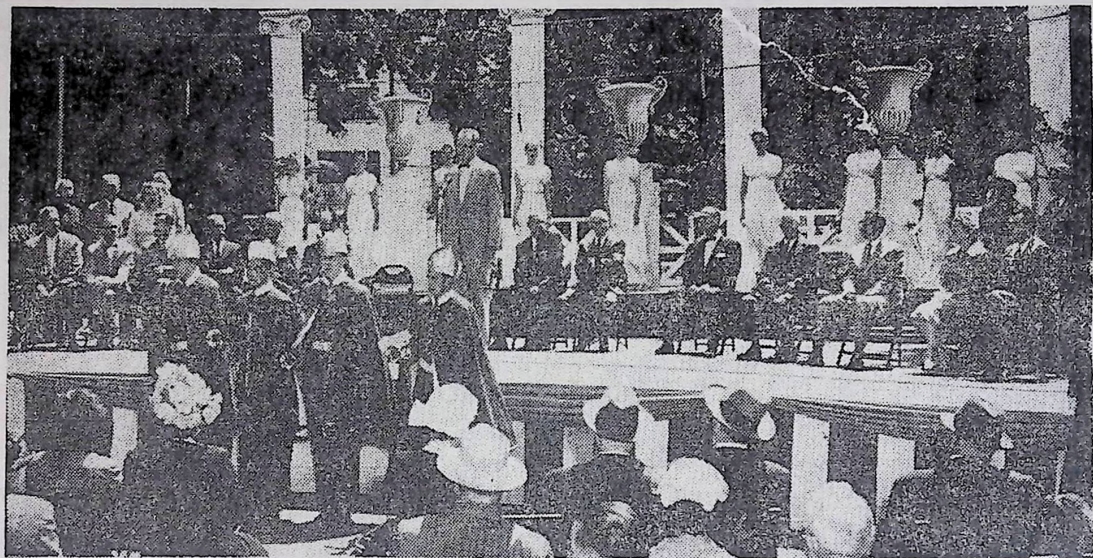
by H. I. PHILLIPS

Florida Crisis' Latest Tory for Americans

deGaulle, Nixon, Caracas
Sputnik issues are being
shadowed in American living
rooms by the Von Nardroff issue,
breaking up homes. Women
taunt "So you think men
smarter than women?" is
ling across land with hus-
bands (back in shadow of own
post) feebly countering
"We wuz dugged" and
"till next year." "Elfrida"
always seemed to be a name
only on yachts, but Elfrida
Nardroff has made it a top
name in headlines through beat-
all records on airwave jack-
pot winnings. She reached \$166,
a couple of weeks ago, beat
Charlie Van Doren mark,
making pushovers of male
stars, teachers, and brainy
jacks, quite a few from Har-
vard. "Just a photographic mem-
ory" and "There's mental tele-
pathy in it somewhere," argue
men folks, some declaring
he gal gets a longer count
in Tunney," after some of her
split-second triumphs.

In last couple of weeks a Mr.
enh has had Elfrida on the tun-
pes, but again and again she
staged a Silky Sullivan fin-
gure-eastern style). Last only
was a \$1,500 a point er
and she could have lost e
the twinkling of an eye
thing of an IQ. It
av she (from Mr.

Fine Arts Fiesta Gets Grand Opening On City's Public Square



In the classical framework of a Grecian patio, with Hellenic columns, the Nine Muses and four official trumpeters, the third annual Fine Arts Fiesta opened at 11:30 this morning with a striking spectacle that drew hundreds of spectators to Public Square park.

Above, Dr. Eugene S. Farley, president of Wilkes College, center, conveys Fiesta appreciation to the community, for its support of the festival. Gilbert S. McClintock gave the key-

note address. J. Harry May, on behalf of Mayor Luther M. Kniffen, welcomed the gathering and officially declared the festival open. Ben Cook was master of ceremonies.

Gathered on stage are leaders from the Merchants Association, Greater Wilkes-Barre Chamber of Commerce, organizations participating in the Fiesta, and other civic and community representatives. (Story and other photo on Page 31.)

—Ace Hoffman Photo

The test was in the form of a ski. Larksville High School principal; Priscilla Roselle, executive.

Student Badly Hurt In Fall From Window

Washington, May 22—(P)—One of the thousands of high school seniors sightseeing in Washington fell from his hotel room to a concrete sidewalk four floors below today.

Philip Johnson, 18, of Florence, Wis., was reported in critical condition. He shared a room at the Ebbitt Hotel in downtown Washington with three classmates. He slept last night on a single cot with Richard Haferkorn, also 18. The cot was next to an open window. Haferkorn told police Johnson must have gotten up

during the night and plunged out the window.

He was found on the sidewalk at 2 a. m. by two Georgetown University medical students. They called an ambulance and administered first aid. At Casualty Hospital, Johnson's condition was reported critical. His left leg and right wrist were broken and there probably were internal injuries.

The 35 Florence high school seniors decided to cut short their trip to Washington because of the accident. They will leave for home late today, instead of Saturday as had been planned.

Wilkes Abandons Plan For Fine Arts Center

1,500-Seat Auditorium
May Be Built Eventually.

provide more classroom space than would have been made available otherwise. Simultaneously, the college's dormitory

Three Collisions Occur In City

Three automobile accidents occurred on city streets yesterday, one being a hit-run collision.

At 6 p. m., a car operated by Raymond Boyle, 23, of 274 North Washington street, was sideswiped by another car which left the scene. The accident occurred at Maple and North Washington streets. Boyle obtained the license number of the hit-run motorist and was advised to get a warrant for the owner's arrest.

Cars operated by A. F. Anderson, 265 Parrish street, and Ted Majeski, 132 Division street, Lee Park, figured in a collision at South Main and Blackman street. Majeski was traveling north on South Main street when Anderson pulled out of a gas station and the cars collided.

Two cars were damaged in a collision at Public Square and North Main street at 5:05 p. m. Herman Feldman, 825 Main street, Dickson City, was stopped on Public Square for a light prior to entering North Main street, when his car was struck from the rear by a machine

clause, the first possible date for a strike to be called would be Thursday, May 29.

Linear is a relatively new firm here, having moved to the Bloomsburg Mills plant at Fernbrook, from Philadelphia, in December 1956. It was one of the companies brought here by the Greater Wilkes-Barre Industrial Fund. The plant makes precision moulded seals.

Ashley Resident Granted Parole

Parole was granted Edward Purvin, Jr., 26, of 18 Green street, Ashley, today by Judge Thomas M. Lewis. Conditions were that Purvin report to Rev. Joseph T. Hammond of Ashley and to the Adult Health Clinic for guidance.

Purvin pleaded guilty April 28 to theft three days earlier of \$25 from Harry and Jack's Garage, Hazle street. Purvin had been held in the county prison since he entered a guilty plea and today was sentenced to 11½ to 23 months in the county prison before he was paroled.

Assistant District Attorney Charles D. Lemmond, Jr., represented the Commonwealth.

driven by Emily Blannett, 327 South Grant street. The woman driver resumed responsibility.

Wilkes-Barre

WILKES-BARRE, PA., FRIDAY, M

FIESTA

(Continued from Page 17)

A competition for amateur photographers is one of the features of the Fiesta this year. Wyoming Valley Camera Club, one of the displaying groups, has invited amateur photographers to take and submit pictures of the Fiesta, either in black and white, or color. Best pictures will be awarded prizes. George Carey is president of the club.

This year's Fiesta has received the sanction and support of the Merchants' Association and the Chamber of Commerce Fine Arts Committee. Merchants are co-operating further with window displays and attention getting advertising layouts. Thomas C. Thomas has made available one of his huge vans as a permanent four-day Fiesta headquarters.

Among coming highlights of the Fiesta are Hadyn's "Creation" Oratorio scheduled for Sunday 4 p. m. by the massed choirs of the Wyoming Valley Oratorio Society and the Singers Guild of Scranton, prominent soloists, and an orchestra; performances by Little Theatre tonight at 8:30 on the Square.

Polish dances by Polish Women's Alliance also will be a feature, Saturday on the square. Directed by Mrs. Stasia Feddock, the group includes: Phyllis Shymanski, Marilyn Ovaza, Mary Ann Wichocki, Alice Iwanowski, Janet Lewandowski and Felicia Perlick.

The Classical Greek theme of the Fiesta has been followed in the various displays and booths. "Dolls of Yesterday," in charge of Mrs. Floyd Siegrist, features some of the most outstanding costumed dolls in the East.

One of the key participants are the Daughters of Penelope. Members are clothed in authentic Grecian garb with jewelry and decorative designs which are collectors items. The group performs a series of Hellenic folk dances at the various showings. Mary Alexiou is chairman.

All children attending the Fiesta receive free helium balloons.

Leaders in Comm



Business, civic and community leaders on the classical Grecian patio stage, above, at official opening of the four-day Fine Arts Fiesta morning on Public Square.

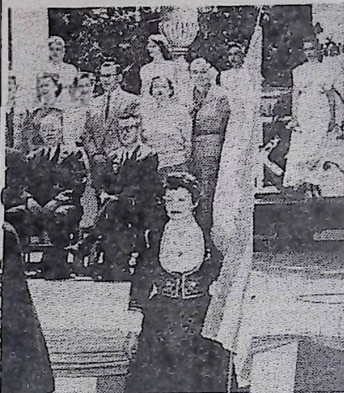
In foreground from the left: Mrs. Sara DeRemer, David Corrigan, William McVeely, Mrs. Nikki Galanos, Daughter of Penelope. Seated from the left: Clifford Balshaw, Ben Cook, Dr. Eugene S. Farley, Gilbert S. Harry May, R. E. Neal, president of the Merchants' Association, Eugene J. Brandstadter, Paul G. Griffin, John Kane, John F. McAndrew, Fiesta first vice president.

SECTION

Your
bring
faction.

★★

Launch Fiesta



(Photo by Ace Hoffman Studio)

Mrs. Manny Winters, William O. Roberts, president, Greater Wilkes-Barre Chamber of Commerce, Bernard Finkelstein, Charlotte Lord, Mrs. Al. Adelia Stevens, Fiesta secretary; Elizabeth Simpson, Sally Davis Bennett, Walter Mohr, enkins, Fiesta vice president; Annette Evans, an.

From left: in rear, are Marilyn Evans, Francis Ropetski, Alice Cole, Katie Daly, Dorothy Cobb, Patricia Cunningham, Diana Rathy, their beauty and talent from Wyoming Valley

4-day KIRBY Off to 'Brilliant' start

The greatest assemblage of spectators yesterday greeted the opening of the third annual Fine Arts Fiesta on Public Square and sent the four-day "Classical Greek Entertainment Forum" off to a brilliant start.

The Fiesta will continue with daily showings, starting from before noon through the entire day, all the balance of the week, including Sunday. Scheduled are concerts, ballet, oratorio, "Don Juan in Hell," as well as continuous daily exhibits, displays and "surprises."

Admission to all events is free. Yesterday's opening ceremonies were held at 11:30 a. m. on the striking Grecian-columned patio which has been set up as central stage in Public Square park.

As official, costumed trumpeters played fanfares, the Nine Muses personifying the theme of this year's Fiesta, entered the stage, in ancient Hellenic garb, and took their places in the form of a Grecian statuary group.

Participating in the ceremonies were: Gilbert S. McClintock, key speaker; Dr. Eugene S. Farley, who expressed official appreciation to the community.

Fiesta Today

11—Fiesta opens.

4—Wyoming Valley Opera Guild Chorus.

4:30—"The Seven Lively Arts" (theater and dance).

5—Punch and Judy Show.

8:30—Little Theatre performance.

Outdoor Wyoming Valley Art League open all day, as well as exhibits all through the Square.

not underway. Hundreds of visitors went from booth to booth and expressions of commendation were heard on all sides. Among favorite displays

The Record

TURSDAY, MAY 24, 1958

Fiesta Pulls Record Crowd By Lively Fare

Ballet and Orpheus To Be Features on Tonight's Program

Greatest number of spectators in history of the Fine Arts Fiesta has been drawn to the third annual festival of arts and entertainment, now in its third day, it was announced last night.

The Fiesta, which opened Thursday, will continue with a major schedule of events all day today, starting at 11 a. m. and tomorrow, starting at 2:30 p. m.

Fiesta Today

11, Festival Opens.

11:30, Punch and Judy Show

2:30, Strolling Minstrels

3, Folk dances, Daughters of Penelope

3:30, The Seven Lively Arts (Music and Poetry) Wilkes College Music Drama

5, Nationality dances, Polish Women's Alliance Polish dances

5:15, Punch and Judy Show

8:45 p. m., Ballet Guild and Orpheus Singing Society.

Outdoor Wyoming Valley Art League open all day, as well as exhibits through the Square.

Among highlights today will be folk dances by Daughters of Penelope, at 3 p. m. representing authentic Greek dances in costume that are deemed collectors items. Mary Alexiou is chairman of the group.

At 3:30, central theme of the Fiesta, "The Seven Lively Arts," will feature its third daily installment in the form of a musical drama entitled, "Man Against The Sky," with libretto by Alfred Groh, and music by William Crowder. The original creation is deemed one of the most powerful pieces of writing ever to come out of Wyoming Valley.

Admission to all events is free.

Polish Women's Alliance will be featured in colorful Polish dances at 5, followed by Punch and Judy Show at 5:15.

The Fiesta's series of "five-star" evening shows tonight will present the Wilkes-Barre Ballet Guild, directed by Barbara Weisberger, and a concert by Orpheus Singing Society, directed by William O. Roberts.

A window display contest by a number of central city merchants featuring the Fiesta was won by Fowler, Dick and Walker. The Boston Store, it was announced. Honorable mention to Lazarus and Thayer was given. The contest was won by Fowler, Dick and Walker.

Record

SECTION

WILKES-BARRE, PA., FRIDAY, MAY 23, 1958

A large group photograph of the 1929-1930 football team and their coaches. The group is posed in front of a building with a prominent entrance. The players are arranged in several rows, with some standing and some kneeling or sitting in the front. They are wearing dark football uniforms with light-colored socks and shoes. The coaches and other staff are dressed in suits and ties. The photograph is in black and white and has a slightly grainy texture.

(Photo by Art Hoffman, Studio City)

front—Cula, Mrs. Manny Winters, William O. Roberts, Edmund J. Pozzi, president, Greater Wilkes-Barre Chamber of Commerce; Bernard Finkelstein, Charlotte Lord, Mrs. Aldena Brazulski, Amelia Stevens, Fiesta secretary; Elizabeth Hesser, Martha Simpson, Sally Davis Bennett, Walter Mohr, Alice Welch Jenkins, Fiesta vice president; Annette Evans, Fiesta chairman.

Nine Nuns, from left in rear, are Marleen Evans, Francine Kelly, Patricia Topetski, Alice Cole, Katie Dan, Dorothy Skusek, Mary Ann Cobb, Patricia Cunningham, Diana Rath, selected for their beauty and talent from Wyoming Valley schools.

not underway. Hundreds of visitors went from booth to booth and expressions of commendation were heard on all sides. Among favorite displays

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NO. 152

23, 1956

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Crime Is Crime

The FBI reports that last year juveniles under 18 accounted for an astounding 47.2 per cent of all the people arrested for such major crimes as murder, rape, robbery, aggravated assault, and so on.

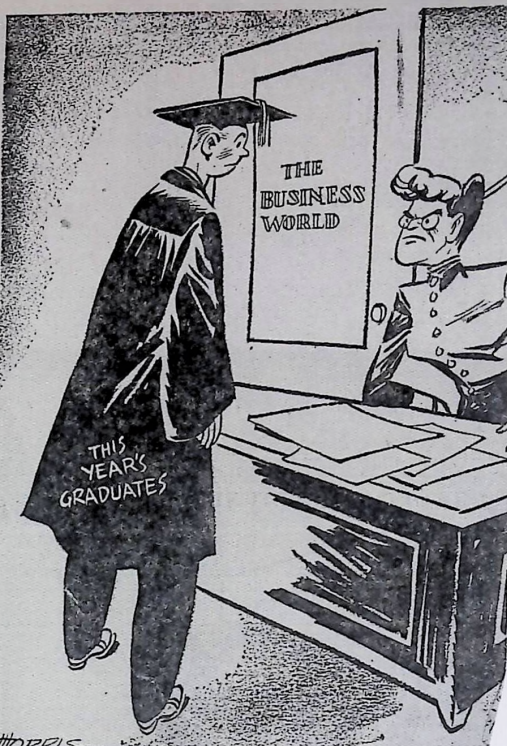
This grim bit of information caused The Wall Street Journal to inquire into the possible causes behind the soaring juvenile crime rate. One, it believes, lies in the increased assumption by the state of responsibility for children and the consequent lessening of parental responsibility—that is "the schools now undertake to teach things that ought to be taught at home." And the emphasis on the progressive theory of education has undoubtedly undermined self-discipline and respect for authority.

The Journal also points to another far-reaching change in our society: "Somehow we have allowed the age of a criminal to so tip the balance that a hideous crime by a person old enough to vote becomes the bewildered act of an unfortunate child if he is young enough to fit within the juvenile laws. Can it be that this attitude of softness is itself an invitation to juvenile crime?"

Society, in self-defense if for no other reason, will have to realize that crime is crime, no matter what the age of the offender, and act accordingly. To quote the Journal again, there will be small chance of improvement in this intolerable situation "... until youngsters are held more responsible for their crimes

s again become more
their youngsters."

THE TOUGH RECEPTIONIST



MORRIS

Of The Reds

makes perfect, the Com-
fectionists in blowing
a time when violence,
numerous points hardly
in their scope, is raising
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the International Geo-

full report on scien-
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The Once Over T

By H. I. PHILLIPS

Sullivans; Out of Daze, Forgive Silky All

From the Sullivans to Silky: Don't be downhearted. You're a stout-hearted thoroughbred and you'll win races. Few horses in turf history thrilled fans as you did in coming from behind to take stakes in the west. Your fans, not you, are to blame for disappointments felt over the Derby and the Preakness. Even the Sullivans now admit they should have realized that in these two big races you were up against the nation's best skinners, best trainers and richest horse-flesh buyers, and that in these events no horse spots another 25 or 40 lengths and takes the dough. (You couldn't have done it with leprechauns riding.)

All Sullivans concede they asked too much of you. They remember that the great John L. Sullivan only once gave an opponent the "35 length lead routine." This was in the Corbett fight and John lost by a greater margin than you did in the

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Wilkes College
Department of Music

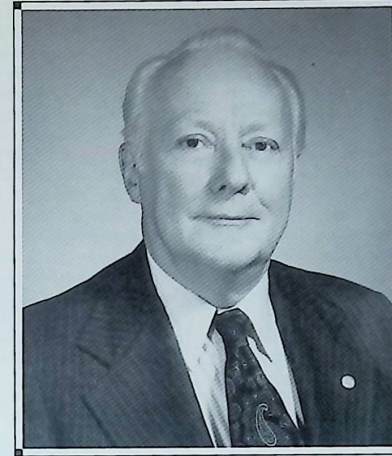
A Gala Concert Honoring

Richard Chapline

Since singing is so good a thing
I wish all men would learn to sing.

William Byrd, 1588

Saturday Evening, May 7, 1988, at 8 o'clock
Dorothy Dickson Darte Center For The Performing Arts



RICHARD CHAPLINE

Richard Chapline's lifetime involvement with music began in Bala, Pennsylvania, at the age of eight when he became soprano soloist in the boy choir at St. Asaph's Episcopal Church. His piano studies started soon after in Philadelphia with Franklin Cresson and continued with Ludwig Levy and Leo Ornstein. While serving in the United States Navy, he studied piano with Georg Fior, voice with Royal Dadmun, and organ with E. Power Biggs, all in Boston. He later returned to Philadelphia to study voice with Edgar Milton Welch and worked at the Ornstein School of Music as coach-accompanist and teacher of sight-singing and dictation. He was the soloist at the Bethany Temple in Philadelphia and was a member of the Oratorio Choir at Philadelphia's First Presbyterian Church.

Mr. Chapline attended the Juilliard School, where he received his bachelor's degree in 1951 and his master's degree in 1952. He studied voice with Mack Harrell and coached with Robert Hufstader, Richard Franko Goldman, Hans Letz, George Reeves, Julius Herford, Sergius Kagen, Povla Frijs, and Alexander Kipnis. He studied diction with Madeleine Marshall, Edith Braun, Peter Riccio, and René Vaillant. While a

student at Juilliard, he was the baritone soloist at First Church of Christ, Scientist, in New Rochelle and was the cantor of the Gregorian choir at St. Francis de Sales, New York City. At this time, his non-musical activities included working as a clerk-typist in the Microwave Spectroscopy Laboratory at Columbia University.

During the summer of 1950, Mr. Chapline studied with Mack Harrell at the inaugural season of the Aspen Institute in Aspen, Colorado. In his spare time, he was cocktail pianist at the Hotel Jerome in Aspen. He has toured and recorded with the Hufstader Singers and was a member of Hugh Ross' Schola Cantorum, singing many performances, including the Omnibus TV series with Leonard Bernstein. He toured with the Philadelphia Choral Ensemble, the Baroque Singers, the Fleetwood Singers, and the Peter Sozio Singers. During this time he became soloist at the Church of the Heavenly Rest on Fifth Avenue. Also, in 1953, he portrayed the narrator (the principal singing role) in sixty-four performances of the outdoor drama *Horn in the West* in Boone, North Carolina. Till this day, *Horn in the West* is presented annually at the Daniel Boone

Amphitheater in Boone.

In 1954, Mr. Chapline was awarded a United States Department of State Fulbright Fellowship, which then was renewed for a second year, to study voice and lute in Cologne, Germany. While a student at the Staatliche Hochschule für Musik, he studied voice with Ellen Bosenius and lute with Walter Gerwig. While a Fulbright Scholar, he sang many tours performing American songs in Germany, Austria, and Belgium. Many of these songs were recorded for Nordwestdeutscher Rundfunk and were broadcast frequently for many years on German radio. Returning to the United States, he was head coach for Opera Arts in Atlanta and then returned to New York as consultant for the Institute of International Education in the selection of Fulbright Scholars in music.

Mr. Chapline accepted a part-time faculty position in the Music Department of Wilkes College in the spring of 1959. He was contracted as a full-time instructor the following semester and subsequently was promoted to assistant professor in 1963, associate professor in 1969, and professor in 1978.

In addition to being the primary voice teacher, Mr. Chapline has taught a wide diversity of classes to both music majors and non-music majors at Wilkes. During the past thirty years he has taught class piano, elementary and secondary teaching methods, vocal literature, choral conducting, sight-singing, dictation, voice methods, diction (French, German, English, Italian, and Spanish), and the introductory music course. As director of choral activities, he has conducted the Wilkes College Chorus, the Madrigal Singers, and the Cap and Bell Singers. He has hosted two Pennsylvania Intercollegiate Choral Festivals and organized and conducted choral reading sessions for high-school students attending district choral festivals. He also was guest conductor for the 1982 Region IV Pennsylvania State Chorus Festival.

In a 1978 faculty evaluation, William R. Gasbarro, former Music Department chairman, wrote, "Mr. Chapline has maintained the most rigorous commitment to musical performance of any faculty member since the inception of the Department of Music."

From 1959 to 1980, Mr. Chapline regularly performed in the Department of Music Faculty Recital Series (formerly the Wilkes College Town and Gown Concerts) as a vocal recitalist and in concerts as an

accompanist and duo-pianist. In 1965, he inaugurated the weekly student Wednesday Performance Series which he continues to supervise.

Richard Chapline's commitment to students' participation in extracurricular activities is evidenced in the time and effort he has devoted to theatrical productions at Wilkes. As a stage and musical director, he has directed Wilkes College Music Department productions of *The Telephone*, *Many Moons*, *Dido and Aeneas*, *The Beggar's Opera*, *The Play of Robin and Marion*, *Boston Baked Beans*, *The Mighty Casey*, *The Lantern Marriage*, *The Fairy Queen*, *Chanticleer*, *The Play of Daniel*, *The Eccentricities of Davy Crockett*, and *Down in the Valley*. He has prepared the vocal music for Wilkes College/Kiwanis productions of *The Music Man*, *The Sound of Music*, *Camelot*, *How to Succeed in Business Without Really Trying*, *Guys and Dolls*, *Fiddler on the Roof*, and *Sing Out, Sweet Land*. He has conducted Wilkes College Theater productions of *Canterbury Tales*, *H.M.S. Pinafore*, *Trial by Jury*, *Celebration*, *110 in the Shade*, *Three-Penny Opera*, and *Merrily We Roll Along*. Most recently he has conducted concert performances of *Mlle. Modiste*, *Robin Hood*, *The Pink Lady*, *Our Miss Gibbs*, and *The Belle of New York* with the Cap and Bell Singers.

For twenty years Mr. Chapline was the baritone soloist at the First Presbyterian Church, Wilkes-Barre. In addition to the duties of the weekly church service, he appeared as soloist in the requiems of Brahms, Fauré, and Durufé. In 1972, he portrayed Noah in the church's presentation of Benjamin Britten's opera *Noye's Fludde*. (The Agnes flood followed three months later!)

For three seasons Mr. Chapline was director of the Scranton Singers Guild and appeared as guest soloist with the former Concordia Singing Society and the former Wilkes-Barre Philharmonic String Quartet. He has appeared as baritone soloist with the Wyoming Valley Oratorio Society, performing two sections of Bach's *B Minor Mass*, Fauré's *Requiem*, and *The Passion According to Saint Matthew* of J.S. Bach.

In addition to performances as a vocal and piano recitalist, accompanist, and conductor, Mr. Chapline's diversity of academic and cultural interests has led to his distinction as a lecturer and clinician. He presented dramatic music of the French, Italian, Spanish, and English theater of the eighteenth and nineteenth centuries at the 1960 Modern Language Conference in

Philadelphia. In 1970, the Pennsylvania Collegiate Choral Association sponsored his lecture/demonstration "The Vocal Music of Samuel Barber" at West Chester State College, honoring the composer's sixtieth birthday. In September, 1977, his presentation "History Thru the Eye of a Phonograph Needle" was featured at the Senior Mozart Club meeting. This lecture/demonstration was highlighted by his private collection of cylinders and acoustic recordings, memorabilia, pictures, and autographs. The presentation was subsequently taped for broadcast on WVIA, Channel 44, as part of the centennial celebration of Edison's phonograph.

Mr. Chapline also has taught classes offered by the Wilkes College Office of Continuing Education. His courses have included "Humanistic Approach to the Beethoven Era," "Viennese Operetta," "Influential

Richard Probert, conductor, graduated from Wilkes College with a B.S. in Music Education in 1964. Like most vocal students of Richard Chapline, he was very active during his undergraduate years, and during his junior and senior years he was the Director of the Wilkes Collegians. Following graduate school at Indiana University, two years in public-school teaching, and a one-year appointment as a National Teaching Fellow at Juniata College, he returned to Wilkes as a faculty member in 1967. At Wilkes he taught applied voice and courses in music education and directed the College chorus.

In 1975, Mr. Probert was appointed to the faculty at Mount Senario College in Wisconsin with the challenge of designing and developing programs in the visual and performing arts. During his years in Wisconsin, he was a member of the Wisconsin Arts Board, served on the Board of Directors of the Wisconsin Music Educators, and was President of the Flambeau Valley Arts Association. Prior to leaving Mount Senario, he was named to the post of Director of Development for the college.

In 1979, Mr. Probert joined the faculty at Muskingum College, New Concord, Ohio, as chairman of the Creative and Performing Arts Department. Following four years of teaching and performing in Ohio, he was appointed to his current position, Director of the Center for Art, Music and Theatre at the State University of New York at Plattsburgh. In addition to his administrative duties, he is associate professor of music and music director of the Champlain Valley Oratorio Society.

Mr. Probert has furthered his musical studies at Peabody Conservatory, the University of Oregon, The Royal Conservatory of Music, and The Aspen School. Among his conducting teachers are Gregg Smith, Helmuth Rilling, and John Nelsen. He has received awards from the Rockefeller Foundation and the Carnegie Foundation. In addition to his musical studies, he is a graduate of the Institute of Higher Education Management at Carnegie-Mellon University. He is a member of the International Council of Fine Arts Deans and serves on a number of arts organization boards.

Russian Composers," and "Development of Opera Up to Mozart."

From 1954 to 1972, Mr. Chapline spent his summer vacations as a tour conductor for the Olson Travel Organization of Chicago. His travels have taken him from watching wildebeests migrate through the Great Rift Valley of Africa to the rain forests of the Mountains of the Moon in Uganda to the hustle and bustle of rush hour on the Champs-Élysées and to the serenity of the English Lake District.

In April, 1987, at Philadelphia's Academy of Music, Mr. Chapline was one of ten Pennsylvania music educators to receive the 1987 Citation of Excellence Award presented by the Pennsylvania Music Educators Association.

Mr. Chapline was named professor emeritus at the 1987 Wilkes College commencement exercises.

Thomas Hrynkviv, a pianist of "dramatic power and poetry," has been making professional concert appearances since he was thirteen. By the age of nineteen he had won a piano competition for which the first prize was a performance of the Tchaikovsky Concerto with Leopold Stokowski conducting. Critics hailed this "a stunning performance."

Mr. Hrynkviv received his B.A. from Wilkes College, where he was a student of Anne Vanko Liva. While a student at Wilkes, he was Richard Chapline's first accompanist for the Wilkes College Chorus. He received his M.A. from Manhattan School of Music, where he received the Frank Huntington Beebe Award and the Harold Bauer Award. He was the unanimous choice as the winner of The Hour of Music Competition, and in 1967 he won the Gold Medal at the Geneva Competition. He also received the National Music Teachers Association Prize and grants from the International Institute for Education. He has since played concerts in major cities throughout Europe, and in Central and South America.

Mr. Hrynkviv's US appearances include performances at the Kennedy Center, Constitution Hall, and the Library of Congress in Washington, D.C., Lincoln Center in New York, and the Dame Myra Hess Memorial Concert Series in Chicago. He also is one of the most sought-after chamber music players in America, performing with the Hillier-Lucarelli-Hrynkviv Trio, The New American Trio, and the Audubon Quartet. He has recorded for Lyricorich, Laurel-Protone, Golden Age, and the Musical Heritage Society. In reviewing his recording of the piano music of Mikhail Glinka, *Musical America* called him "a real discovery."

Mr. Hrynkviv has appeared at many festivals: the Palm Beach Festival in Florida, Sitka Festival in Alaska, Mt. Gretna Festival in Pennsylvania, Virginia Festival in Richmond, Beethoven Festival on Long Island, and three festivals at sea—on the *Queen Elizabeth II*, the *Renaissance*, and *Royal Viking* ships. He also presently is music adviser to the Newport Music Festival. He joined the Wilkes College piano faculty in 1987.

PROGRAM

Welcome

Dr. Christopher N. Breiseth
President, Wilkes College

Come Again, Sweet Love Doth Now Invite

John Dowland

Beggars' Canon - "Les Brigands"

Jacques Offenbach

Soon-Ah Will Be Done

William Dawson

The New Ashmolean Marching Society and Student's
Conservatory Band - "Where's Charley?"

Frank Loesser
arr. Harry Simeone

Annie Laurie

Scottish Folk Song
arr. Arthur Frackenpohl

O, Clap Your Hands

R. Vaughan Williams

GALA CHORUS OF ALUMNI AND STUDENTS

Richard Probert, '64, *conductor*
Thomas Hrynkviv, '63, *piano*

Songs of Wilkes College

arr. Richard Chapline

March On!

Tune: "March on Down the Road" (Yale)
Words: Bob Moran

Touchdown Song

Wilkes Drinking Song

Words and Music: Ted Warkowski, '49
Book: Al Groh, '41
Original Lettermen's Musical - "All in Fun"

Wilkes Is in Town Again

Tune: "Dartmouth's in Town Again"
Words: Bob Moran

Alma Mater

Words and Music: Eleanor Coates Farley

ALUMNI ENSEMBLE
Richard Probert, *conductor*
Thomas Hrynkviv, *piano*

Handel in the Strand

Percy Grainger

Second Suite in F Major

Gustav Holst

March

Song Without Words: "I'll Love My Love"

Song of the Blacksmith

Fantasia on the "Dargason"

Irish Tune from County Derry

arr. Percy Grainger

WILKES COLLEGE WIND ENSEMBLE

Jerome Campbell, *conductor*

INTERMISSION

Nocturne in D flat major, Opus 9, No. 2 (for left hand)

Alexander Scriabin

Etude in C sharp minor, Opus 42, No. 5

Etude in D sharp minor, Opus 8, No. 12

THOMAS HRYNKIV, *piano*

Remarks

James Ruck, '78

Alfred S. Groh
Special Assistant for Cultural Activities, Wilkes College

Ye Shall Have a Song - "The Peaceable Kingdom"
text from the Prophecy of Isaiah

Randall Thompson

Plenty Good Room

Spiritual
arr. Wm. Henry Smith

Choose Something Like a Star - "Frostiana"
poem by Robert Frost

Randall Thompson

Make Our Garden Grow - "Candide"

Leonard Bernstein
arr. Robert Page

GALA CHORUS OF ALUMNI AND STUDENTS

Richard Probert, *conductor*
Thomas Hrynkviv, *piano*

GALA CHORUS OF ALUMNI AND STUDENTS

Linda Abbey, '77
 Rodney Angier, '86
 Carole Cronauer Anstett, '68
 Jackie Buzzelli Bacon, '77
 Karl Bacon, '76
 Katherine Bauer
 Thomas Bittner, '87
 Beverly Butrie, '83
 Paula Cardias, '73
 John Cardoni, Jr.
 Pamela Carroll, '86
 Trude Check
 Roy Clark, '85
 Christopher Collins, '90
 Rebecca Cope, '90
 Barbara Lewis Cousland, '66
 Maggie Bell Crispell, '76
 Catherine Cuccia, '90
 Cynthia Stuccio D'Alessandro, '78
 Joseph D'Alessandro, '76
 Sheila Denion, '72
 Janet Simpson Dingman, '62
 Christine Donahue, '74
 Clifton Dungey, '74
 James Eitel, '66
 Dennis English, '71
 Carolyn Kresge Erman, '72
 Barbara Finkelstein Fersch, '81
 Paul Fersch, '83
 Gretchen Winfield Folkman, '72
 Jane Lewis Ford, '76
 Victoria Moss Gallagher, '77
 Andrew Garcia, '89
 DeniseAnn Martineck Gogola, '79
 Doreene Psikus Gonick, '76
 Jayne Grim, '81
 Charles Hampton, '81

Merrill Farrell Harrison, '68
 Noreen Hartkern, '86
 Edward Havrilla, '88
 Catherine Baumann-Hecht, '73
 Nancy Thomas Hedden, '62
 Kathleen Herpich, '79
 Jane Hudak, '87
 Maggie Waligorski Hughes, '73
 Celeste Ametrano Janerich, '73
 Carla Karpinski, '89
 Alex Kassay
 Patricia Lutz Kebles, '62
 Eugene Kelleher, '66
 Margaret Klein, '68
 Paul Koslowski, '69
 Anthony Kubasek, '84
 Arlene Kunigel, '72
 Lorene Daring LaBerge, '74
 Rosa Khalife-McCracken, '79
 Frank McGrady, '79
 Francis McMullen, '89
 Mary Elizabeth Morris
 Mickulik, '72
 Gloria Dolbear Miller, '68
 Dagmar Moravec, '78
 Christopher Mundo, '88
 Sheila Rosen Nachlis, '64
 N. Caron Nelson
 Shirley Davis Newhart, '73
 Helen Savinski Neylon, '81
 Barbara Liberasky Nowicki, '67
 Corinne Crispell Okrasinski, '73
 Linda Phillips Orseck, '76
 Grace Richie Ostrum, '72
 Fred Pacolitch, '74
 Lisa Paddick, '87
 Wayne Pannabecker
 Marilyn Anderson Patterson, '78

Chris Peeler, '92
 William Peters, '60
 Patricia Lewis Piper, '70
 Beth Ann Plewniak, '89
 Laura Pollick, '86
 Lucinda Walter Pratt, '75
 Judith Sanger Reichman, '73
 Catherine Davis Rezykowski, '80
 Suzanne Rovinsky, '91
 James Ruck, '78
 Basil Russin, '68
 Julie Levoy Sauder, '72
 Debra Schonfeld, '75
 Beverly Major Schwartz, '61
 Melissa Seay, '90
 Maureen Stanks Shaut, '83
 Edward Shiner, '67
 Christine Hudak Shipula, '77
 Sandra Shotwell, '79
 Elizabeth Slaughter, '68
 Marlene Atherholt Smith, '71
 Michael Smith
 Raymond Smith, '71
 Arlene Mezanko Sokoloski, '67
 Robert Sokoloski, '67
 Monica Spishock, '64
 Michael Stretanski, '65
 Douglas Takacs, '89
 Adele Tavella, '80
 Nancy Tenneriello
 Cindy Fisher Thomas, '79
 Jon Verbalis, '67
 Dolores Vida, '89
 Larry Vojtko, '79
 R. Wayne Walters, '59
 Timothy Webster, '91
 Michael Williams, '84
 Cheryl Wright, '85

THE WIND ENSEMBLE OF WILKES COLLEGE

PICCOLO

**Nancy Sanderson

FLUTE

R. Gayle Bateman
 Catherine Cuccia
 Katherine Ettinger
 Maria Glod
 Richard Schwartz
 Cindy F. Thomas
 *William Wren

OBOE

Seda Schwartz
 *Ralph Shulde

BASSOON

**Lorraine Maillet

CLARINET

Dominick Ansawint
 Tracy Buchholz
 Jim Dravage
 Susan Dravage
 *Nick Driscoll
 Tina Keller
 **Anthony J. Kubasek
 Juliana Stines
 Anthony Wozinski

BASS CLARINET

Michelle Dominick
 Nancy Orcutt

ALTO SAXOPHONE

*Neil Forte III
 Andrew Garcia
 Andrew Kolojechick
 Daryl M. LaMooney
 Timothy Webster

TENOR SAXOPHONE

*David A. Garber
 Jeffrey Gerosky

BARITONE SAXOPHONE

Tom Barlow

TRUMPET

Carol Fahrmer
 Gary LaRocca
 John McLaughlin
 *Tamela E. Newell
 Brian Primrose
 Karl E. Stopfer

HORN

Janice Cater
 *Cheryl Mundo
 Earl Orcutt
 Joseph Kotansky

TROMBONE

Scott Brown
 Edward Havrilla
 *Christopher Mundo
 Clifford Bialkin

EUPHONIUM

Melissa Carriglito
 *Glen Sharkowicz

TUBA

*Francis C. McMullen
 Christopher Fox

PERCUSSION

Debra Bialecki
 Dominick Cuccia
 Geoffrey Dent
 Stephen Fidyk
 *Stephen P. Primatec
 Vaughn A. Shinkus
 Pamela Smith
 Pamela Yagiello
 Jeffrey Zwiebel

*Principals

**Faculty

TRIBUTE TO RICHARD CHAPLINE

Music I have heard and sung,
Conducted, loved, and played,
Rehearsals, teaching, and being among
Colleagues and friends have kept me young
And are the reasons I have stayed.

Simply put, I could not leave
To follow flattering voices
Promising fame I might achieve
Concertizing or, I believe,
Pursuing other choices.

Many also choose to stay,
I am not the only one,
And I am grateful as are they
To students who are here today,
Knowing how much each has done.
My life and world have been enriched
By you who give it breath,
By the power of the spirit
That triumphs over death,
By music I have heard and sung,
Conducted, loved, and played:
It is no mystique that I obeyed
That held me, bound me, once I stayed.

Alfred S. Groh

Wilkes College
Department of Music

IN HONOR OF

WILLIAM R. GASBARRO

"A person of William Gasbarro's ability seldom,
if ever, has to rely on rank alone to enforce orders,
for he is able to command all the cooperation
necessary through character alone."

Arthur H. Christman
Teacher of Clarinet
The Juilliard School of Music
1952

Saturday Afternoon, April 4, 1987, at 2 o'clock
Dorothy Dickson Darte Center For The Performing Arts

PROGRAM

Dr. Christopher N. Breiseth
President, Wilkes College

Welcome

EDWARD YADZINSKI

à Paganini

Prelude

Theme

Variation

I

II

III

IV

V

VI

VII

VIII

Finale

PAMELA B. THIEL, *Clarinetist*

Alumna Wilkes College

Graduate Assistant, Bowling Green State University

"à Paganini" is dedicated to William Gasbarro and will be published by Alphonse LeDuc, Paris.

FRANZ LISZT

Consolation in D Flat Major

Transcendental Etude No. 10 in F Minor

THOMAS HRYNKIV, *Pianist*

Alumnus Wilkes College

Gold Medal Winner of the Geneva Competition
International concert artist

DOMENICO CIMAROSA

Concerto in G Major

II *Largo*

III *Rondo*

NANCY SANDERSON, *Flutist*

Adjunct Faculty, Wilkes College

RICHARD SCHWARTZ, *Flutist*

Alumnus Wilkes College

Faculty, West Scranton High School

JAMES HARRINGTON, *Harpsichordist*

Adjunct Faculty, Wilkes College

DON BUTTERFIELD

Reflexion
for Clarinet and Tuba

(World Premiere)

JANEEN CORNELL, *Clarinetist*
DON BUTTERFIELD, *Tubist*
Roommate of William Gasbarro while Juilliard School
students
Principal Tuba, American Symphony Orchestra
Commercial performing artist

"Reflexion" is dedicated to William Gasbarro.

FRANCESCO CILÈA

Adriana Lecouvreur
"To son l'umile ancella"

RICHARD STRAUSS

Frühling

CHRISTINE DONAHUE, *Soprano*
Alumna Wilkes College
Winner, Luciano Pavarotti/Opera Company of
Philadelphia International Competition and the
Metropolitan Opera National Auditions
THOMAS HRYNKIV, *Pianist*

BRUCE REIPRICH

Blossom

(World Premiere)

WILKES COLLEGE BRASS ENSEMBLE

TRUMPETS

Julie Waters, '87
Tamella Newell, '90
Gary LaRocca, '88
Tedd Leininger, '87
Jeffrey Wilt, '90
Karl Stopfer, '90

HORNS

Cheryl Mundo, '88
Suzanna Bernd, '87
Earl Orcutt, '69
Lori Leas, '91

TROMBONES

Christopher Mundo, '88
Edward Havrilla, '88
Clifford Bialkin, '88
Jerome Campbell, Faculty

TUBA

Francis McMullen, '89

BRUCE REIPRICH, *Conductor*
Faculty, Wilkes College

"Blossom" is dedicated to William Gasbarro.

HOWARD HANSON

Song of Democracy

Poem by Walt Whitman

CHORUS OF WILKES COLLEGE ALUMNI AND FRIENDS

RICHARD CHAPLINE, *Conductor*
Faculty, Wilkes College
THOMAS HRYNKIV, *Pianist*

INTERMISSION

OLIVIER MESSIAEN

Quartet for the End of Time

III Abyss of the birds

The abyss is Time, with its sadnesses and tediums. The
birds are the opposite of Time; they are our desire for light,
for stars, for rainbows and for jubilant outpourings of song!
—O. Messiaen

RICHARD STOLTZMAN, *Clarinetist*
Student from the studio of William Gasbarro
Internationally recognized concert artist

DAVID UBER

The Legend of the Sleeping Bear

Written for and dedicated to Don Butterfield

DON BUTTERFIELD, *Tubist*
THOMAS HRYNKIV, *Pianist*

LUDWIG VAN BEETHOVEN

Piano Sonata No. 5 in C Minor, Opus 10, No. 1

I Allegro molto e con brio

ANTHONY KUBASEK, *Pianist*
Alumnus Wilkes College

ANTON RUBINSTEIN
TRADITIONAL

GUNTHER SCHULLER

Melody in F

When the Saints Go Marching In

ALLISON MISLIVETS, *Clarinetist*
Junior high school student from the studio of
William Gasbarro
ANTHONY KUBASEK, *Pianist*

Tribute to Rudy Wiedoeft

- I Valse Erica
- II Saxarella
- III Saxophobia

NICHOLAS DRISCOLL, '88, *Alto Saxophonist*

WILKES COLLEGE WIND ENSEMBLE

PICCOLO
Nancy Sanderson,
Adjunct Faculty

OBOE
Ralph Shulde, '90

BASS CLARINET
Nancy Orcutt, '70

BASSOON
Lorraine Mallet

TENOR SAXOPHONE
Suzanne Serafin, '88

TRUMPETS
Julie Waters, '87
Tamella Newell, '90

TROMBONE
Christopher Mundo, '88

PERCUSSION
Debra Bialecki, '88
Steve Primatic, '89

JEROME CAMPBELL, *Conductor*
Chairman, Department of Music, Wilkes College

FLUTES
William Wren, '88
Katherine Ettinger, '89

CLARINETS
Pamela B. Thiel, '85
Laurelyn Gordon, '86
Tina Kellar, '89
Martin Shulde, '90

CONTRABASS
CLARINET
Michael Pryor, '84

ALTO
SAXOPHONE
Neil Forte III, '88

BARITONE
SAXOPHONE
Tom Kassay, '86

HORNS
Cheryl Mundo, '88
Suzanna Bernd, '87

TUBA
Francis McMullen, '89

PIANO
Agesino Primatic, '87

WILKES COLLEGE CHORUS OF ALUMNI AND FRIENDS

Carole Anstett

Jackie Bacon

Karl Bacon

Ann Barnes

Kathy Bauer

Suzanna Bernd

Thomas Bitner

Christine Bolcarovic

Karen Bradbury

Barbara Cousland

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James Eitel

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Andrew Garcia

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Lorene LaBerger

Edward Loch

Rosa McCracken

Francis McMullen

Gloria Miller

Barbara Nowicki

Paul Oesterreich

Corinne Okrasinski

Linda Orseck

Grace Ostrum

Fred Pacolitch

Marilyn Patterson

Beverly Perry

Randall Perry

Bruce Phair

Karen Phair

Beth Ann Plewniak

James Ruck

Maureen Salley

Rosendo Santos

Julie Sauder

Debra Schonfeld

Melissa Seay

Christine Shipula

Saudi Shotwell

Marlene Smith

Raymond Smith

Monica Spishock

Arlene Sokoloski

Robert Sokoloski

Douglas Takacs

Cindy Thomas

Dolores Vida

Larry Vojtko

Michael Williams

Cheryl Wright

Stanley Yunkunis

This concert is being recorded for broadcast by WVIA (90 FM).
We encourage all patrons to sign the guest book on the second floor of the Center for the Performing Arts.
All are invited to a reception on the second floor of the Center for the Performing Arts immediately following the concert.
The use of photographic or recording equipment is prohibited in the concert hall.
Please make certain the electronic signal on your watch or pager is switched off during the concert.
There will be no seating while performance of a work is in progress.

REMEMBERING MR. GASBARRO

by Edward Yadzinski

The mode and style of the Wilkes campus in mid-September 1958 was generic, mini-Ivy League. The Class of '62 was then on campus for orientation; crew-cut or coiffed, the starched and dry-cleaned look was vogue for men and coeds alike. As with any incoming freshman class, the mood was upbeat and optimistic, with a grain of self-confident sophistication. Our collective pride suffered comically, however, under the blue and gold beanies that all "frosh" on campus were required to wear as part of the whimsy/rite of hazing.

It had been welcome news the previous spring that the Wilkes music faculty was expanding to include a new woodwind specialist, who, however, would not be on campus until after orientation, just in time for classes to begin. So there was no reasonable connection when, late in the afternoon on Wednesday of that preliminary week of September, while standing just beyond the steps of Gies Hall, I noticed a stranger walking across the long, elevated front porch of Gies: a heavy, leather briefcase swung from each arm; an open, broad-shouldered, grey/beige trench coat accompanied a full Stetson hat drawn close to the brow; the chiseled features of a striking visage were marked by a squint that vainly tried to avoid the breezy smoke from a cigarette; the slightly bent Pall Mall was poised indifferently to one side as if in counterpoint to a heavy, black and trimmed mustache; his gaze was dark, weighty, and straight ahead; a brisk stride carried him through the entrance door in just a snapshot of time. The image could not have been more riveting were it from a classic Hollywood film.

A week later, still yet to meet or even identify the new clarinet professor, I knocked nervously on the heavy, sliding mansion door of the studio at the scheduled lesson time. "Come in, please!" boomed a deep bass/baritone voice from what seemed like a hundred fathoms below. With clarinet cases, music, and the awkward beanie in hand, I entered the room. Of course—it was *him*. Mr. Gasbarro, grinning at my obvious nervous and stunned reaction, said, "Do you have any good reeds with you today, Mr. Yadzinski?" With zero confidence I

replied, "Good reeds are a myth—at least that is what I am coming to believe." He laughed heartily, put out a cigarette, and began what was to become the most vital, stimulating, and challenging interval of my life.

In those early days at Wilkes we referred to him as "Gassy" among ourselves but addressed him only as "Mr. Gasbarro," and he signed all his notes with a single, big capital G. One could easily fill a small volume with delightful or poignant anecdotes from his early years at the college—who would believe that this distinguished veteran of World War II and the Korean War did not drive an automobile until well into his second year at Wilkes? Riding with him in his first car, a white Chrysler wagon, became a not-to-be-forgotten intellectual "exercise of perceptive and judgmental powers"—and that is a direct quote!

But it was the inspired teaching, dedication, and refined artistry as a performer that made him so exceptional. His conceptual approach to music and the arts in general revealed a sensitivity to form, style, technique, and expressive nuance that remains nonpareil in my professional experience. He would prod, coach, probe, coax, and encourage his students to listen, to attend concerts, to devour recordings, to read biographies and histories, to dabble with string instruments for ear-training, to emulate the phrasing of singers and the suppleness of string quartets, to get the best mileage from practice time, to study keyboard literature, to play volumes of chamber music, to experience the music of ballet and opera intimately. For example, he once remarked in sporty challenge: "Italian opera contains the greatest wealth of melody in the world." In serious reply I asked him about Tchaikovsky and others, in no way prepared for one of his classic rejoinders: "Well Ed, every rare once in a while the rest of the world simply gets lucky!"

Who among us could avoid being charged and charmed by such a storm of creative teaching, this relentless power source of imagination? As we honor him today, a paraphrase seems to fit: It is true indeed, that every rare once in a while the world is as lucky as we to inherit the legacy of this extraordinary man—our Dear Mr. Gasbarro.

Edward Yadzinski, '62, is currently a member of the Buffalo Philharmonic Orchestra and the faculty of the State University of New York at Buffalo.

WILLIAM R. GASBARRO

William R. Gasbarro (1921-86) received his baccalaureate degree from the Juilliard School of Music. An honor roll student, he studied clarinet with Arthur H. Christman. He was also awarded a master's degree and teacher's diploma from Columbia University.

After graduating from the Juilliard School, Mr. Gasbarro served as Director of Instrumental Music in Logan, Ohio; Instrumental Teacher and Director of Bands and Orchestras at Walnut Hills High School in Cincinnati, Ohio; and as an instructor at band clinics offered at Ohio University in Athens, Ohio. In the years immediately preceding and following World War II, he performed throughout the eastern, mid-western, and southern states as a member of various professional stage and dance bands.

Mr. Gasbarro was a veteran of World War II and the Korean Conflict. He attained the rank of Army First Lieutenant and, as platoon leader, was awarded the Purple Heart for wounds received in combat. He finished his military career as Bandmaster of the 2nd Infantry Division Band, U.S. Army, Korea.

Mr. Gasbarro accepted a faculty position in the music department of Wilkes College in 1958. As department chairman (1964-79), he was instrumental in the development of the music program. He was promoted to full professor in 1971.

Mr. Gasbarro was a lifelong member of many professional organizations, including the Music Educators National Conference, American Association of University Professors, Pennsylvania Music Educators Association, and the Pennsylvania Collegiate Bandmasters Association, the last of which he served as president for two terms.

William Gasbarro's overwhelming influence as a teacher and mentor is clearly reflected by the success of his students. In addition to holding college and public school positions throughout the country, Gasbarro students are found in many symphony orchestras, including the Buffalo Symphony, the Binghamton Symphony, and the Albany Symphony. An early student, Richard Stoltzman, has developed to become internationally recognized as one of the foremost performers of today.

William R. Gasbarro leaves his wife Jeanne and his sons Philip, Nicholas, and Everett.

For Bill Gasbarro

Life is an instrument of the Lord
Struggling to be perfect all its days,
Rehearsed in the quiet of the soul
The music is exquisite when it plays.

For many life is a burden to bear,
For the artist life is a gift to share.

In the hands of many it's the struggle we hear,
In the hands of the maestro it's the music clear.
Yet, for both, life's agony is no less real,
For both, pain and beauty have the power to
heal,
For both the pain and beauty have power to
heal.

Life is the instrument of the Lord
Struggling to be perfect in all its ways,
Rehearsed in the quiet of the soul
The music is exquisite as it plays.

Alfred S. Groh
Wilkes College

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WILKES COLLEGE
CENTER FOR THE PERFORMING ARTS

dedication

MONDAY, OCTOBER TWENTY-FIFTH

NINETEEN HUNDRED AND SIXTY-FIVE

AT FOUR-THIRTY O'CLOCK

IN THE AFTERNOON

*As we dedicate this
Center for the Performing Arts
we express our warm gratitude
to those friends
who have made this building
a reality*

dedication program

WELCOME

Charles B. Waller
Chairman, Board of Trustees

INVOCATION

Reverend Lane D. Kilburn, C.S.C.
President, King's College

"The Significance of the Center for the Performing Arts"

EUGENE S. FARLEY

Alleluia
by Randall Thompson

Wilkes College Chorus
Richard Chapline, *Director*

O, Clap Your Hands
by R. Vaughn Williams

Wilkes College Chorus and
The Brass Ensemble

Fanfare and Allegro
by Clifton Williams

Wilkes College Concert Band
Raymond J. Nutaitis, *Director*

ADDRESS

"Dramatizing Our American Heritage"

PAUL GREEN

Playwright, former Professor of Philosophy,
and member of the Department of Dramatic Arts
at the University of North Carolina

EXPRESSION OF STUDENT APPRECIATION

Alfred Airola
President, Cue and Curtain

PRESENTATION

Annette Evans
Trustee

ALMA MATER

Audience with Wilkes College Chorus
and Wilkes College Concert Band

BENEDICTION

Dr. Abraham D. Barras
Rabbi, Temple Israel

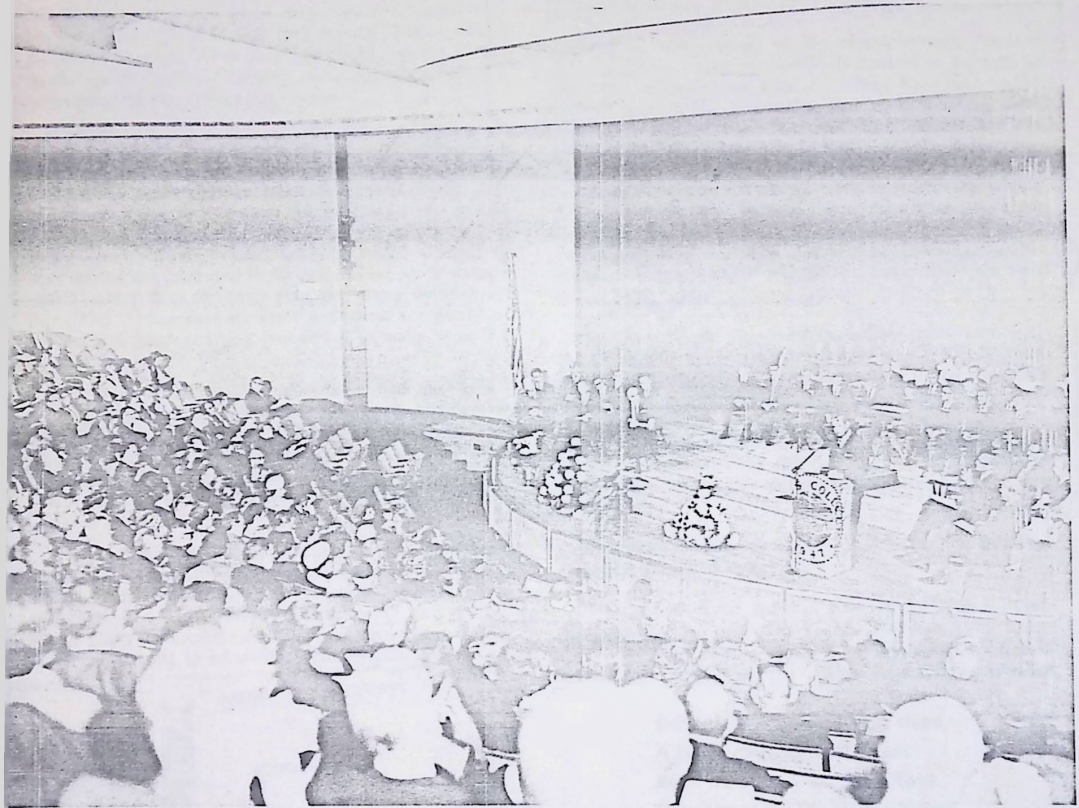
alma mater

Words and Music by Eleanor C. Farley

Wilkes, our Alma Mater
We pledge our hearts to thee,
Honor, faith, and courage,
Truth and loyalty.
In our work as in our pleasure
Guide us as a friend;
We shall always love thee,
Loyal to the end.

Thou shalt lead us onward
In search of finer things.
May we find the wisdom
That thy spirit brings.
May our deeds of love and service
Ever swell thy fame —
Wilkes, we stand to greet thee!
Glory to thy name!

Center For The Performing Arts Dedicated



A dream of long standing came true for Wilkes College on October 26 when the formal dedication ceremonies for the Center for the Performing Arts were held. A gathering of 500 friends of the College were present for the dedication ceremonies.

Principal address for the dedication of the Arts Center was delivered by Paul Green, Pulitzer-prize winning playwright and member of the department of dramatic arts at the University of North Carolina.

Mr. Donald Oenslager

Dedication Dinner Speaker

A correlation of the professional and educational theaters provided the background of the address given by Donald Oenslager, New York stage designer who served as consultant in this area for the Wilkes Center for the Performing Arts. Oenslager spoke at the dinner in the Hotel Sterling following the afternoon dedication ceremonies of the Wilkes Art Center.

Drawing attention to the last forty years in theater, Mr. Oenslager noted a considerable change and decline in the Broadway professional theater citing 228 productions in the 1924-25 season as compared to only 63 productions presented last season. Among the reasons for this change and decline, Oenslager said the foremost was a lack of plays being written by contemporary authors. Cost of productions has increased to the point of becoming extravagant, at least \$125,000 for a play, and about \$500,000 for a musical. Other reasons for the decline are power of unions and theaters being torn down to make room for parking lots.

As a result of this decline, Oenslager said, the theater of today has become a very routine, unimaginative place; standardized and full of Broadway know-how. The theater has forgotten its audience. Over the past few years there have occurred a decentralization of the theater and a flight of the intellectual theater to the university and civic theater.

"During these past forty years, professional theater has decreased in quantity and quality; whereas educational theater has increased greatly. Practically every college and university in the country today has its own theater, which plays an important role in education, but I think the theater itself is education. The educational theater

building, such as the Wilkes College Center for the Performing Arts, becomes a status symbol of the cultural attainment of the educational institution."

Oenslager said almost all the new university theaters are superior to most professional theaters in relation to physical equipment and comfort. "They have become the central core of the performing arts of the college community to such a point that one might almost say the colleges and universities are in the theater business.

"Many of them are building massive structures, which, I wonder, with their scale and size, may often prove too large and too complicated for the college and university students to work. I wonder also if the elaborate programs do not make education institutions committed primarily to box office material."

The speaker said that every college and university should be able to indulge in the experimental productions, where the students can do it themselves, rather than the productions in all departments being primarily the creative endeavor of the faculty. Here he praised the dramatic efforts of Wilkes College, "which has always sought to encourage the full participation of students in every phase of theater productions, not only the acting phase."

The Madrigal Singers of Wilkes, directed by Richard Chapline, provided entertainment.

Presentation of an original poem by Alfred S. Groh was given by the author in special appreciation to Leigh Allen, for his untiring devotion of efforts and creative talents to the decor of the Wilkes Arts Center. It read:

Build me a house and let it stand,
A house of virtue in the land.
Build me a place and let it hold,
The days of my life as they unfold.
Let it keep from this time hence,
Some images of magnificence.
Let there be when we are gone,
A source of strength to build upon.

Invocation at the dedication dinner was given by Dr. Jule Ayers, First Presbyterian Church, Wilkes-Barre, and benediction by Reverend Aloysius Galvin, S.J., President, University of Scranton.

