



In conjunction with  
The American National Theatre and Academy  
and the  
United States Department of State

**THE ROTARY CLUB OF BANGKOK**

**presents**

**Miss Marian Anderson**

**THE ASSUMPTION HALL**

**22ND OCTOBER 1957**



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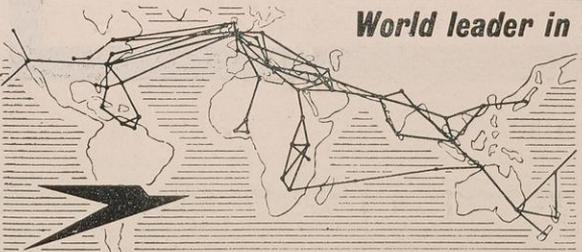
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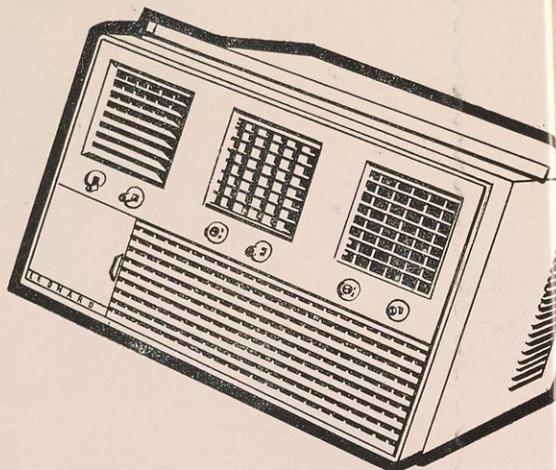
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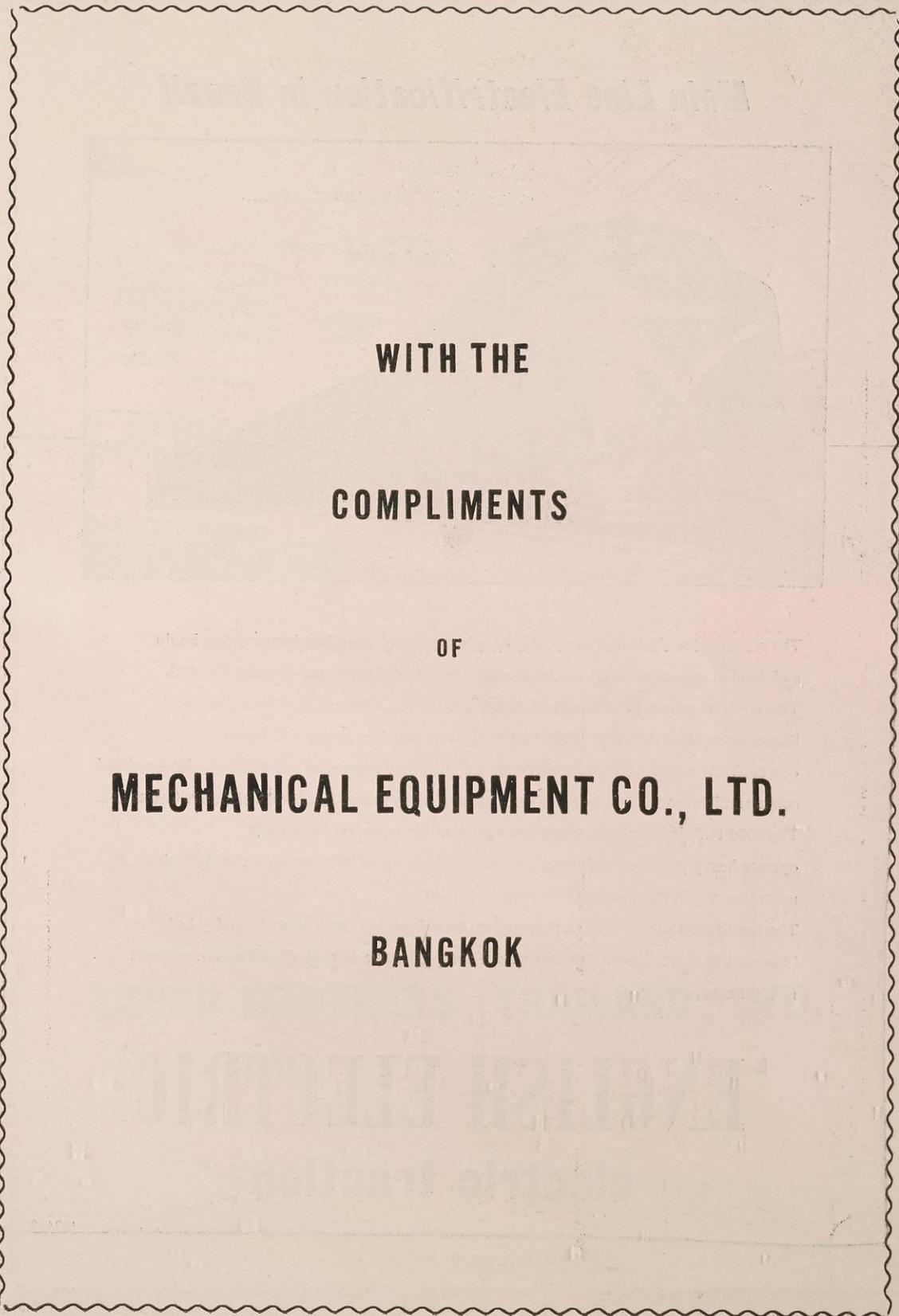
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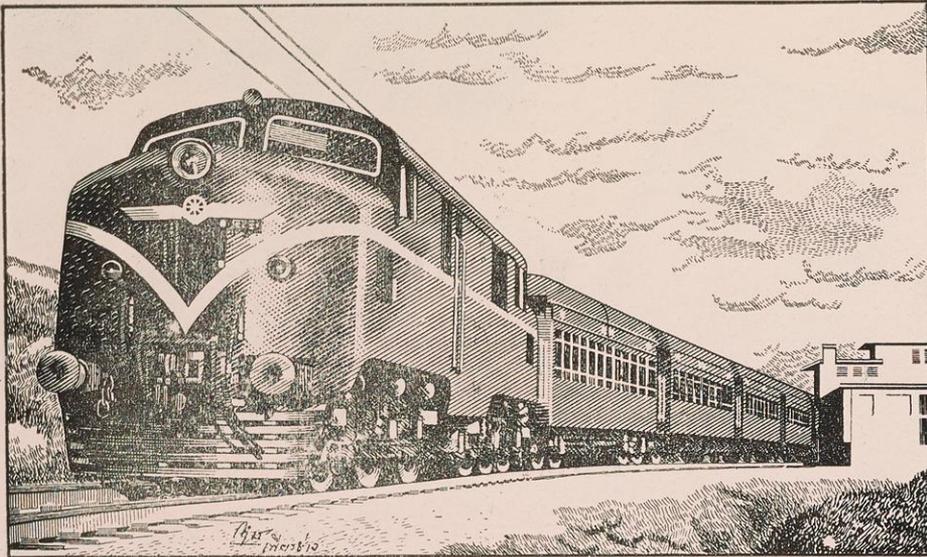
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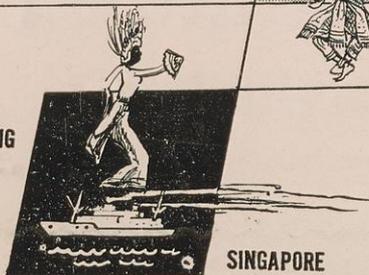
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It is with both pride and pleasure that we present to you this evening such a distinguished artiste as Marian Anderson.

It is her first visit to Bangkok and, for many of you, although familiar with her voice on records, it will be the first opportunity you have had of hearing her in person.

The proceeds from tonight's concert will be devoted to the various charitable projects described elsewhere in this programme, and I hope that your enjoyment of the evening will be made even greater by this knowledge.

**Direck Jayanama**

*President, Rotary Club of Bangkok*

Since she established herself as an international star, Marian Anderson has appeared in more than 500 major cities before more than five million listeners in more than 1,450 overflowing auditoriums.

“A voice like yours is heard only once in a hundred years”, said the late Arturo Toscanini.

Honour-laden as few have been in the history of music, Marian Anderson has become a legend to millions across the world.

She was born and reared with her two sisters in Philadelphia's Negro quarter. Her father sold ice and coal. At six, Marian appeared publicly in a duet with another little girl in the Union Baptist Church on Twelfth and Fitzwater Streets, singing “The Lord is My Shepherd”. At eight, Marian Anderson was announced as “the baby contralto”; earned her first fee, fifty cents; graduated from the junior to the “grown-up” choir, sometimes substituting for an absent soprano, tenor or bass. To this she attributes the range and timbre of her remarkable voice.

When her father died, twelve-year-old Marian began to sing professionally in church concerts, usually as an “assisting artiste” to visiting performers. But audiences came to listen to Marian.

While still in high school, the people of her church collected a fund for “Marian Anderson's future”. Then followed scholarships, competition victories and years of study.

She gave her first European concert in Berlin in 1930, and made a Scandinavian tour.

Came 1933. Miss Anderson, embarking on a three-months' tour of Europe, did not catch her breath until August 1935, when she capped a sensational two-year circuit of Europe at the Mozarteum in Salzburg.

She returned to America in December 1935. Misfortune literally dogged Miss Anderson's heel. On the last night aboard ship she tripped on a steel staircase and fractured her foot. But on December 30th the curtain rose

promptly at 8.45 p.m., disclosing a statuesque singer standing in the curve of a grand piano. The flowing folds of her gown hid her cast-encased foot. None knew until the intermission the reason for the unusual raising and lowering of the curtain.

After more concerts in New York she sailed, in March 1936, for another Continental tour. She planned one month for the Soviet Union; was held for three. Europe, Africa, South America, all saw that rare spectacle – a box office avalanche.

In 1938 Miss Anderson gave seventy recitals in the United States, the longest, most intensive tour in concert history for any singer. Then, in the season of 1939-40, Miss Anderson broke her own record by appearing in over seventy cities to give ninety-two concerts between November and June.

The season of 1940-41 was distinguished by her native Philadelphia conferring upon her the \$ 10,000 Bok Award. With this money she established the Marian Anderson Award, which sponsors young talented men and women in the pursuit of their musical and educational goals.

In July 1943 she married the New York architect, Orpheus H. Fisher.

In 1946, Miss Anderson was designated one of the five “key women of the year”, and was named as radio’s foremost woman singer for the sixth consecutive year.

In the summer of 1949, Marian Anderson returned to Europe for her first tour there since 1938. In eight countries, she performed to houses sold-out weeks in advance.

Then followed further tours of North America, Europe and South America. Back in Europe again in 1952, she packed London’s giant Royal Albert Hall on two occasions.

In 1953 the contralto made her first concert tour of Japan and later sang for the troops in Korea.

In October 1954 it was announced that Marian Anderson would sing at the Metropolitan Opera. She made her debut as Ulrica in the revival of Verdi's "Un Ballo in Maschera" on 7th January 1955.

Since then, in addition to her appearances at the Met, Miss Anderson has made yet further tours of North and South America, and Europe.

The singer's autobiography, "My Lord, What A Morning!", was published in October 1956, by the Viking Press.

Decorated by the Governments of countless countries, and holder of no less than five Honorary Doctorates of Music, her artistry has created for millions, in the words of one New York critic, "Solace to the ear, and to the spirit too".

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Tutta Racoolta Aneer

Chio mai vi possa

**Arioso:** Dank sei Dir, Herr

} George Frederick Handel

Standchen

Wohin

Aufenthalt

Der Tod und das Madchen

Der Erlkonig

} Franz Schubert

**Aria:** Mon coeur s'ouvre a ta voix, from  
"Samson and Delilah"

Camille Saint-Seans

INTE S

Concert Management

Tour Manager:

ANDERSON

tralto

Z RUPP at the Piano

**American Group**

Nocturne  
The Negro speaks of Rivers  
Weathers  
Autumn

Samuel Barber  
Howard Swanson  
Celsius Dougherty  
Celsius Dougherty

**Negro spirituals**

Go down Moses  
O what a beautiful City  
He's got the whole world in His Hands  
Roll, Jordan, Roll

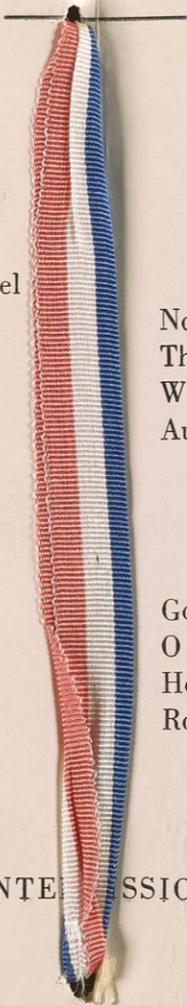
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Edward Boatner  
Hamilton Forrest  
Hall Johnson

SSION

ent: **Getta Strok**  
**Isaac Jofe**

**MARIAN ANDERSON**  
**Contralto**

*Assisted by FRANZ RUPP at the Piano*



Tutta Racoolta Aneer  
Chio mai vi possa  
**Arioso** : Dank sei Dir, Herr

} George Frederick Handel

Standchen  
Wohin  
Aufenthalt  
Der Tod und das Madchen  
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**American Group**

Samuel Barber  
Howard Swanson  
Celius Dougherty  
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**Negro spirituals**

arr. by : H.T. Burleigh  
Edward Boatner  
Hamilton Forrest  
Hall Johnson

INTERMISSION

**Concert Management :** Getta Strok  
**Tour Manager :** Isaac Jofe

## PROGRAMME NOTES

Parts of this programme  
are being filmed, and  
we apologize in advance  
for any inconvenience  
that the cameras and  
lights may cause.

### **Tutta Racolta Aneer**

**George Frederick Handel**

Hear me, Ye winds and waves!  
Your help proud Caesar craves!  
Bring to my aching breast  
Peace and eternal rest!  
No hope in Heav'n above  
And torn from all I love,  
Despair now holds me!  
Forsaken and undone  
I pray for Death alone.

### **Chio mai vi possa**

**George Frederick Handel**

I hope I shall never cease loving you, believe me, dear eyes. Nor that I will ever in jest betray you—No! No! You have been and are my inspiration and you will always be, dear eyes, my ardent fire—as long as I live.

### **Arioso: Dank sei Dir, Herr**

**George Frederick Handel**

Thanks be to Thee, O Lord! Thou hast led Thy people Israel away from the sea. As a flock Thou hast led them thence; protected them with Thy hand and given them help.

### **Standchen**

**Franz Schubert**

Softly through the night is calling  
Love, my song to thee.  
Shades of night are swiftly falling  
Dearest, come to me.  
In the moonlight gently swinging,  
Whispering leaves I hear;  
No one listens, they are saying  
“Fair one, do not fear.”

**Wohin****Franz Schubert**

I heard a clear brook gushing on its way, it sped  
Far down the valley rushing upon its rocky bed  
And as I stood and pondered, the thoughts within me rose,  
I'll wander ever onward, where'er the brooklet flows  
And onward, ever onward, I follow the rippling rill,  
And hear its murmur growing more clear and sweeter still,  
O whither, do we wander? O speak, dear brook and tell,  
O whither? Pray thee, tell. Thy murmur sweet is holding  
My spirit 'neath its spell.

**Aufenthalt****Franz Schubert**

In this song a hermit tells of his abode in the mountains; he likens the constant dirge of the waves to his flowing tears; the winds o'er the tree-tops to his wild heart's throbbing. Like the ore in the rock, his sorrow abides with him always.

**Der Tod und das Madchen****Franz Schubert**

**The Maiden:** Pass onward, O pass onward  
Wild man with barren bone!  
I'm but a forlorn maiden  
Oh, leave the young alone.

**Death:** Give me thy hand, O fair young child  
As friend I come and not to chasten  
Be of good cheer, I am not wild  
Come then, and to these fond arms hasten!

**Der Erlkonig****Franz Schubert**

Who rides there so late through night so wild?  
A loving father with his young child  
Has clasped his boy close with his fond arm  
And closer, closer, to keep him warm.

“Dear son, what makes thy sweet face grow so white?”

“See father, ’tis the Erl King in sight!

The Erl King stands there with crown and shroud.”

“Dear Son, it is some misty cloud.”

“Thou dearest boy, wilt come with me

And in many games I’ll play with thee,

Where varied blossoms grown on the wold

And my mother hath many a robe gold.”

“O father, my father, thy child closer clasp.

Erl King hath seized me with icy grasp.”

His father shuddered, his face grew more wild

He held to his bosom his poor swooning child,

He reached that house with toil and dread,

But in his arms, lo! his child lay dead!

**Aria :** Mon coeur s’ouvre a ta voix, **from** **Camille Saint-Seans**  
“Samson and Delilah”

Like blossoms to the sun,

So my heart opens to the sound of thy voice.

O love, speak again, let all my tears be dried:

Let my heart now rejoice.

Once more in tender love I would fain hear thee say

Those vows so oft repeated

That thou art all my own. Ah, repeat, pray it—

Ah, with love my heart is burning,

All my soul for thee is yearning.

---

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## American Group

### Nocturne

Samuel Barber

Samuel Barber studied both piano and composition at the Curtis Institute of Music in Philadelphia. He won the Prix de Rome in 1935 and the Pulitzer Prize in 1935 and 1936. In 1953 he joined the Army Air Corps. Beside many compositions for voice, piano and chamber groups, he has written much for orchestra, including two symphonies.

### The Negro Speaks of Rivers

Howard Swanson

*This sensitive, poetic, modernistic composer is rapidly becoming one of America's most sought-after musicians. His Short Symphony was the 1952 winner of the New York Critics Award.*

I've known rivers: ancient as the world.  
And older than the flow of human blood in human veins.  
My soul has grown deep like the rivers.  
I bathed in the Euphrates when dawns were young,  
I built my hut near the Congo, and it lulled me to sleep.  
I looked up on the Nile, and raised the Pyramids above it.  
I heard the singing of the Mississippi  
When Abe Lincoln went down to New Orleans,  
And I've seen it's muddy bosom turn all golden in the sunset.  
I've known rivers, ancient, dusky rivers:  
My soul has grown deep like the rivers.

### Weathers

Celius Dougherty

*Mr. Dougherty has long been known as a brilliant pianist and was a member of the two-piano team of Dougherty and Ruzicka. Having been, for a number of years, associated with many famous singers, he is particularly fitted to write for voice.*

This is the weather the cuckoo likes, and so do I;  
When showers betumble the chestnut spikes, and nestlings fly  
And the little brown nightingale bills his best,

And they sit outside at "The Traveler's Rest",  
And maids step forth in muslin drest,  
And citizens dream of the south and west,  
And so do I.  
This is the weather the shepherd shuns, and so do I,  
When beaches drip in browns and duns, and thresh and ply:  
And hill-hid tides throb throe on throe  
And meadow rivulets overflow, and drops on gatebars hand in a row  
And rooks in families homeward go, and so do I  
This is the weather the Cuckoo likes . . . . .

### Autumn

Celius Dougherty

The grape-blue hills are ripe,  
A thrill has stirred the aspen's carillon.  
You foolish, chattering birds, be still,  
My lover's gone.  
Thunder is on the fields, and fear,  
No thrushes sing, and no bees hum.  
But my heart's belfry rocks.  
Oh hear! My lover's come!

## Negro Spirituals

Negro melodies are frequently unlike those of hymns, ballads and other songs. This is largely due to the fact that they are founded on modal scale systems which differ from the standard scale. This gives the tunes a more exotic atmosphere. The Spiritual, unlike most folksongs, came into being fully harmonized. Obviously it is rhythm which establishes the link between the song of the American Negro and that of his African forebears.

## THE ROTARY CLUB OF BANGKOK

The Club was established on 17th September 1930.

Its first President was H.R.H. Prince Purachatra of Kambaeng Bejra, then Minister of Commerce and Communications.

It had a founder membership of 69, including no less than 15 different nationalities. Membership has since doubled, with an even greater diversity of nationalities represented. This internationalism has always been a strong feature of the Bangkok Club.

When war came to the Far East in December 1941, the activities of the Club had to cease automatically. The spirit of Rotary was, however, still very much alive. A few keen Rotarians started to hold private luncheon parties every week. This movement spread, and eventually led to the creation of "The Service Association of Bangkok", a counterpart under which the Club was able to continue its activities, with Rules and Regulations adapted from the Constitution and By-Laws of Rotary in so far as was compatible with the prevailing circumstances.

The Club's Charter was restored in October 1946, when it was re-transformed into the Rotary Club of Bangkok.

The main objective of Rotary is Service.

In the field of International Service, the Club's activities have ranged from the provision of, and assistance with, scholarships abroad to the sponsoring of sending a disabled parachutist to Japan for a year's training in the use of artificial limbs.

Under Vocational Service, assistance has been given to deserving youngsters in acquiring trades and crafts.

The main efforts of the Club have been in Community Service.

One of the first undertakings in this field was the support of an orphan girl from childhood and to help her to graduate from the Nursing School. Then the Club took on the support of twin boy orphans at the Chulalongkorn Hospital.

After the War the Club, among other things, instituted scholarships for needy students in various faculties in the Bangkok Universities, and has also given grants-in-aid to nursing students in Chulalongkorn Hospital.

The Club provided a clinic and a leper bungalow, which it still maintains, and funds for the support of five leper children, at the Chiangmai Leprosy Colony.

The various projects carried out over the past few years include the gift of two Iron Lungs to the Thai Red Cross Society, the conduct of a "Road Safety Crusade", the equipment of a hall in Bangkok for the use of under-privileged boys in co-operation with the Y.M.C.A., and the endowment of a 50-bed ward at the Nonthaburi T.B. Hospital with beds, tables, linen, etc.

The programme so far for the current year includes the provision of further scholarships, a scheme for providing "Uncles" for the children of lepers attending the technical school recently started at the Chiangmai Leprosy Colony, and assistance for the North-East in conjunction with the Thai Red Cross Society. As far as funds permit, this programme will be extended to cater for any other needs that come to the Club's attention.

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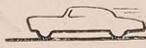
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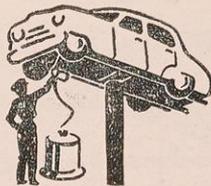
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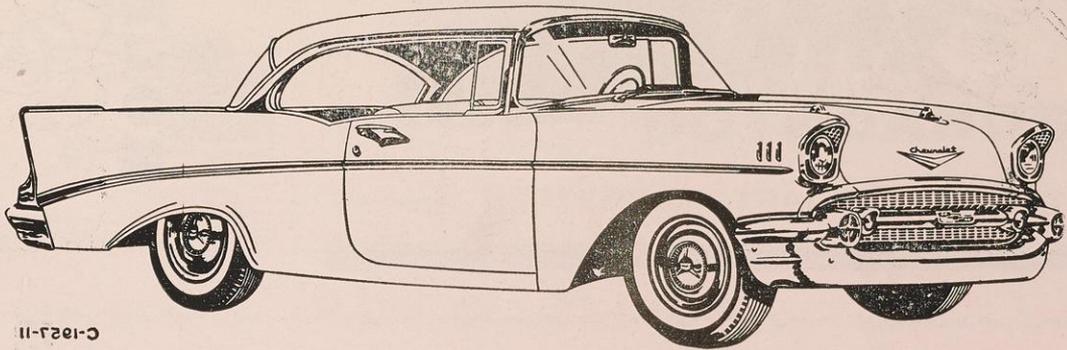
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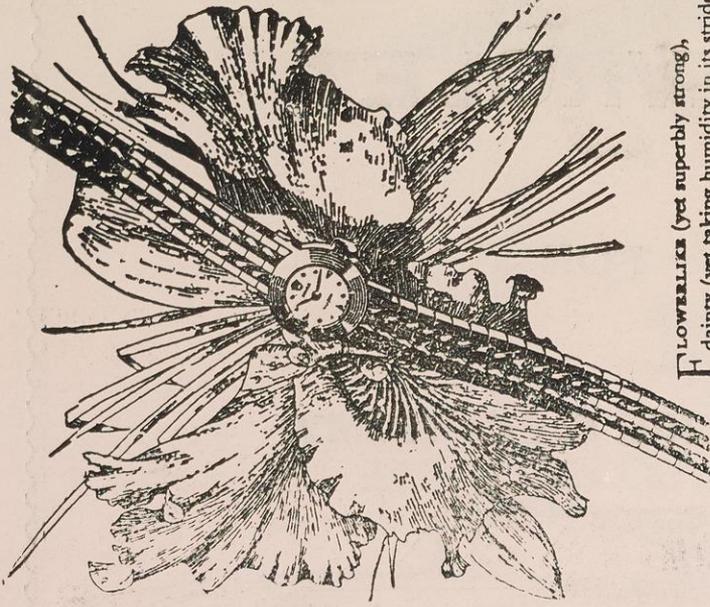
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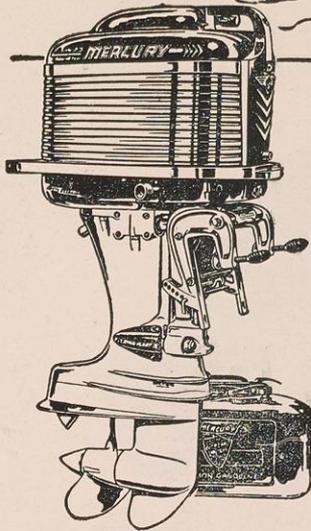
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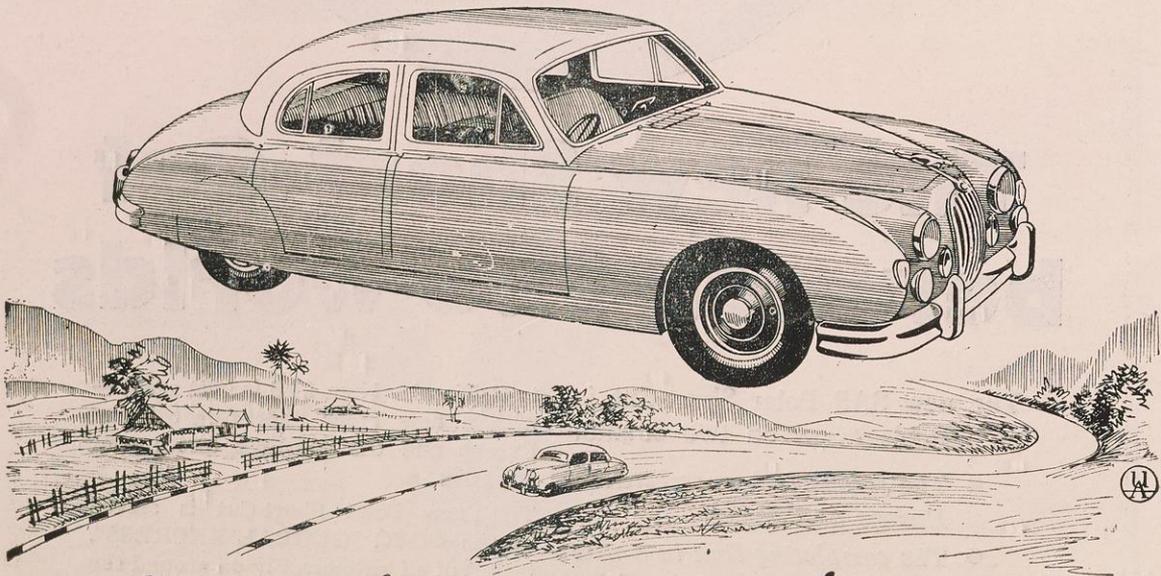


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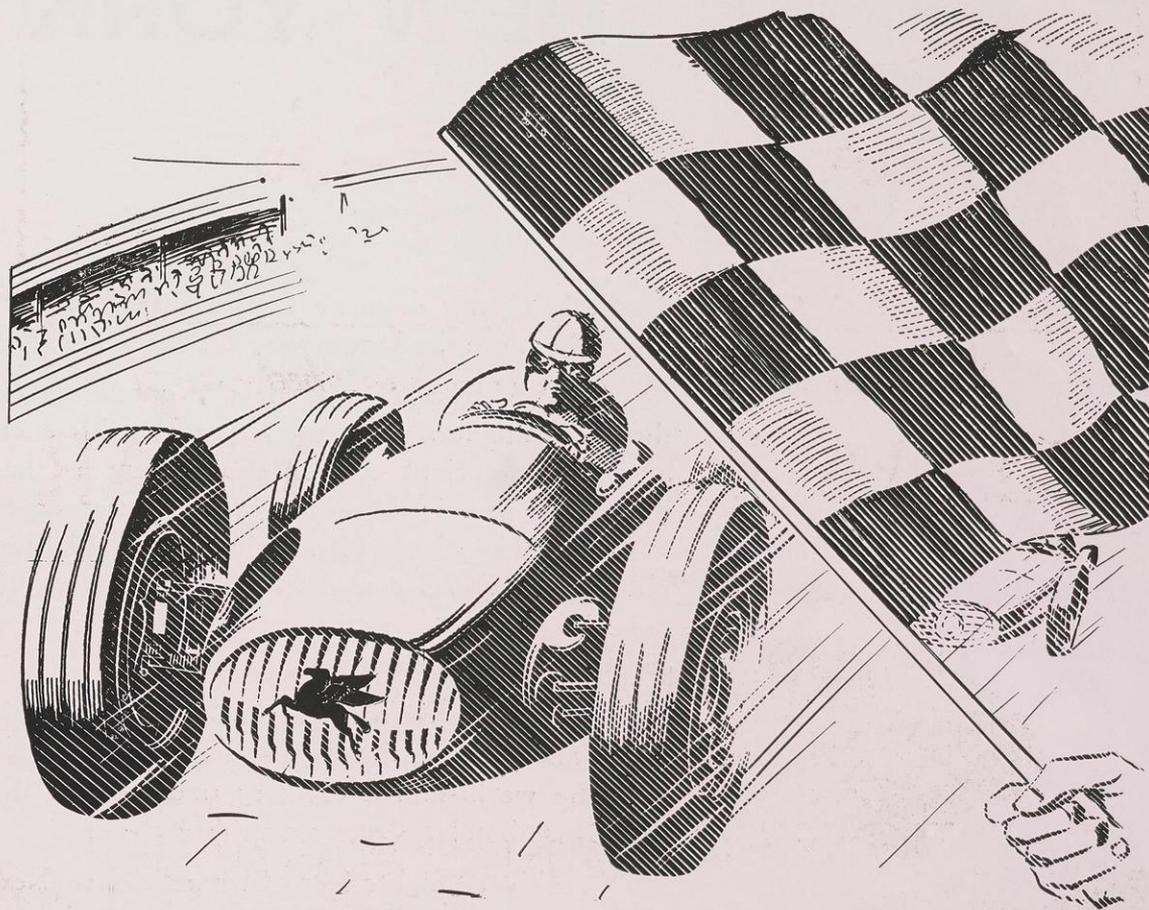


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