Alfred Bader fonds

Correspondence - General

D 1994-2005

August 24, 2005

Mr. Tam Dalyell
Rector of the University
University of Edinburgh
Old College, South Bridge
Edinburgh EH8 9YL
SCOTLAND

Dear Tam,

One of the highlights – in fact, the highlight – of our stay in Edinburgh in June was our meeting you and spending some time together.

We have so much in common. Not just our love for Aert de Gelder and our being sincere socialists – and I just hope that we will be able to get together again.

Thank you for your very kind letter and the biography of Richard Crossman. For years The New Statesman was one of my favorite papers.

Thank you also for your introduction to Lord Dubs. He did indeed invite us for tea at the House of Lords and told us of his rise from Kind to the House of Lords.

While Her Majesty has given me a CBE I can still only spend 89 days a year in Britain. Not that I would have to pay more taxes if I stayed longer. I wouldn't have to pay more but filing my tax returns in both countries would be incredibly difficult. For some reason yours begins, I believe, on April 6th, and ours on January 1st.

Still, we do have a home in Bexhill-on-Sea and count the days; my staying less than 90 days and Isabel more than 90 days to keep her British residency.

We will be back in England, though unfortunately not in Scotland, in November and December. Might we meet in London then? Or in Cambridge where I have been invited to give some lectures on November 23rd and 24th?

With fond regards, also from Isabel, I remain

Yours sincerely,

Alfred Bader
AB/az

Subject: Tuesday
Date: Tue, 28 Aug 2001 08:58:33 -0500
From: "Colleen Diefendender" <colleen@westwall.com>
To: "Bader Fine Arts" <baderfa@execpc.com>

Dear Ann:

When Mr. Bader and I spoke last week I did say I would get back with him today. I have yet to come to a decision, there for could you please let him know that I am still mulling it over.

I am in the process of selling my business property and my daughter is home from college for a nice visit. It seems that I am preoccupied for the moment. The ripples in my little pond should be settled within 3 weeks. I ask that you please send my apologies to Mr. Bader for the delay in my response to his offer and my thanks for his patience.

Sincerely;

~Colleen

P.S. Wishing you all a wonderful Holiday Weekend.

ET

Dear Carli,

Thank you for your long e-mail of May 31st.

I do hope that chemotherapy will help your wife. Isabel and I as well as one of my sons will be in London the week of July 5th to attend the old master sales. I will give you a call and perhaps we can get together.

It would indeed be great if we could meet at the Sperl Gymnasium around November 9th. We will probably be in Vienna staying at the Hotel Austria on the Fleischmarkt from November 8-12.

Fond regards,
Alfred

Bader wrote:

Subject: Vienna crossings
From: "Prof. Carl Djerassi" <djerassi@stanford.edu>
Date: Mon, 31 May 2004 03:55:16 -0700
To: alfred@alfredbader.com

5/31/04 London

Dear Alfred,
Your letter of May 19 was forwarded to London where I am with my wife through July 31. I had just returned from Vienna so your letter produced quite some resonances, especially what you wrote about funding the Lieben Prize (with which I was unfamiliar until Noe told me about it last year). Your statement about the reasons for funding it were very moving and also reflect mine.

When you next get to Vienna, try to pass by the Albertina (which currently has a very interesting Rembrandt exhibition) and look at the large kinetic sculpture that is next to the Albertina on the "Bastei" overlooking the Burggarten. This sculpture by George Rickey is one of my favorites and stood for over 30 years in front of my house in CA. I decided to give it to the Albertina for reasons that are succinctly expressed in a plaque in words that you will most likely appreciate. The current Viennese scene is partly also reflected by the latest vandalism that occurred just a couple of days before my arrival last week: someone had poured red paint over the <http://www.art-navigator.com/europe/austria/sculpture/hrdlicka/works.htm>Alfred <http://www.art-navigator.com/europe/austria/sculpture/hrdlicka/works.htm>Hrdlicka bronze sculpture of the crouching old Jew covered by barbed wire which is the main feature of the Jewish persecution memorial just across the street from the Albertina. Actually, it is quite effective and may have been meant as an exclamation point of horror rather than sheer vandalism since it now looks as if the man is lying in a pool of blood. It will be interesting to see whether that will have been removed by the time you arrive in June.

While I now get to Vienna three or four times a year for lectures, readings and theatre events (last week I had one in the juedische Museum in Vienna) these visits are usually very short and apparently will not overlap with any of your visits. (Mine are always posted on the "lecture/reading" link of my web site at www.djerassi.com). But the Nov. 9 date you mention is tempting, especially since we do not have an unlimited time ahead of us for a joint visit to the Sperl Gymnasium.

I am scheduled to be in Singapore the middle of November for an important opening of one of my plays at the Singapore Repertory Theatre and I might do it in a "round-the-world" fashion in which case I might be able to pass through Vienna around the time of your Lieben event. The main uncertainty is my own domestic horrible Damocles sword in that Diane has been found to have an inoperable and very rare cancer for which she is now undergoing chemotherapy. My future schedule--in fact life--depends very much on what is happening to her. For the moment, we both are drowning ourselves in work (she on her new biography of Ovid after just having published a fantastic one on Ted Hughes and Sylvia Plath) so as not to think of mortality.

Stay well, my friend,

Carl(i)

---

e-mail: djerassi@stanford.edu http://www.djerassi.com

HOME

1101 Green St., Apt. 1501
San Francisco, CA 94109-2012
Tel: 415-474-1825; Fax: 415-474-1868
>
May 18 - July 31, 2004
25 Warrington Crescent, Flat 3
London W9 1ED, United KIngdom
Tel: 44-20-7289-3081 OR -7266-5697
>
> OFFICE:
>
Department of Chemistry
Stanford University
Stanford, CA 94305-5080
Tel: 650-723-2783

Jiri Damborsky

Od: "Alfred Bader Fine Arts" <baderfa@execpc.com>
Komu: "Professor Jiri Damborsky" <jiri@chemi.muni.cz>
Odesláno: 14. června 2004 14:49
Předmět: For Dr. Bader

Dear Alfred,

Milan Gelnar left message Sunday that he wanted to fax you something before you left for Brno. No fax received.

Colnaghi wire received at 2PM on Friday less almost $800! Your 1/3 of shipping was $790.85 per their accounting. Transferred $220,000 to Marshall this morning - let me know if you need it in ABFA account.

No response from shipper in Sweden despite telephoning and faxing daily. Ideas? Unlikely we will receive before Charles visits.

Bob Demchuk sends his thanks. Have readied your items for mailing Certified-Return Receipt tomorrow. Waiting for serviceman to overhaul copier this morning. No mail on Friday in honor of President Reagan. Just checked Saturday's mail - any interest in Archduke Albert by Rubens in maybe original frame for $2.5 M? Offered by Art Services, Ken Lawton in TN..

Enjoy your visit!

Best wishes as always,
Ann

From: lenka d <worldconquestgirl@yahoo.com>
Date: Wed, 27 Aug 2003 15:12:26 -0700 (PDT)
To: baderfa@execpc.com

Dear Mr. Bader,

Thank you very much for your invitation. I anticipate our meeting on September 18.

Sincerely,
Lenka

Subject: Bader Bursaries
From: A J Deeming <a.j.deeming@ucl.ac.uk>
Date: Tue, 02 Sep 2003 17:01:39 +0100
To: baderfa@execpc.com
CC: j.a.davies@ucl.ac.uk

Dear Alfred

I have given Julie Davies information on the bursaries awarded in the period 2000-2003 and a report on the success/progress of the students. She will complete the spreadsheets and send them to you shortly. I am going to be lecturing in China till 22 September and I hope you will have the details to make a decision about payment by then.

Yours sincerely

Tony

Professor A J Deeming
Undergraduate Tutor
Department of Chemistry
University College London
20 Gordon Street
London WC1H 0AJ
UK

e-mail: a.j.deeming@ucl.ac.uk
Tel: +44 (0)20 7679 4705
Fax: +44 (0)20 7679 7463
Internet: http://www.chem.ucl.ac.uk/people/deeming/index.html

Subject: Re: Fw: Your e-mail
From: "Jiri Damborsky" <jiri@chemi.muni.cz>
Date: Tue, 16 Sep 2003 12:59:43 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Dr. Bader:
Below please find my respond to your latest letter:

>In response to your long e-mail of last Friday, I do hope that the Charles University will not be able to lure you away. We really do need you as the Loschmidt >Professor.
I am taking Loschmidt Chair very seriously with all benefits and duties. You do not have to be worried.

>It is you who must make the decisions about the 1.4 million Czech Crowns in the Loschmidt Chair Fund.
Thank you for your trust. The money will be moved to the new account in the bank and used as indicated in my previous message. Part of the money will also be used for investigations of J. Loschmidt (see below).

>Please do keep in mind that as soon as a new academic is hired, we will send an additional $5,000 via the Joint to increase your salary.
>Do you know anything about Dr. Storek and have you looked into the work on the other Bader Fellow, Dr. Kamil Paruch, who might be a possibility. As you >know, either would get $30,000 from us, to help his students over his first three years and surely that would help.
Dean of the Faculty is waiting for reply from Dr. Storek. Negotiations with Dr. Kamil Paruch has also already started, as I was informed by our Dean. However, the selection process and the final acceptance is responsibility of every Department and I have currently no possibility to influence this process. I can only provide information and advises to the applicants and express my opinions on the benefits of acceptance to the Dean.

>On Thursday I have been invited to speak on Loschmidt at the University of Pennsylvania in Philadelphia. There is a hurricane called "Hurricane Isabel" coming >close to Philadelphia and I am not certain that I will be able to give that talk. But if I can, I will certainly find out who might answer your question there.
Thank you very much. Have a safe trip.

Finally, one additional news from my side. The request for search and retrieval of documents about Loschmidt vs. Mendel by the Moravian Museum failed. It took them several weeks to admit that they do not have capacity to conduct this search. With the help of Director of our Faculty Library we are looking for the student of "archives" who will do this search precisely and professionally. I hope that some Diploma Thesis or Ph.D. could later be prepared on the topic of Josef Loschmidt. I will use part of the Loschmidt grant to cover expenses related to investigations, preparation and publishing of the Thesis.

Sincerely yours,
Jiri Damborsky

****
Dr. Jiri Damborsky
Josef Loschmidt Professor of Chemistry
National Centre for Biomolecular Research

MILWAUKEE
SCHOOL OF
ENGINEERING

1025 North Broadway
Milwaukee, Wisconsin
53202-3109

Ann Elizabeth Dekorsi
Media Relations Director/
Associate Director of Public Relations
(414) 277-7140 FAX: (414) 277-7453

MSOE 100th ANNIVERSARY

June 6, 1995

Dr. Alfred Bader
Astor Hotel, Suite 622
924 East Juneau Ave.
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

Before you open the enclosed box, you must read this letter.

First of all, I want to tell you how truly wonderful it was to meet you on May 24th and to talk with you on my radio program. You were a marvelous guest. You have such an ease in talking and sharing your life story that it made it easy for me as the interviewer. It was a delightful time.

And then having the opportunity of meeting and talking with Isabel at Schwartz's that evening was an absolute treat. I can see why you were enchanted all those years. What a grand ending to an incredible love story that you got together after being apart for so long.

Thank you for your candor, and for giving me and our listeners the inside story of the extraordinary life of Alfred Bader, Ph.D. You are a treasure.

Now, about the enclosed box. There were so many, in addition to you, who wanted a copy of our taped interview. Some were unable to listen to the live broadcast and wanted to hear you talk. I was anxious to relisten myself. Well. The master tape was in great shape when we went to make a copy of it for you and for everyone else who wanted it. And guess what? The unthinkable happened. We went through the standard operating procedure of dubbing the cassette. However, in the process the master (and only copy of the interview) got eaten. That is what is in the box. Now you may open the box. I wouldn't have believed it myself had I not seen this end result which you are now looking at.

This is the first time this has ever happened. Granted, there always has to be a first time for everything. But I am just sick that our first with a ruined master tape had to be our interview. Now, for all posterity, the only ones who were fortunate enough to be huddled around their WMSE 91.7 radio dial from noon until 12:30 on May 24th are the only ones who shared in the unfolding of your life story.

There is a bright side. This gives us a marvelous opportunity to have you back on the air sooner than we had planned to have another interview. Next time, we will

make sure to have two master tapes running simultaneously. I am so very sorry. May we do another interview again, soon?

Several of our chemistry professors were listening, and a couple who were unable due to conflicting schedules suggested that it would be wonderful if you would ever consider coming to campus and guest lecturing to our chemistry students. Would that be something you would ever consider? It would certainly be a privilege for our faculty and students to have you infuse them with your love of chemistry.

Thank you again for being a wonderful guest on my show. And again, my deepest apologies for the great disappointment we all sense. I will call you soon to see when you are available for drinks. I look forward to being with you again.

Sincerely,

Ann

Ann Dekorsi
Director of Media Relations

With André & Norma Dreiding.
Fosano, 6576 Viña-Gambarogno
Tessin, Switzerland.

4 Ivy Field
Barton
Cambridge
CB3 7BJ
Telephone: 0223-263012

Dear Alfred,

You asked me to look up some information on the training of the castrato singers in Italy and the place of training. The main training school appears to have been the Naples Conservatoire which was a principal source. In 1806 Napoleon banned entry of castrati into this conservatoire but after the Bourbon restoration production for Papal States' choirs was resumed until 1870.

When the celebrated musician, Dr Burney, travelled through Italy in the 18th century he wrote, "I enquired throughout Italy at what place boys were chiefly qualified for singing by castration but could get no certain intelligence. I was told at Milan that it was at Bologna, but at Bologna

the fact was denied and I was referred to Florence; from Florence to Rome and from Rome I was sent to Naples. The operation most certainly is against law in all these places as well as against nature and all the Italians are so much ashamed of it that in every province they transferred it to some other."

This information is from "Groves Dictionary of Music and Musicians" -- the standard reference work for Musicians. If you need any more information they give several references of which the most relevant are, (I think) (1) Gli Eunuchi e le scuole del canto del secolo XVIII (Florence 1892 2/1893
(2) H.B Boisman, "A Study of the Castrati Singers and their Music". diss. Indiana Univ. 1952

I hope this helps you. It was so good to have you with us; please come again soon.

Our love to you both,

Prudence

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 8, 1995

Professor Damie Stillman
Chairman, Department of Art History
318 Old College
University of Delaware
Newark, DE 19716-2516

Dear Damie:

Thank you for your call and letter, though I wish that the circumstances had been happier.

We haven't talked to each other for many years, though of course, I remember how closely you and Diane were to us when you were in Milwaukee.

Damie, I get an average of two or three requests for funding every working day. Except for my remembering you, I have no connection whatsoever with the University of Delaware. True, my mother and sister were both educated in convents, and Ms. Deming's project sounds interesting, but I don't think that this of real interest to me.

I hope that your library will get my autobiography, *Adventures of a Chemist Collector*, distributed in this country by Trafalgar Square, and you will then see what I have been up to since you left Milwaukee.

With best regards to you and Diane, I remain,

Yours sincerely,

AB/cw

Return enclosure - Ms. Deming's letter

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

UNIVERSITY OF DELAWARE

DEPARTMENT OF
ART HISTORY

University of Delaware
Newark, Delaware 19716-2516
Ph: 302/831-8415
Fax: 302/831-8243

April 25, 1995

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211

Dear Alfred,

A number of years ago, you very generously helped us enable one of our Ph.D. students to go to Europe to conduct dissertation research, and I wonder if I might ask your help again in a similar situation.

Diane Deming, who is an excellent and very promising student, is working on a dissertation on the role of women in fifteenth- and sixteenth-century Florentine architecture. I realize that this is not seventeenth-century Dutch painting, but the situation is analogous in that Ms. Deming would benefit enormously from the funds to travel to Florence this spring and early summer. This is because her advisor, Professor Linda Pellecchia, who is on leave this year to hold a fellowship at I Tatti, is there and can introduce her to the complexities of research in Italy and to all the appropriate archivists, curators, and the like. Were she to apply for such travel grants as that of the Kress Foundation, she would have to wait until next year, when Linda will no longer be there, and, of course, it would delay her research for a year.

I am attaching a copy of Diane Deming's research proposal/request for funding, which will tell you much more about the nature of her research and why she needs to go to Florence this spring, along with her projected budget, which comes to about $3,200. If you could provide some or all of this, I would be deeply grateful, as would all of my colleagues.

I tried to contact you just before I was returning to Milwaukee for two lectures last fall, one at UWM and the other at the Art Museum, but no one answered either in the days before I came or while I was there. It would have been wonderful to see your present collection, which, I am sure, still contains some old, familiar "keepers," as well as many new acquisitions. As it is, I saw a lot of old friends, but I really would have enjoyed seeing you and visiting the house. This two-and-a half-day visit was, in fact, my only extended trip to Milwaukee in eighteen years, except for a one-day visit eight years ago and a similarly brief business trip last spring.

I do hear about your efforts on behalf of Queen's every so often, but expecially so since last year, when Queen's was courting one of my faculty members, Patricia Leighten, and succeeded in luring her away, partially as a result of your generous support of graduate student research in Europe. There were, of course, other reasons, including an offer as well to the man with whom she lives, but your support for Queen's does sound wonderful. I wish, indeed, we had that kind of support.

I will try to call you in a week or so, but in the meantime, Diane joins me in sending all our best.

Sincerely,

Damie

Damie Stillman
Chair and John W. Shirley
Professor of Art History

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

January 9, 1995

Dr. Donald Lee
Dynapac Corporation (N.Z.) Ltd.
P.O. Box 1240
Dunedin, New Zealand

Dear Dr. Lee:

Thank you so much for your interesting letter of December 27th and copy of your clear and concise essay on Couper which the University of Edinburgh refused to publish.

At the Loschmidt Symposium in Vienna, I plan to give two talks, one of which will deal extensively with Couper. Copy of the abstract is enclosed.

I certainly cannot understand the refusal by the University of Edinburgh to publish your paper, but there is a silver lining to their neglect of Couper. The extensive correspondence between Anschütz and Crum Brown dealing with their efforts to delineate Couper's life was almost thrown out. By a bit of luck, I was able to acquire the entire box and have been fascinated by Anschütz's and Crum Brown's hard work.

Am I correct in thinking that Dynapac two or three years ago offered some chemicals to Aldrich? If so, did Aldrich purchase any? While I have been thrown out of Aldrich and Sigma-Aldrich, many of the chemists there remain my good friends, and if you offer any organics which Aldrich has not bought, please send me a list and I will try to get them ordered by Aldrich.

My younger son Daniel was married in October, and the happy couple spent their honeymoon in New Zealand and Australia and enjoyed the visit very much.

To come back to Couper, I hope you did not find any serious mistakes in the chapter of my autobiography. Would you like to have copies of more of the correspondence between Anschütz and Crum Brown?

Sincerely,

DYNAPAC CORPORATION (N.Z.) LTD

P.O. BOX 1240 DUNEDIN NEW ZEALAND

TEL: NATIONAL 03 467 5264 TEL: INTERNATIONAL +64 3 467 5264

27th December 1994

Dr Alfred Bader
2961 North Shepard Avenue
MILWAUKEE
Wisconsin 53211
USA

Dear Dr Bader

Many thanks for you letter of 9th May and the draft of your chapter on Loschmidt for your autobiography. I certainly enjoyed reading it. I have to admit to laughing at your considering the possibility of being chased out of the lecture theatre by the students at Marburg.

You have been very generous in your coverage of Couper and I hope it will help redress the fact that he has been ignored for so many years. Unfortunately, he is still studiously ignored by his alma mater. They have a publication called Edit and I thought that the centennial of the Faculty of Science would be an appropriate time for an article on Couper.

Sad to say, they couldn't find space for it, even although it could have been published after the centennial with very little modification. It was a very modest submission and, although you will fully aware of all the events, I enclose a copy together with a photocopy of the very polite letter of rejection. I have been a member of the scientific community for long enough to know that it wouldn't be published by the Development Office or by the Faculty. What is more, these weren't the appropriate place for its publication.

I was glad to hear that you had planned a meeting to mark the centennial of the death of Loschmidt but I am afraid that it will not be possible for me to attend. I have to admit that Dynapac has yet to find its niche. I was a dedicated research fellow in the University of Otago and Dynapac was formed in 1990 after a severe personality clash with the head of my department. I suppose there is nothing new about personality clashes, I gather that you experienced a similar situation with Aldrich.

I never cease to be amazed by the coincidences which surround the efforts to give both Couper and Loschmidt their rightful place in the history of chemistry - and by the stubborn refusal of others to award them any recognition whatsoever. It must have been a very happy day for you when you discovered that Loschmidt had taught only a few houses from where you lived as a boy. It seems to me that that would be a good enough reason for you to be concerned that he is awarded his rightful place in history.

You are right in believing that New Zealand is a very beautiful country, but it certainly is a long way from the USA. On the other hand, much of the beauty of the South Island is based on the Southern Alps, and these are very similar to the Alps in Europe. The vegetation on the lower slopes is a little different but, by and large, we have a similar spectacle. So, when you fly over the Alps on your way to Vienna, you are really seeing a bit of New Zealand (or vice versa).

I'm sorry it has taken me so long to reply to your letter but I was none too happy with the University of Edinburgh when they wouldn't recognise Couper - although they have been happy to recognise Charles Darwin who was an undergraduate drop-out. I suppose that history is always written by the "winners" so to try and rectify matters is always a difficult task.

I hope you have a good new year and that 1995 will be enjoyable for you.

Yours sincerely

Donald Lee

Eugene L. G. file

Subject: FW: Royal Institution
Date: Tue, 3 Apr 2001 16:39:24 +0100
From: Mike Dangerfield <Michael@ri.ac.uk>
To: "'baderfa@execpc.com'" <baderfa@execpc.com>
CC: Frank James <FJames@ri.ac.uk>

> Dear Dr Bader
>
> Further to Frank James' earlier e-mail below - as the Internal Revenue
> Service is still dragging its feet, I think we may as well leave
> discussion of this matter until you're next in the UK. We would be more
> than happy to invite you and your wife to lunch, at your convenience.
> Also we are having an evening reception at St James' Palace on 19th July,
> hosted by the Duke of Kent, and we would be more than happy to send you an
> invitation if this is of interest.
>
> I look forward to hearing from you.
>
> With warmest regards
>
> Michael Dangerfield
>
> ----------
> Michael Dangerfield
> Development Director
> The Royal Institution
> 21 Albemarle Street
> London W1S 4BS
> Tel: +44 (0)20 7670 2974
> Fax: +44 (0)20 7629 3569
> e-mail: michael@ri.ac.uk
> www.ri.ac.uk
>
>
>
> -----Original Message-----
> From: Frank James
> Sent: 13 February 2001 10:48
> To: 'Bader Fine Arts'
> Cc: Mike Dangerfield
> Subject: Royal Institution
>
> Dear Dr Bader,
>
> Just a quick note to let you know that there has been a slight delay in
> registering the Royal Institution with the IRS, but it is now expected
> very shortly. After that Development Director, Michael Dangerfield, will
> be in touch.
>
> As I think you know we try and match donations to the Royal Institution
> with activities that are of particular interest to our benefactors and, if
> at all possible, eponymously name them in their honour, such as the
> Bernard Sunley Lecture Theatre or a relevant name such as the Davy-Faraday
> Research Laboratory endowed by Ludwig Mond. In this regard I do know that
> Mr Dangerfield is thinking of making a proposal to you about support for
> our Iconographical Collections and Archives.
>
> With best wishes
>
>

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

A Chemist Helping Chemists

September 1, 1995

Mr. Michael Davies
The Davies Charitable Foundation
The Landmark Centre
165 Ontario Street
Kingston, Ontario K7L 2Y6
Canada

Dear Michael:

Thank you for your interesting letter of August 22nd and the detailed description of Istvan Anhalt's musical work.

There can, of course, be no question but that Anhalt is an important Canadian musician with a Queen's connection and of Jewish and Hungarian background.

And yet, after serious consideration, we have decided not to contribute the $10,000 you request, for reasons that I would like to explain in some detail.

Like you, we receive many, many requests for funds, sometimes two or three a day.

What Isabel and I like to do is to provide funds, usually totally unsolicited, where they can make a real difference.

In the case of Anhalt's piece, I am convinced - particularly because of your involvement - that it is an important work. It is hard to believe that the Canadian Opera Company would not somehow find a way of putting up such a piece when only $10,000 out of a total of $125,000 is missing.

I find it difficult to say 'no' without being hurtful, but believe me, Michael, I don't want to be hurtful. The fact is that no one in the Queen's administration has ever asked me for anything, and we so enjoy helping where only we can make a real difference.

Of course, you will say, quite correctly, that an ego-trip is involved. But please ask yourself what you would say if I came to you and asked you for your help with the production of a major musical piece here in Milwaukee, saying to you that I am prepared to put up $10,000; would you please do the same?

With all good wishes, I remain,

Yours sincerely,

AB/cw

THE DAVIES CHARITABLE FOUNDATION

The Landmark Centre
165 Ontario Street
Kingston, Ontario
K7L 2Y6
Telephone 613 546-4000
Fax 613 546-9130

August 22, 1995

Dr. & Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Isabel and Alfred,

Congratulations again on Herstmonceux, the International Study Centre you recently presented to Queen's University. Elaine and I and my step grandmother, Mrs. W. Rupert Davies, all enjoyed the opening festivities in June. It is unfortunate that the English weather intervened on the actual day. I am sure Herstmonceux has seen a lot of rain in its day, and will see a lot more in the future.

Alfred, I spoke to you just briefly about this proposal and your immediate response was "we don't give to individuals". Having a small amount of wealth to distribute yearly, I know how difficult these choices can be and how numerous and diverse the appeals. However, having just read your biography (I was fortunate enough to get a signed copy from the Castle's store), I am even more convinced that this may be of interest to you.

Like you, Istvan Anhalt was a Jew in the wrong place at the wrong time. He was one of five Jewish students studying music composition with the well known Hungarian composer Zoltán Kodály at the outbreak of the second World War. Istvan spent the war as a slave labourer and was the only one of the five students to survive the war. He has written a composition dedicated to his fellow students who didn't survive. The Canadian Opera Company wishes to put on a performance of this one act

opera for one singer and orchestra in September of 1996. It is a reasonably short piece (35 minutes) and they plan to put it on with Arnold Schoenberg's Pierrot Lunaire, a piece that jolted audiences when first performed in 1912.

I have spoken to Catherine Greger who is the Director of Music Administration for the Canadian Opera Company. She tells me that Richard Bradshaw, the Director of the Canadian Opera Company is very keen to put on this performance in the new North York Centre. The total budget for this special evening, including all the rehearsals is estimated at about $125,000.100. The box office will pay for about 1/3 of this and they propose to supply the balance through the Canadian Opera Company, the CBC, and private donations. She estimated that we would need $20-25,000 from the private sector to make the concert happen. I am prepared to put up $10,000.00, and I wondered whether you would be interested in contributing a like amount. Then I would see if I could persuade Agnes Benedickson or some other person connected with Queen's to be the third patron.

I enclose the biography of Istvan who is a retired head of the Music Department at Queen's University.

Please let me know whether or not you have any interest in this project.

Yours sincerely,

Michael Davies.

– Enclose –

Encyclopedia of Music in Canada

Edited by
Helmut Kallmann, Gilles Potvin, Kenneth Winters

Second edition

Helmut Kallmann and Gilles Potvin
EDITORS

Robin Elliott (*English style*)
Mark Miller (*Jazz and English-language pop music*)
ASSOCIATE EDITORS

University of Toronto Press
TORONTO BUFFALO LONDON

cians have joined US and a growing number of Canadian-born organists and choirmasters to bring a cosmopolitan breadth to the repertoire of major churches today. English cathedral music is supplemented by Palestrina, Josquin, Schütz, Bach, Handel, Haydn, and Mozart. The anthems and settings of Herbert Howells, Kenneth Leighton, William Mathias, and John Rutter are performed along with those of Alan Hovhaness, Gerald Near, and Leo Sowerby, and those of the Canadians Bancroft, *Bissell, *Fleming, *Holman, *Naylor, *Ridout, Whitehead, and Willan. Cathedrals such as St James' (Toronto), St George's (Kingston, Ont), and Christ Church (Vancouver) have performed Viennese masses on regular Sundays, occasionally with orchestral accompaniment.

A factor which had a most significant impact on Canadian church music in the 1980s was the introduction of the *Book of Alternative Services of the Anglican Church of Canada* (Toronto 1985). Although many churches had reordered the liturgy of the *Book of Common Prayer*, the language remained traditional. However, the newer book, with its option of contemporary language usage, has led to an increase in congregational participation and a decrease in choral settings of the Eucharist. In order to make use of the language of the contemporary rites new music had to be found for choir. There has been a dearth of Canadian choral settings, with the exception of Frances Macdonnell's *Madawaska Mass*, Richard Dacey's *Priory Service*, Patrick Wedd's *Mass of the Crown of Life*, and a few others, but simple congregational settings by John Rutter, Martin How, William Mathias, and others have become the norm. Although the national church has not sanctioned any one setting, the writing of simple congregational music for the alternative Eucharist liturgies has been promoted at a local level through competitions or commmissions. The Diocese of British Columbia sponsored one such competition in 1987, won by Joyce Winnifred Evans (Denver, Col), Robert Fleming (posthumously), and Jacobus Kloppers (Edmonton). Choral evensong has almost disappeared, and can only be found in a very few churches, often heard only on one Sunday of the month. These choral evensong services use the office from the *Book of Common Prayer*, as the language of the new rite would negate the singing of most of the available settings for choir. The singing of the psalms has changed with the *Book of Alternative Services* and responsorial methods of performance are being introduced which use a cantor for the verses and congregation for refrains. Canadians George Black and John Gallienne have composed versions.

By 1991 a number of prominent churches across the country were under the musical direction of women, eg, Frances Macdonnell at Christ Church Cathedral (Ottawa), Melva Graham at Grace Church-on-the-Hill (Toronto), and Alison Riseley at Christ Church Cathedral (Fredericton). In 1986 a new girls' choir was formed at St George's Cathedral (Kingston, Ont), one of the first cathedral girls' choirs established in the country.

With the decline in numbers of boys' choirs, the introduction of the *Book of Alternative Services*, tighter immigration restrictions, and the increase of mixed-voice choirs, a uniquely Canadian church music scene is a strong possibility as we approach the 21st century. The *RCCO continued to support church music of all denominations, and the Anglican Foundation, a funding arm of the national church, provided scholarships for beginning organists, which is encouraging a renewed interest in the instrument.

*CMH vols 2, 5, and 9 contain many pieces for Anglican services and the introductions to these volumes describe various genres, practices, and practitioners.

See also Choir schools, Hymns and hymn tunes, Plainsong, Religions and music.

BIBLIOGRAPHY
Fox, D. Arnold. 'Music in the Maritime provinces,' *The Year Book of Canadian Art 1913*, compiled by the Arts and Letters Club of Toronto (London and Toronto 1913)
Etherington, Charles L. *The Organist and Choirmaster* (New York 1952)
MacMillan, Sir Ernest. 'The organ was my first love,' *CMJ*, vol 3, Spring 1959
Locke, William. 'Ontario church choirs and choral societies 1819-1918,' DMA thesis, U of California 1973
Reed, Thomas Arthur. 'Church music in Canada,' ms, Metropolitan Toronto Library, nd
Kallmann *History of Music in Canada*
MacMillan, Sir Ernest. 'Choral music,' *Music in Canada*
Peaker, Charles. 'Church music,' *Encyclopedia Canadiana*
– 'Church music II,' *Music in Canada*

(Giles Bryant, John Gallienne)

Anglo-Canadian Leather Company Band, or **Anglo-Canadian Concert Band**. Built on the nucleus of a small band formed by Italian immigrant workers at a Huntsville, Ont, tannery established by Charles Orlando Shaw in 1900. Shaw, an amateur cornetist and a wealthy man, encouraged the development of the band by providing a suitable rehearsal room, music, instruments, and uniforms. He also had a bandstand built. The band, made up of about 40 tannery employees, was led by Vincent Crosso until Shaw, while on a visit to Chicago for cornet lessons with Herbert L. *Clarke, was able to persuade Clarke to become the director of the band in 1918. Clarke in turn recruited a large number of musicians from other noted Canadian and US bands. He also acted as cornet soloist, although in rehearsal Shaw often would assume this role. Upon moving to Huntsville, the new recruits took regular jobs with the Anglo-Canadian Leather Co as clerks, machinists, electricians, etc, and were paid an additional salary and provided with housing. There were 69 bandsmen.

About 1922 Herbert *Barrow was assistant conductor, and in 1923 Clarke resigned. He was succeeded briefly by Frank *Welsman (summers 1923, 1924) before the US musician Ernest Pechin, a cornet soloist under Sousa, was appointed.

The band was featured at the *CNE for about 10 years and was one of the first organizations of its kind in Canada to do a radio broadcast (CFRB, Toronto, 1926). In an article in *Musical Canada* (March 1929), Alfred *Zealley described it as 'one of the finest industrial plant bands in the world.' It toured very little, mainly in southern Ontario, and made no recordings. The band ceased to function ca 1927. In 1986 Forester Press issued a booklet titled *The Little Town Band That Grew and Grew* together with a cassette of the Huntsville Town Band and saxophonist Paul *Brodie, recorded at a 1985 tribute concert for the Anglo-Canadian Leather Co Band.

BIBLIOGRAPHY
West, Bruce. 'Music on the barge likely to be special,' Toronto *Globe and Mail*, 16 Aug 1979
Boyer, Robert J. 'Muskoka's greatest musical organization was the Anglo-Canadian Band,' *Muskoka Sun*, 16 Aug 1979

The Anglo-Canadian Music Company. Publishing firm founded 1885 in London by a group of British publishers and established in Toronto later that year under the name Anglo-Canadian Music Publishers' Assn. The purpose was the printing, publication, and sale of British music copyrights in Canada, counteracting cheap US reprints of such copyrights, which were being exported to Canada and hence to Britain. This protectionist policy was based on the Canadian Copyright Act of 1875, which empowered the copyright owner, upon printing and publication in Canada, to stop all importation of pirated reprints from the USA. The firm bought the Canadian copyrights for songs and piano pieces from the composers for 20 shillings each and paid one penny royalty for every copy sold in Canada. By the beginning of 1889, 600 Canadian copyright editions had been issued.

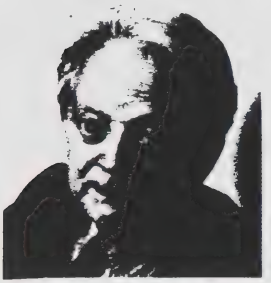
The composers, all British or continental European, included Stephen Heller and Arthur Sullivan besides such writers of salon pieces as Stephen Glover, Caroline Lowthian, Theodore Marzials, Ciro Pinsuti, and Sydney Smith. The number of publications decreased somewhat in the 1890s, but songs and dances by Canadians such as Carl *Martens, Angelo *Read, and J.D.A. *Tripp now were included in the catalogue. The series Octavo Choir Music for Mixed Voices made its appearance (1891) with *Torrington's 'Abide with Me' and featured music by Ernest R. Bowles, Albert *Ham, W.H. *Hewlett, H.E. *Key, Herbert *Sanders, Charles E. *Wheeler, and others. It also included Edward *Broome's arrangement of *'O Canada' (1910).

The first manager of the company was Frank Howe, a veteran of the London music trade. By 1890 Sydney Ashdown had succeeded Howe, and until 1920 the Anglo-Canadian Music Co (as it became known about 1895) and *Ashdown's Canadian branch shared premises. The firm continued alone, keeping its licence even after a bankruptcy in 1941. During the period 1921-41 it specialized in church music and acted as agent for J.B. Cramer, J.H. Larway, and other London publishers. Its own publications included music by W.O. *Forsyth, Bertha Louise Tamblyn, and Healey *Willan (B242), and Canadian editions of George Gershwin and Cole Porter. About 1943 it was acquired by *Canadian Music Sales, which continued to sell Anglo-Canadian publications under the Anglo-Canadian name.

BIBLIOGRAPHY
Americus. 'Trade notes from Europe,' *American Art J*, vol 42, 28 Mar 1885

Helmut Kallmann

ANHALT, István. Composer, teacher, author, b Budapest 12 Apr 1919, naturalized Canadian 1955; hon D MUS (McGill) 1982, hon LLD (Queen's) 1991. He audited classes with Kodály in 1936 and studied with him 1937-41 at the Royal Hungarian Academy of Music. In 1942 he was conscripted into a forced-labour unit of the Hungarian Army, but escaped two years later and spent the final months of the war in hiding. A brief period (1945) as a répétiteur at the Hungarian National Opera was followed by studies in Paris (1946-9) at the Conservatoire with Louis Fourestier (conducting), and privately with Nadia Boulanger (composition), and Soulima Stravinsky (piano). A recipient of one of 30 Lady Davis Fellowships that had been set up to bring stateless intellectuals to Canada, Anhalt was able to emigrate there in 1949, and immediately joined the music faculty at *McGill U. He developed an outstanding program for the study of composition and acted 1963-9 as chairman of the Theoretical Music Dept. During the 1950s his growing interest in the new field of electronic music led him to work during the summers 1959-61 at the Electronic Music Laboratory of the National Research Council in Ottawa, as well as at the Columbia-Princeton Center in New York and the Bell Telephone Laboratories in Murray Hill, NJ, in 1961. A 1959 concert organized by Anhalt at McGill of electronic music and musique concrète by himself, John Bowsher, Hugh *Le Caine, and Stockhausen was probably the first such concert in Canada, and he established (and directed 1964-71) McGill's Electronic Music Studio. In 1969 he was Slee Visiting Professor at the State U of New York in Buffalo, and in April 1972 he returned to Budapest to lecture on contemporary composition for voice at the Academy of Music. He was head 1971-



István Anhalt

81 of the Music Dept at *Queen's U, and retired in 1984 with the title professor emeritus. As a teacher and an administrator at McGill and Queen's U, Anhalt greatly influenced the education of many Canadian musicians and guided such composers as William *Benjamin, John *Fodi, Clifford *Ford, Keith Hamel, Hugh *Hartwell, John *Hawkins, Alan *Heard, Jack *Sirulnikoff, and Alexander *Tilley, and such scholars as Gail Dixon, Robin Elliott, and Christopher Lewis.

The *Six Songs from Na Conxy Pan* are the earliest works acknowledged by Anhalt, and their composition in Budapest and Paris is a link between first compositional experience and the creative activity that began in Montreal. Reflections of the broad musical orientation of his Budapest education are evident in the freely atonal pieces first written after the move to Canada; the *Trio* (1953), for example, reveals a classical clarity of form, a romantic richness of texture, and the rhythmic influence of Bartók and Stravinsky. The choral style of the late Renaissance can be heard in the texture and linear/harmonic motion of *The Bell-Man* (1954). Beginning with *Fantasia* (1954) for piano, he turned to the application of serialism, which brought to his music a measure of structuralist orientation and objectivity, but this in no way precluded the expressive element in his musical thinking; the intuitive and deeply felt response is never absent from Anhalt's music. The systematic approach to pitch combined with his interest in extending the possibilities of textures and masses of sound led to his interest in electronic music, and after the composition of four entirely electronic pieces, he moved to the integration of traditional instrumental and vocal sounds with electronic elements. Changing densities and combinations of textures and sonorities are a major formal feature of Anhalt's music.

Anhalt's first large-scale instrumental piece was the *Symphony*, the premiere of which he conducted in Montreal in November 1959 at a concert organized to commemorate the 200th anniversary of the establishment of the first Jewish community in Canada. The long one-movement work is a set of variations in 13 sections and exemplifies Anhalt's interest in a formal plan that is at once evolutionary and clearly articulated. The pitch material of the *Symphony* centres on a four-note group which remains constant and appears throughout the work both melodically and harmonically, while the remaining eight-pitch-class group appears in diverse ways. The interplay of these two groups, one variable and the other invariable, was regarded by the composer as 'complementation,' an idea that is present in much of Anhalt's music. The effect of the music is broadly romantic with a lyricism and intensity reminiscent of the manner, but not the sound, of the music of Alban Berg. A second large-scale work, the *Symphony of Modules* (completed 1967, still unperformed in 1991), requires a large orchestra with augmented percussion and two tapes, and includes controlled improvisatory sections as well as a fully notated score. The constructive basis of the piece is the relationships of large sound masses, the 'modules' of the title.

Twenty years elapsed before Anhalt returned to purely instrumental large-scale writing with *Simulacrum*, *SparkskrapS*, and *Sonance-Resonance (Welche Töne?)*, which exemplify a frequent aspect of the impetus of a work, namely the development of the music from ideas that are extrinsic to music but which become intrinsic to a composition. The three orchestral works of the 1980s are each a statement about the universal process of memory – of the personal power of memory, of the disjunct unconscious memory of opposing forces in creation, of Beethoven's grappling with music itself. While each of these works reflects with individual distinction the maturity and flexibility of his imagination, they are also part of the personal, cohesive, and consistent musical approach that Anhalt established firmly by the 1960s. A statement by the composer about *SparkskrapS* could stand as a philosophical elucidation of this style: 'Its numerous shifts of mood may be understood as merely suggesting that a sense of unity might be possible within the confines of a single entity despite, or perhaps even because of, contrasting and seemingly mutually antagonistic elements within' (The Esprit Orchestra, program, 19 Mar 1988).

In the 20-year break in his orchestral writing, Anhalt's music always involved the voice (almost half of Anhalt's compositions include the voice as solo or in ensemble). A keen interest in the extension and functions of vocal music, on which he has lectured and written widely, culminated in the book *Alternative Voices*. Often sociolinguistic in approach, this is a pioneering work of analysis of significant vocal writing after about 1945, and of striking insights into the kinds and powers of vocal utterance in art and society. In his own music Anhalt has been concerned with the range and variety of sounds which can be produced vocally and the ways in which a text may be treated structurally. A text may be presented in a straightforward manner where the music is a commentary on or a reflection of the meaning, but the text might also be treated less for the surface meaning of words than for the juxtapositions or the sounds and types of articulations which can be used as expressive means in a musical composition that projects underlying meaning.

In *Comments* the unconventional text consists of miscellaneous newspaper clippings. The ordinariness of a weather report was set to sustained and richly textured music which, by the setting up of a conflicting musical gesture, suggests an interior drama behind the trivial exterior of the text itself; and the report of the death of a Balinese dancer following a European tour serves to focus through the music on the tension and on the potential for violence inherent in the sharp contrast of cultures and societies. Related to the spirit of place and time in *Comments* is *Cento*, 'Cantata Urbana,' a treatment of Eldon Grier's poem 'An Ecstasy.' The long poem was reduced by Anhalt to 25 lines and the text fragmented, the words themselves broken up so that recognition of sense is blurred and meaning becomes uncertain. In its carefully controlled abstraction, *Cento* portrays the tension and disjunction of modern urban life where elusive meaning bubbles to the surface only to sink back before it is grasped. The use of mixed media and the temporality of subject matter are continued in more complex ways in *Foci*, where words from a number of sources in a variety of languages form an important part of the texture of a piece to be performed in a planned visual environment.

The consistency of approach in the instrumental music is also apparent in Anhalt's vocal music, and in all cases the works derive from the composer's philosophical and humanistic ideas. The combination of these elements is nowhere more richly or extensively realized than in the musical dramas *La Tourangelle* and *Winthrop*. They each tell of a personality in the 17th century that was important in establishing the religious and moral outlooks of North America, particularly of Canada, and do so on a large scale and in a format of scenes very like an opera or scenic oratorio. The works are at once historical and personal explorations of the immigrant to the New World, of personal accommodation, and of an individual's influence in building a society. *La Tourangelle* is built around the central narration about Marie de l'Incarnation, but with a variety of participants who are both part of, as well as commentators on, the events. The levels of action and participation, as well as the musical forces, are greatly extended in *Winthrop*. On a smaller scale in *Thisness*, 'A Duo-drama for Mezzo-soprano and Accompanist,' Anhalt employs a similar textual/dramatic basis for the continuous setting of his own text in ten episodes, one of which is a pantomime. In the first song, 'Quest,' the singer begins a process that guides the listener through various levels of experience, realized through the integration of visual, musical, and verbal materials as varied as the encounters that they express. In *Thisness* can be recognized a continuation of the dramatic elements present in *Comments* 35 years before.

Anhalt's music, complex both in detail and in underlying motive, is born of intellectual clarity and absolute conviction and speaks strongly with contemporary eloquence.

Anhalt is a member of the *CLComp, and an associate of the *CMCentre. He is a contributor to *EMC*. His papers have been deposited at the *NL of C.

COMPOSITIONS

ORCHESTRA

Interludium. 1950. Sm orch. Ms

Funeral Music. 1951 (Mtl 1954). Sm orch. Ms

Symphony. 1958 (Mtl 1959). Orch. BMIC 1963

Symphony of Modules. 1967. Orch, tape. Ms

Simulacrum. 1987 (Ott 1987). Orch. Ms

SparkskrapS. 1988 (Tor 1988). Orch. Ms

Sonance-Resonance (Welche Töne?). 1989 (Tor 1989). Orch. Ms

CHAMBER

Trio. 1953. Pf trio. Ms. RCI 229/RCA CCS-1023/5-ACM 22 (*Brandon U Trio)

Sonata. 1954. Vn, pf. Ms. RCI 220/RCA CCS-1014/5-ACM 22 (*Bress vn)

Foci (various). 1969. Sop, chamb ens, tape. Ber 1972. RCI 357/5-ACM 22 (*Mailing)

Doors ... Shadows (Glenn Gould In Memory). 1992. Str quar. Ms

PIANO

Arc en ciel, ballet. 1951 (Mtl 1952). 2 pf. Ms

Sonata. 1951. Ms

Fantasia. 1954. Ber 1972. Col 32-11-0046 (*Gould pf)

CHOIR

The Bell Man (Herrick). 1954 (rev 1980). Chor, 2 bells, org. Ms

Three Songs of Love (de la Mare, anon). 1951. SSA. Ms

Three Songs of Death (Davenant, Herrick). 1954. SATB. Ms

Cento 'Cantata Urbana' (Grier). 1967. 12 spkrs (SATB), tape. BMIC 1968. RCI 357/5-ACM 22 (*Tudor Singers of Mtl)

VOICE

Six Songs from Na Conxy Pan (Sándor Weöres). 1941-7 (Eng version 1984). Bar, pf. Ms

Psalm XIX 'A Benediction' (A.M. Klein). 1951. Bar, pf. Ms

Journey of the Magi (Eliot). 1952. Bar, pf. Ms

Comments (*Mtl Star* clippings). 1954. Alto, pf trio. Ms

Chansons d'aurore (Verdet). 1955. Sop, fl, pf. Ms

A Little Wedding Music (Hopkins). 1984. Sop, org. Ber 1985

A Wedding Carol (Anhalt). 1985. Sop, org. Ms

Thisness, 'A Duo-drama' (Anhalt). 1986 (Van 1986). Mezzo, pf. Ms
Also *Electronic Composition* no. 1-4. (1959-62). (no. 3, 4) Marathon M5-2111/(no. 2, 3, 4) 5-ACM 22
See also *La Tourangelle, Winthrop*.

WRITINGS
The making of *Cento*,' *CMB*, 1, Spring-Summer 1970
About *Foci*,' *Artscanada*, vol 28, Apr-May 1971
'La musique électronique,' 'L'histoire de *Cento*,' *Musiques du Kébek*, ed Raoul Duguay (Montreal 1971)
Luciano Berio's *Sequenza III*,' *CMB*, 7, Autumn-Winter 1973
About one's place and voice,' *Identities: The Impact of Ethnicity on Canadian Society*, ed Wsevolod W. Isajiw (Toronto 1977)
'*Winthrop*: the work, the theme, the story,' *CUMR*, vol 4, 1983
Alternative Voices: Essays on Contemporary Vocal and Choral Composition (Toronto 1984)
'What tack to take? An autobiographical sketch (life in progress ...),' *Queen's Q*, vol 92, Spring 1985
'Pst ... pst ... are you listening? Hearing voices from yesterday,' *Queen's Q*, vol 93, Spring 1986
'Music: context, text, counter-text,' *Contemporary Music R*, vol 5, no. 1, 1989
'Text, context, music,' *CUMR*, vol 9, no. 2, 1989
'*Thisness*: marks and remarks,' *Musical Canada*
Record and book reviews in *CMJ* (1957-61), including a review of Varèse recordings, Winter 1961

BIBLIOGRAPHY
Beckwith, John. 'Recent orchestral works by Champagne, Morel, and Anhalt,' *CMJ*, vol 4, Summer 1960
Schallenberg, Robert. 'Anhalt's *Symphony No. 1*,' *Notes*, vol 21, Fall 1964
Rivard, Yolande. 'L'enseignement de la composition à l'université McGill,' *VM*, 8 May 1968
'István Anhalt – a portrait,' *Mean*, 15, Nov 1968
BMI Canada Ltd/PRO Canada Ltd. 'István Anhalt,' pamphlets, 1970, 1976, 1984
Beckwith, John. 'Vocal usage frontier pushed back in new Anhalt works,' *MSc*, 281, Jan-Feb 1975
Thompson, Leslie. 'Anhalt takes musical cues from history,' *Music*, Mar-Apr 1980
Benjamin, William E. 'István Anhalt: a tribute and an appreciation,' *MSc*, 340, Nov-Dec 1984
Smith, Gordon E. '"Deep themes, not so hidden" in the music of István Anhalt,' *Queen's Q*, vol 98, Spring 1991
Contemporary Canadian Composers/Compositeurs canadiens contemporains
'Review of records'

Carl Morey

ANKA, Paul (Albert). Singer, songwriter, actor, of Syrian descent, b Ottawa 30 Jul 1941, naturalized US 1990. He began to perform locally in amateur shows and on radio at 10 and formed a vocal trio, the Bobby Soxers, at school. His formal music studies were brief: piano with Winnifred Rees and theory with Frederick *Karam (in whose St Elijah Syrian Orthodox Church choir he sang). At 15 Anka recorded one of his own songs, 'Blauwildesbestfontein,' in Hollywood. Returning to Canada he appeared on CBC TV's 'Pick the Stars' and 'Cross-Canada Hit Parade.' At Easter 1957 he went to New York and signed a recording and songwriting contract with ABC-Paramount. His first single, 'Diana,' became one of the most successful records in pop music history. In December 1957 Anka embarked on a 91-city tour of Britain, the USA, and Canada, attracting – as he would for several years – audiences largely of teenage girls. Later in 1958 he travelled to Japan and Australia.

As one of the leading teen idols of the day, Anka was as popular in Europe as he was in North America. A Parisian reviewer (quoted by David Cobb in *Canadian Magazine*) commented: 'A finger of Johnnie Ray, a touch of Frankie Laine, the zest of Elvis Presley, several drops of the Platters – shake and serve. That's the Paul Anka cocktail.' An acclaimed *NFB production, *Lonely Boy* (the title taken from one of his 1960 hits), documented Anka's rise to stardom. In 1960 he became the youngest performer ever to appear at the Copacabana in New York; the LP *At the Copa* (ABCS-353) was made at this time. Though his records were no less popular in Canada, Anka made only rare Canadian appearances over the next dozen years, and his family moved to New York in 1961. Anka later made his home in Carmel, Cal.

Paul Anka, 1991

Anka's hits 1957-62 for ABC-Paramount included: 'You Are My Destiny,' 'Put Your Head on My Shoulder,' 'It's Time to Cry,' 'Puppy Love' (a hit again in 1972 as recorded by Donny Osmond), 'My Home Town,' and 'Dance on Little Girl.' Several of these were million-sellers and with other popular singles were reissued on the LPs *Vintage Years (1957-61)* (Sire K-6043) and *Anka Gold – 28 Original Hits* (2-Sire 3704). During this period his songs also were recorded by Annette (Funicello), Connie Francis, Johnny Nash, Patti Page, Bobby Rydell, and others.

Anka, who took small roles in Hollywood films in the early 1960s (eg, *The Longest Day*), saw his singing career wane in the mid-1960s, the result of the change in popular tastes coinciding with the rise of the Beatles. His recordings released 1962-9 by RCA included just three substantial hits: 'Love Me Warm and Tender,' 'A Steel Guitar and a Glass of Wine,' and 'Eso Beso.' His 'Ogni Volta' was a million-seller in Italy in 1964. Concentrating on songwriting, he wrote 'My Way' to the melody of a French song, 'Comme d'habitude,' for Frank Sinatra, who made it a personal philosophical statement on the later years of his career. The song also was recorded by many other performers, including Elvis Presley and the Sex Pistols. Anka's 'She's a Lady' was a major hit in 1971 for Tom Jones.

At about 30, Anka made something of a comeback as a ballad singer, specializing in rather maudlin material. His career by then was centred in Las Vegas, where, in 1971, he began performing from six to eight weeks annually at Caesar's Palace. Anka's records from this period included 'Do I Love You,' (Buddah 1971), 'Let Me Get to Know You,' (Fame 1973), and, 1974-5 for United Artists, '(You're) Having My Baby,' 'One Man Woman, One Woman Man' (both sung with Odia Coates), 'I Don't Like to Sleep Alone,' '(I Believe) There's Nothing Stronger Than Our Love,' and 'Times of Your Life.' He recorded less frequently after 1975; his 'Hold Me 'til the Morning Comes' was popular in 1983. Anka resumed his acting career in the early 1990s, at which time he continued to perform in Las Vegas and also appeared regularly in Atlantic City.

Anka has made more than 25 LPs, among them 5 for ABC-Paramount, more than a dozen for RCA, and others for Buddah, Barnaby, United Artists, and Columbia. Collections of his most popular records also have been released by RCA, United Artists, Buddah, and K-Tel. Anka is an affiliate of BMI; copyright of his songs has been held by Spanka Music Corp and Paulanne Music, Inc. A songbook comprising 28 Anka hits was published by Cherry Lane Music Co in 1989.

Anka's later Canadian appearances remained intermittent but have included several concerts during the period 1974-84 in major venues – eg, the *O'Keefe Centre, the *NAC, the *CNE Grandstand, *Maple Leaf Gardens, and the *PDA. He starred 1972-3 in the CBC-TV variety series 'ANKA,' originating in Vancouver. In 1991 Anka became part-owner of the Ottawa Senators' National Hockey League franchise. An Ottawa street has been named Paul Anka Drive in his honour.

BIBLIOGRAPHY
Sonin, Ray. 'Anka's away,' *Music World*, 1 Aug 1957
Gardner, Paul A. 'Tin Pan Alley at fifteen,' *Maclean's*, 4 Jan 1958
McDermott, Claire. 'Paul Anka takes Europe by storm,' *Star Weekly*, 28 Feb 1959
Mair, Shirley. 'Paul Anka: the world's reigning juvenile,' *Maclean's*, 1 Dec 1962
Sinclair, Catherine. 'What's the secret of Paul Anka's appeal,' *Chatelaine*, Jan 1963
Trent, Bill. 'Paul Anka and the girl he left behind,' *Weekend*, 26 Jun 1965
Cobb, David. 'I'm the youngest top ballad singer in the business,' *Canadian Magazine*, 22 Jan 1972
Goddard, Peter. 'Paul Anka: I have a 20-year history in show business. I've seen it all happen,' *Toronto Star*, 9 Oct 1976
Waller, Adrian. '"Lonely Boy" on top of the world,' *Reader's Digest*, Oct 1976
Rodriguez, Juan. 'Paul Anka: in Montreal, he'll do it (as always) his way,' Montreal *Gazette*, 7 Jul 1979
Brennan, Patricia. 'Acting on impulse,' Montreal *Gazette*, 10 Feb 1991

Mark Miller

Anne of Green Gables. Musical play, the mainstay of the *Charlottetown Festival. Also, a ballet. Based on Lucy Maud Montgomery's 1908 girls' novel, which tells the adventures of a high-spirited, adolescent Prince Edward Island girl, it was adapted for TV by Don Harron (book and lyrics), Norman *Campbell (music), and Phil *Nimmons (orchestration). This version was premiered 4 Mar 1956 on 'CBC Folio' with Toby Tarnow as Anne Shirley and John Drainie as Matthew. A second CBC TV production 18 Nov 1958 starred Kathy Willard.

In 1965 the Charlottetown Festival commissioned Harron and Campbell to expand the TV version into a full-length musical. Elaine Campbell and Mavor *Moore supplied additional lyrics, and John *Fenwick prepared the orchestration. *Anne of Green Gables* was premiered 27 Jul 1965 at the Charlottetown Festival – Fenwick conducted – and remained an annual feature in 1991. It has toured many times in Canada (to *O'Keefe Centre, *NAC, etc), was taken to Expo 70 at Osaka, played from 21 Dec 1971 to 2 Jan 1972 at the New York City Center, was presented at *Expo 86, and was performed in several cities in Japan in 1991. A British production ran nine months 1969-70 at the New Theatre in London and was named best new musical by the London critics polled by *Plays and Players* magazine. A Canadian production, independent of the Charlottetown Festival, was mounted at the Elgin Theatre, Toronto, in 1991.

At Charlottetown Anne was created by the US actress Jamie Ray and was played by Gracie Finley (a Prince Edward Island actress) 1968-74 and in 1984, Malorie-Ann Spiller 1974-9, Susan Cuthbert 1979-80, Thea MacNeil 1981-3, and Tracey Moore in

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 11, 1995

Mr. Kurt Werner Schaechter
E.T.H.I.C.
55, rue des Essertes
F-94140 Alfortville
France

Dear Mr. Schaechter:

With the 50th anniversary of VE Day at hand, I have of course thought of you and your great efforts to make the French government files available to historians.

My check for your further efforts is enclosed.

There is no need to acknowledge this, but if perchance you publish a newsletter, please do send it to me.

I also enclose the first page of my recently-published autobiography, *Adventures of a Chemist Collector*, which will show you why I was interested in your mother's family.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1995

Mr. Gerald L. Davis
48 Clearview Park
St. Louis, MO 63138-3302

Dear Gerald:

I so enjoyed meeting you and your mother by telephone yesterday, and I am only sorry that I didn't realize that you had to pay for incoming faxes.

The companies into which you might fit very well indeed are Sigma-Aldrich and Watlow Electric about which I enclose a small article.

Tom Cori is on the Board of Directors of Watlow Electric, and that has badly split the family, but of course, there is no need for you to appraise either company of your interest in the "betting against the company" affair.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

GERALD L. DAVIS

314 355 3779

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1995

Via Facsimile: 314/275-8015

Mr. Louis Desloge
L.F. Desloge Company, Inc.
12030 Cedar Lake Court
Maryland Heights, MO 63043

2 pages

Dear Mr. Desloge:

You and your family will probably have seen the one-page article in last Sunday's Business Section of the *St. Louis Post Dispatch*.

From that, you will have seen that I plan to be in St. Louis for the Sigma-Aldrich annual meeting on Tuesday morning, May 2nd.

Of course, if you have become a stockholder, I would be delighted to meet you then. *

Also, my book will be available by the time of the annual meeting and will be sold by Library Limited Bookstores at 7700 Forsyth Blvd. in Clayton. If you need any information about the book, do talk to Ms. Mary McCarthy there; her facsimile number is 314/727-0478.

My friend, Bert van Deun, has had a very pleasant meeting with Mr. Fredinand Verdonck, and, in fact, Mrs. Verdonck plans to visit me in my gallery on May 25th. I am sure that this will not be related to the business of Watlow Electric, but rather to her interest in paintings.

With all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/cw

* This sounds funny! I'll be happy to see you whether you are a stockholder or not!

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

June 8, 1994

Dr. George deStevens
College of Liberal Arts
Drew University
Madison, New Jersey 07940 4037

Dear George,

I appreciate your kind letter of June 3rd more than I can tell you.

Best personal regards.

Sincerely,

(Dictated by Dr. Bader and
signed in his absence)

DREW UNIVERSITY

June 3, 1994

Dr. Alfred Bader
2961 North Shephard Avenue
Milwaukee, WI 53211

Dear Al:

I was delighted to read that you have been selected to receive the 1995 Charles Lathrop Parsons Award.

Through your vision in founding and developing Aldrich Chemical Company to what it has become today, you have made a profound and incalcuable contribution to medicinal chemistry and to medicine.

Congratulations!

With best personal regards.

Sincerely,

George

George deStevens

GdS/r

DELTA
FREQUENT FLYER

Delta Frequent Flyer

MKE Number: 2125211470

MR. ALFRED BADER
2961 North Shepard Ave
Milwaukee, WI 53211

Dear Mr. Bader:

Welcome to Delta Air Lines' Frequent Flyer program. It's a new world of exciting free travel opportunities.

To help you get started, we've credited your account with a 5,000 mile enrollment bonus. You'll earn additional mileage credit each time you fly Delta or the Delta Connection. Each flight segment earns our minimum 1,000 miles -- no other airline offers more!

You can also earn miles when you fly with any of our seven airline partners. On the ground, stay with any of our five hotel partners or rent from any of our three car rental partners, in conjunction with a Delta flight, and accrue valuable mileage credit.

Enclosed is a program guideline brochure along with your personalized membership card and exclusive I.D. number. Simply provide Delta or your Travel Agent with your name and number as they appear on your I.D. card when making reservations. We'll do the rest. We will maintain all record keeping by posting the proper mileage credit and issuing you a periodic travel statement reflecting recent activity. Your first travel statement will be mailed during the month after your first trip as a Delta Frequent Flyer.

Please also refer to the brochure to find out how you can earn our exclusive Medallion Level status. Medallion Level Frequent Flyers qualify for free tickets for as low as 20,000 miles and upgrades for 2,500 miles.

For additional information and reservations, please call your Travel Agent or Delta's toll-free Frequent Flyer reservations number, 1-800-323-2323.

We look forward to your participation in Delta's Frequent Flyer program. Welcome aboard.

Sincerely,

Robert W. Coggin

Robert W. Coggin
Senior Vice President
Marketing

Enclosure

DELTA AIR LINES/FREQUENT FLYER/P.O. BOX 20532/HARTSFIELD ATLANTA INTERNATIONAL AIRPORT/ATLANTA, GEORGIA 30320

0439-87047 Rev. 10/90

DELTA
FREQUENT FLYER

Delta Frequent Flyer

MKE Number: 2125211611

MS. ISABEL OVERTONBADER
2961 North Shepard Ave
Milwaukee, WI 53211

Dear Ms. Overtonbader:

Welcome to Delta Air Lines' Frequent Flyer program. It's a new world of exciting free travel opportunities.

To help you get started, we've credited your account with a 5,000 mile enrollment bonus. You'll earn additional mileage credit each time you fly Delta or the Delta Connection. Each flight segment earns our minimum 1,000 miles -- no other airline offers more!

You can also earn miles when you fly with any of our seven airline partners. On the ground, stay with any of our five hotel partners or rent from any of our three car rental partners, in conjunction with a Delta flight, and accrue valuable mileage credit.

Enclosed is a program guideline brochure along with your personalized membership card and exclusive I.D. number. Simply provide Delta or your Travel Agent with your name and number as they appear on your I.D. card when making reservations. We'll do the rest. We will maintain all record keeping by posting the proper mileage credit and issuing you a periodic travel statement reflecting recent activity. Your first travel statement will be mailed during the month after your first trip as a Delta Frequent Flyer.

Please also refer to the brochure to find out how you can earn our exclusive Medallion Level status. Medallion Level Frequent Flyers qualify for free tickets for as low as 20,000 miles and upgrades for 2,500 miles.

For additional information and reservations, please call your Travel Agent or Delta's toll-free Frequent Flyer reservations number, 1-800-323-2323.

We look forward to your participation in Delta's Frequent Flyer program. Welcome aboard.

Sincerely,

Robert W. Coggin

Robert W. Coggin
Senior Vice President
Marketing

Enclosure

DELTA AIR LINES/FREQUENT FLYER/P.O. BOX 20532/HARTSFIELD ATLANTA INTERNATIONAL AIRPORT/ATLANTA, GEORGIA 30320

0439-07047 Rev. 10/90