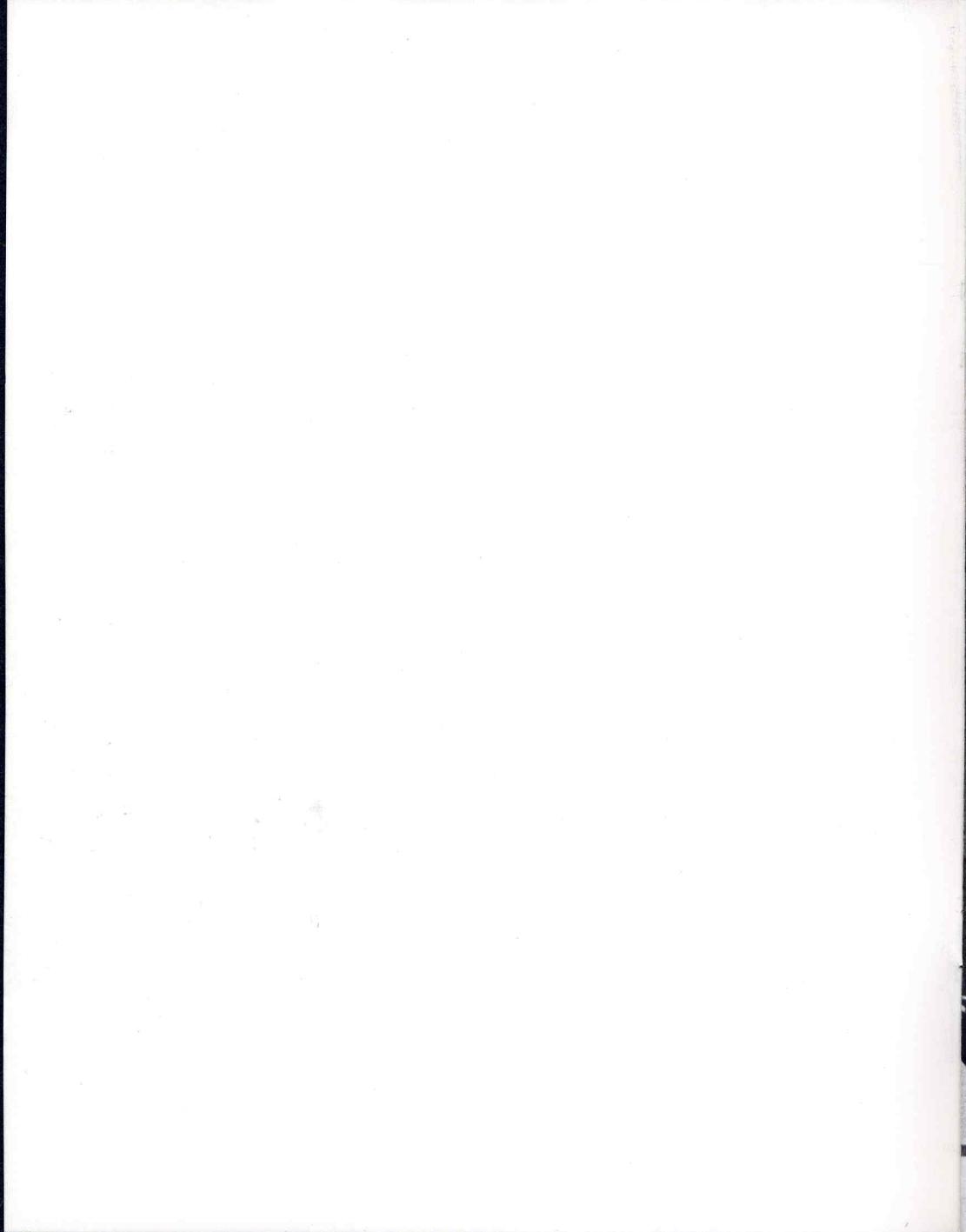


Danny Kaye/The Philharmonia Orchestra of Yale



photos Eugene Cook





Bravo Maestro!

Hurok Concerts

Maestro Danny Kaye

Is there any alchemy to match that of the entertainer who, with magical powers of communication that are his alone, can instantly transform the individual strangers of an audience into a single joyous mass? Old-timers gratefully recall such masters as Al Jolson, Fannie Brice, Ted Lewis, and Ed Wynn. And today, without question, the parade of Merlins is led by the incomparable Danny Kaye.

Born in Brooklyn, Danny discovered early on that he could make faces and noises which prompted hilarious response. When he found that he could be paid for doing what came so naturally, he spent four summers at various Catskill resorts as a "toomler", whose round-the-clock assignment is to make the guests forget any disagreeable aspect of their stay through whatever clowning comes to mind.

Having thus honed his innate skills, Danny landed a small role in Gertrude Lawrence's "Lady In The Dark". He created such pandemonium by rattling off the name of fifty Russian composers in sixty seconds that he was starred in his next Broadway show, "Let's Face It."

It was inevitable that Danny be lured to Hollywood where he lent his unique wizardry to sixteen films, of which "The Secret Life of Walter Mitty", "Knock On Wood", "The Inspector General", and "Me and the Colonel" were perhaps top-most drawer. In between these films Danny branched out with high success into radio, television, recordings, night clubs, and one-man concerts. Surely a career of which any entertainer would be proud.

But the exuberance which is the essence of Danny's performing has propelled him into many another arena. He is a passionate pilot, with jet ratings up to the 747. He earned honorary membership in the American College of Surgeons. Gratifying a life-long love for baseball, he recently joined in the purchase of a major league franchise in Seattle. And much of his time is spent in kitchens, where, although especially partial to Chinese cookery, he developed sufficient skill to warrant election to Les Meilleurs Ouvriers de France, that country's highest culinary honor.

Even more dazzling is Danny's dedication to UNICEF. As an ambassador-at-large, he has made a number of round-the-world trips — including a 5-day, 65 city North American trip last fall — to raise money and simply to talk with children. Never accepting a fee from UNICEF, he felt fully compensated when that organization was awarded the Nobel Peace Prize and he was selected to go to Oslo to accept it.

Danny is also an ardent advocate of good music, and his appearance as conductor of this evening's benefit is further show of his altruism. His podium debut was with the Philadelphia Orchestra, following which Eugene Ormandy observed that he did well and would indeed become a fine

conductor if only he could read music. But taking time to learn would be an obvious waste, for he has since donated his services to conduct benefit concerts with an impressive list of orchestras both here and abroad.

Thus far these organizations are \$4,500,000 the richer for it, and Yale is both grateful and honored that its Philharmonia is the first university ensemble to respond to Danny's baton and other means of exhortation which, on occasion, include conducting whilst facing the audience rather than the orchestra.

The Maestro was preceded to the Yale Campus by his wife, the highly gifted Sylvia Fine, who last fall led a seminar on the American Musical Theatre. The special material which she has created for him throughout the years indeed constitutes a rare marriage of creative and interpretive talent.

Although Danny prefers performing before live audiences, he has already taped for Christmas viewing a TV production of "Peter Pan", assuming with great relish the part of Captain Hook. As to films, for obvious reasons he is sorely tempted to play a Chinese chef in "The Kissinger Noodles — or Westward, Mr. Ho", based on a recent novel by Max Wilk (Yale '41).

And surely there is more — much more — to come from Danny Kaye's bottomless bag of irresistible tricks.

Spencer M. Berger

Wilkommen,
Bienvenue,
Welcome.

Danny Kaye

The Viennese All-Stars

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YALE UNIVERSITY
NEW HAVEN CONNECTICUT

OFFICE OF THE PRESIDENT

March 29, 1976

Mr. Danny Kaye

Dear Mr. Kaye:

Yale officially is in your debt
literally.

More than that, Yale humanly and
musically is very grateful to you for
lifting our spirits. For lifting the
level of support for young musicians
who need help in order to be able to
study at Yale, they and all of us who
care about the Yale Music School, ex-
tend our enduring thanks.

Sincerely,



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Music at Yale

Welcome to a celebration of the joy of making music at Yale. While only Danny Kaye and the Yale Philharmonia Orchestra (composed of graduate students in the School of Music) will occupy the Woolsey Hall stage tonight, this evening's musical energy represents but a fraction of Yale's total music making.

During the past half dozen years, there has been an explosive growth of musical activities on the campus. This semester, for example, about 800 undergraduates are taking courses in music. We have also, each semester, as many as four hundred undergraduates involved in studio music work with faculty members and advanced students in the School of Music. Then there is a very large group of students (we estimate several hundred) who make music quite informally — and make it very well, indeed. In all these musicians presented nearly six hundred concerts, recitals, and music events on the Yale campus from September to May last year.

This year there were, at last week's count, four orchestras including two at the graduate School of Music (the 100 piece Philharmonia which has performed twice at Washington's Kennedy Center and its offshoot the 45 member "lab" orchestra) and two undergraduate ensembles — the 100 member Yale Symphony, recently returned from its first American concert tour, and its offspring "repertory" orchestra of about 65 members. There are, in addition, about a dozen undergraduate singing groups including the Yale Glee Club, the Freshman Chorus, Whiffenpoofs, Alley Cats, New Blue, Baker's Dozen, Proof of The Pudding, Spizzwinks, Russian Chorus, Slavic Chorus, Battell Chapel Choir, and the new Yale Concert Choir. Add to these the Yale Concert Band, the Precision Marching Band, the Wind Ensemble, Symphony Chamber Players, Theatre Orchestra, Jazz Ensemble and nearly two dozen chamber music groups within the residential colleges — music groups which meet regularly to coach and perform.

But the School of Music itself, a graduate School and the central and motivating force in music at Yale, is very small. In fact, it is the smallest in the country. We have, at most, 150 students, from all parts of the world, and this has meant that Yale's professional faculty in performance and composition has not been large and until recently has spent most of its time with its own graduate students. Now these same faculty members — and their advanced graduate students — are enthusiastically working with many of Yale's most talented undergraduates too.

Tonight's concert is our first attempt to raise money to provide additional scholarship support for the students in the School of Music and also to help the many very talented Yale undergraduates who have chosen to come to Yale rather than other Ivy League schools because of the presence of a professional musical faculty of international distinction — students for whom Yale has often been unable to provide the kind of personalized studio instruction to which their talent entitles them.

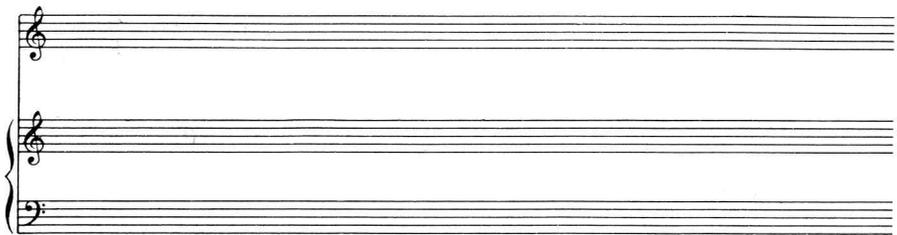
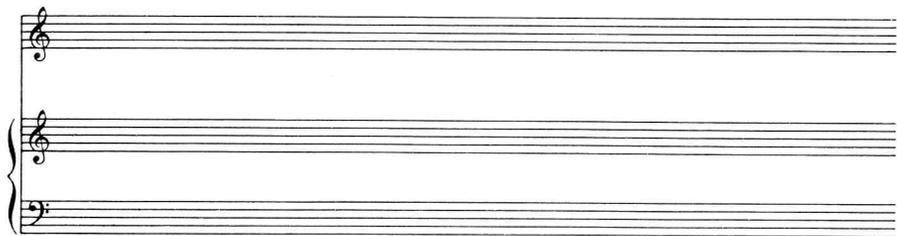
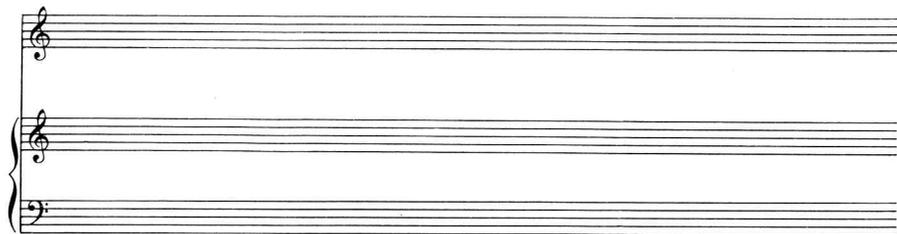
It used to be said that "being in music at Yale was distinctive — but not necessarily a distinction." That view no longer pertains, and today, as we know, a very large proportion of Yale's students are involved in making music with some degree of excellence. I don't think there is any place in the world where one can find the extraordinary intellect that Yale students bring to college combined with such exceptional musical ability. And, this traditional love for and sensitivity to music is one of the reasons that so many Yale graduates sit on the boards of virtually every major symphony orchestra, opera company and community concert series in the country.

The needs of Yale's music program occupy an important place among the goals of the Campaign for Yale. Today, with all of the extraordinarily fine music making which originates on this campus and emanates from it, Yale's music facilities consist of bits and pieces of 10 antiquated and often rather inappropriately renovated campus buildings which contain the too few and too small studios, the too few classrooms and rehearsal rooms, and the cramped library spaces. It is our hope that soon Yale will have the Music Center it needs so much. It will be a place which will encourage people to come into contact with people — where people will gather to make music and to talk and think about music. This is our idea of what a Music Center for Yale ought to be. But this does not mean that music will exist only in the proposed Center. In fact, one of the healthiest aspects of music at Yale today is that it flourishes both within and beyond the classroom — in basements, closets, squash courts and unoccupied rooms all over the campus.

As one who is intimately involved in the definition of Yale's many-faceted music program, I view the future of music at Yale with great optimism. Since quality has always been the hallmark of this University, the critical question which is so often unanswered in institutions of higher learning throughout the country need not be debated in New Haven. What must be done is to redouble our efforts to help the many (and there will be many, many more) students for whom music is an important part of life. Since we know that music is dearly loved here, our real concern must be to provide both nourishment and shelter for this art so that we may sustain the centrality of Yale's basic purpose to create an intellectual, artistic, and moral impact on the shape of civilizations to come.

In all of this I think that the resolution of the Yale Alumni Association of Fairfield County in 1888 is still pertinent — that Yale create "an institution where a systematic and thoroughly complete musical education could be obtained, with no necessity for crossing the Atlantic in search of it." Now that this has been accomplished, your presence here this evening and your support of our program is most encouraging and most welcome. All of us thank you and hope that you will continue to enjoy the musical events which enliven this campus and the lives of those who enjoy sharing their music and music making with you.

Philip F. Nelson
Dean



Support Music Scholarships At Yale

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Strauss
Overture to die Fledermaus

Conductor:
Otto-Werner Mueller

Guest Conductor:
Danny Kaye

?

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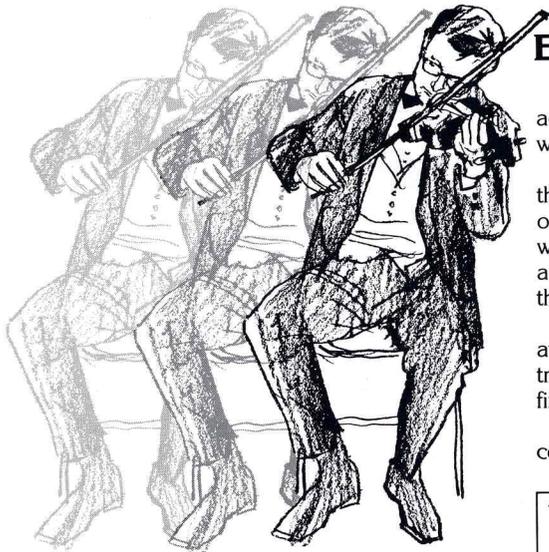
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Librarian Donald Rosenberg			Tuba
Stage Manager David MacKenzie		Clarinet	Thornton, Michael
Personnel/Schedule Robert Baker		Ambrosini, Armand Berkowitz, Sheldon Cole, Roger Gunstream, Robby Perry, Timothy Wilson, Keith	Harp
Violin	Violoncello		Flannery, Rebecca
Aki, Syoko Birdsall, Caroline Black, Anne Brever, Laurence Brimberry, Kim Chen, Lan-Ku Eichelberger, Anne Evans, Ralph Gillette, Michael Goff, Sara Goldenberg, Susan Guibbory, Shem Hoyt, Bill Johnson, Lisa Lissauer-Lukacs, Peter Marshall, David Ornstein, Suzanne O'Rourke, Patricia Patti, Bruce Roberts, Kay Sisson, Paula Starr, Daniel Stein, Eugene Stewart, David Stewart, Jane Stewart, Kathryn Wallenberg, James Watts, Candace Wen, Eric Westphal, Barbara	Bailly, Martine Buranskas, Karen Cohen, Susan Fagin, Gary Hanna, Elizabeth Magen, Shmuel Pawlica, Gerhard Ruede, Clay Soule, Christina Straus, Michel Thornton, Susan Vardi, Uri	Bassoon	Percussion
	Bass	Aley, Barbara Ludwig, William Michel, Dennis	Baker, Robert Brown, Susan Chilnick, Judith D'Angelo, Robert Ravin, Beth Rosenberg, Richard Wubbenhorst, Thomas
	Benichou, Jean-Yves Haskell, Jon Helias, Mark Mensch, Homer Rickmeier, Allan Rickmeier, Mary Anne Platt Russo, Joseph Wiseman, Roy	Horn	Piano/Celeste
	Flute	Brewster, Katherine Hoyt, William Koren, William Mahony, Kaitlin Rosenberg, Donald Toupin, Karen	Lantz, Jere
	Brian, Keith Harmeyer, Frances Kern, Diane Laitman, Lori Posses, Mary Singleton, Elizabeth Underwood, Keith Weiss, Jill	Trumpet	
		Aley, John Bowie, Lenard Epstein, Joan Osborne McMahan, Robert Matts, Thomas Mautner, Henry	

The Yale School of Music Announces Five Special Events for 1976-77

- 1.** The Yale Philharmonia Orchestra, sponsored by the government of Finland, will present an all Sibelius concert as Finland's tribute to this country's Bicentennial on September 25, 1976 in Woolsey Hall and on September 26, 1976 in Carnegie Hall.
- 2.** On the weekend of October 15-17, 1976 The Conservatory Without Walls (Duke Ellington Fellowship Program) will hold its second convocation.
- 3.** In an unusual departure, The Great Quartets of the World Series will offer the Guarneri String Quartet playing all sixteen string quartets of Beethoven in Sprague Hall on September 28, November 2 and November 23, 1976 and February 8, April 5 and May 3, 1977.
- 4.** The Chicago Symphony Orchestra, donating its services and all proceeds to the Yale School of Music, will give a gala benefit concert under the baton of Maestro Georg Solti in Woolsey Hall on November 9, 1976.
- 5.** The Yale Philharmonia Orchestra and the chorus of the Westminster Choir College will perform the American premiere of Krzysztof Penderecki's MAGNIFICAT on February 27, 1977 in Woolsey Hall, February 28, 1977 at Westminster Choir College and on March 2, 1977 in Carnegie Hall. The composer will conduct.

For additional information about these events or if you would like to be on the Yale School of Music mailing list write the Yale Concert Office, Stoeckel Hall, 96 Wall Street, New Haven, Connecticut 06520 or call 436-1971.



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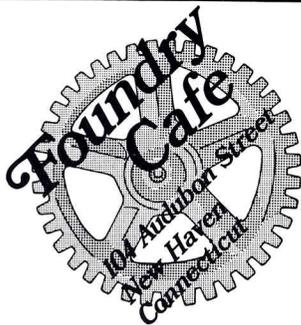
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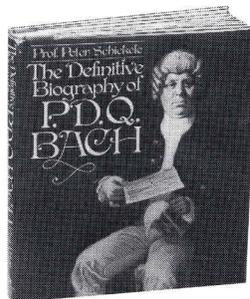
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Master Classes (Herta Glaz Redlich)	May 15, 18, 26, June 1
New Haven Bicentennial Festival New Haven Green	June 29
Riverboat Cruise (Fund Raiser, open invitation)	July 10
Major Production	Fall
Barber of Seville	Oct 8, 10
Opera in Focus (ECA Bldg)	Nov 13, Mar 5 '77
Opera Ball (Fund Raiser)	in Nov.
Voice Competition	Nov 28
Auction (Fund Raiser)	in March or May '77
Major Production	Spring
New Opera, World premiere	April 29, May 1

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MARCH 1

MISHA DICHTER, pianist

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