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METROPOLITAN OPERA COMPANY

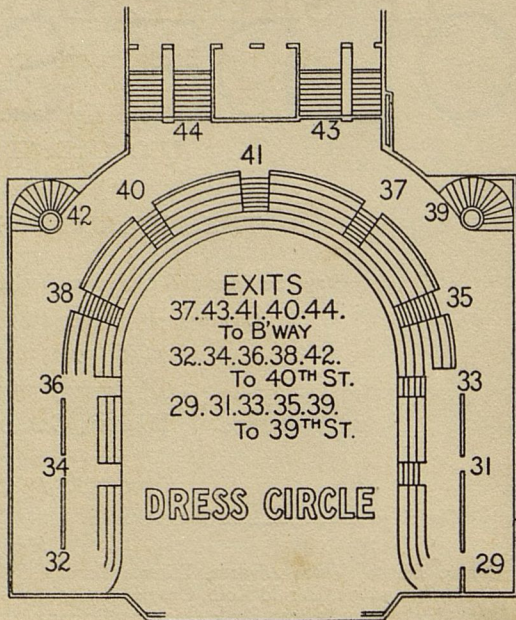
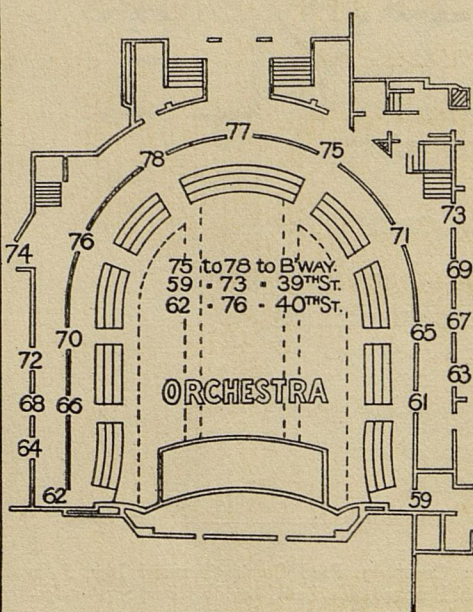
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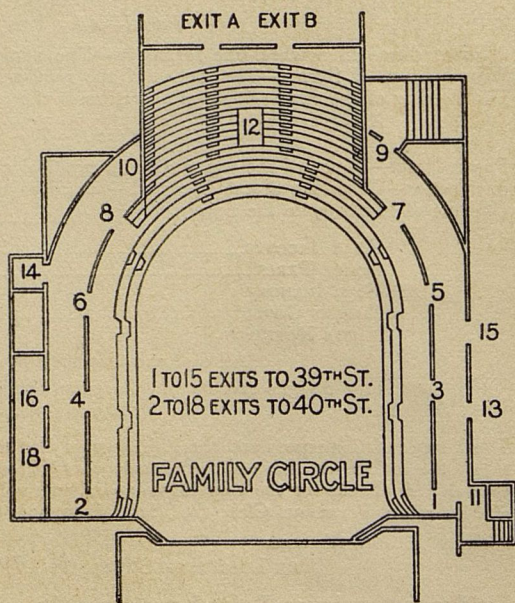
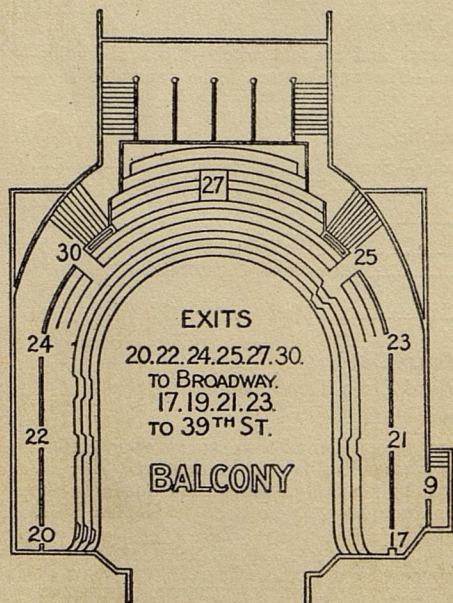
General Manager

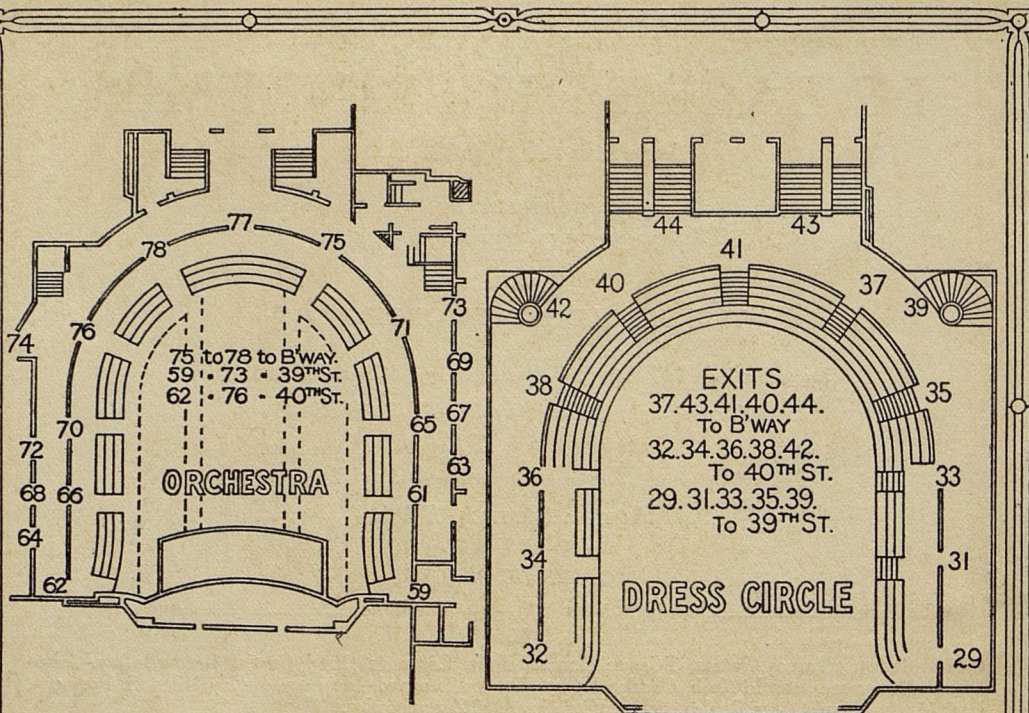


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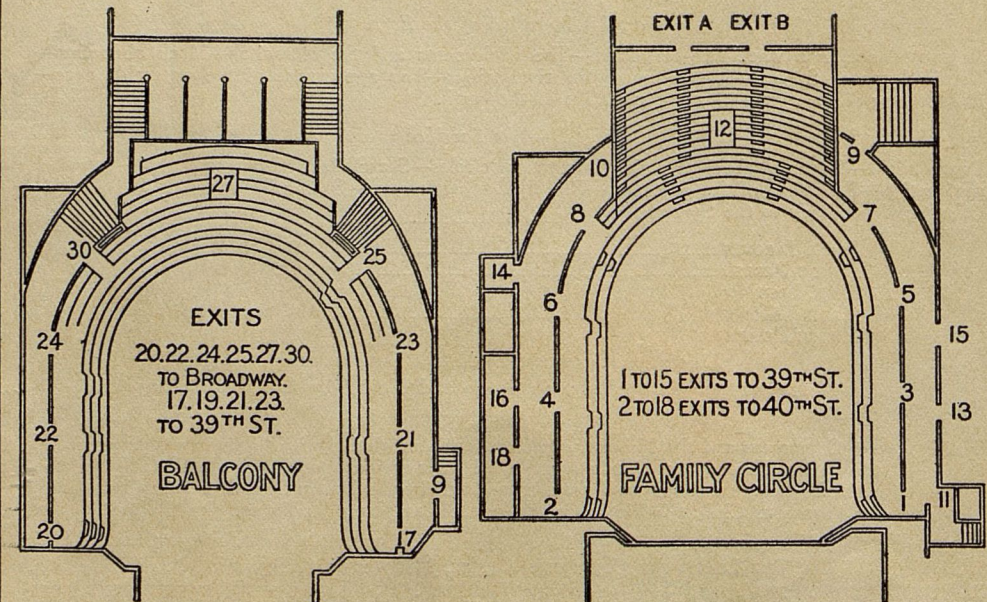


RED LIGHTS INDICATE EXITS





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METROPOLITAN OPERA HOUSE

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GIULIO GATTI-CASAZZA

General Manager



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6

THE LEAGUE OF COMPOSERS

and the

PHILADELPHIA ORCHESTRA ASSOCIATION

Present

IGOR STRAVINSKY'S
LE SACRE DU PRINTEMPS

and

ARNOLD SCHÖNBERG'S
DIE GLÜCKLICHE HAND

under the Direction of

LEOPOLD STOKOWSKI

who appears by kind permission
of the Board of Directors of the
Philadelphia Orchestra Association

For the benefit of
THE NATIONAL MUSIC LEAGUE and a COMPOSERS' FUND

at the

METROPOLITAN OPERA HOUSE

Tuesday, April 22nd

at 8:45 P. M.



Foreword
by
LEOPOLD
STOKOWSKI

SCHÖNBERG — DIE GLÜCKLICHE HAND

Three scores—orchestral and vocal, pantomime and dramatic action, sequence of color-light—parallel and synchronizing.

The orchestration is etched with delicate but firm lines alternating with powerful complex designs in tone. The chorus—half singing, half whispering—warns, sympathizes, threatens, as in Greek drama—the dramatic action is non-realistic—an expression of universal human experience—which differs in form with us all—yet fundamentally is the same in essence.

The light score is developed in great richness of detail—more so even than in Skryabin's *Prometheus*.

STRAVINSKY — LE SACRE DU PRINTEMPS

The worship of the fertility of Nature by primitive tribes. First part—the adoration of the earth. Second part—human sacrifice.

First part is preparation for the ritual of sacrifice—A dance in the formation of a great wheel symbolic of the sun and of the four directions of North, South, East and West. Forebodings of spring—ceremonial of abduction—vernal round-dance—conflict of two rival tribes—arrival of the sage—blessing of the earth—frenzied dance of the earth.

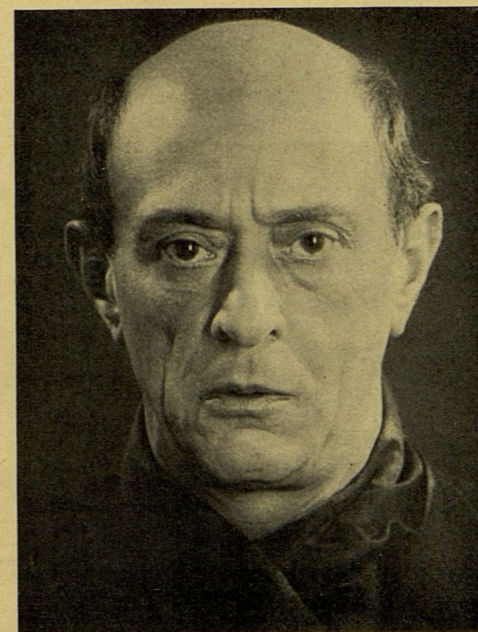
Second part is the ritual of sacrifice—pagan night—adolescent girls dance in mystical circles—search for the girl to be sacrificed—dance of glorification

of the chosen virgin—evocation of ancestors—sacrificial ritual of ancestors—sacrificial dance of chosen virgin.

The music is powerfully rhythmic and lineal—not in harmonic masses—the orchestration highly original, a musical language expressly created for this one work.

In the first part note the masterly transition from the introduction to the forebodings of spring—the sudden savage accents of brass instruments and drums—the vital, eccentric rhythms of the abduction—the controlled confusion of lines and rhythmic groups in the conflict of the rival tribes—the commanding power of the theme of the sage—the frenzied abandon of the dance of the earth.

Remarkable in the second part is the non-personal remote quality of the pagan night—the circular curve of the dance of the adolescents—the three accents of the search for the sacrificial victim—the rapacious fury of the music of the ancestors—the unique irregularity of rhythm of the final sacrificial dance.



MAN RAY Courtesy Vanity Fair
ARNOLD SCHÖNBERG



IGOR STRAVINSKY

DIE GLÜCKLICHE HAND by Arnold Schönberg

conducted by

LEOPOLD STOKOWSKI

with

THE PHILADELPHIA ORCHESTRA

Stage Production Directed by

ROUBEN MAMOULIAN

Stage Settings and Costumes Designed by

ROBERT EDMOND JONES

CAST

IVAN IVANTZOFF The Man
Baritone

Mimes:

OLIN HOWLAND The Chimera
DORIS HUMPHREY The Woman
CHARLES WEIDMAN The Stranger
CHARLES LASKY }
JOHN GLENN } Two Workmen

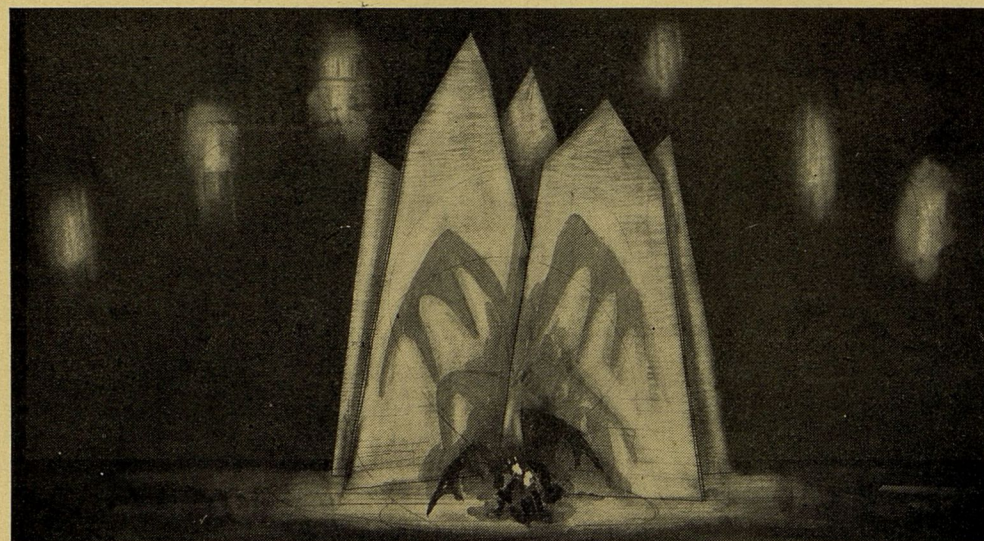
Chorus of Seventeen Voices

(From the Artist Chorus of the Curtis Institute of Music)

Prepared by SYLVAN LEVIN

SELMA AMANSKY	PACELI DIAMOND	BENJAMIN GROBAN	ALBERT MAHLER
NATALIE BODANSKAYA	BENJAMIN DE LOACHE	DANIEL HEALY	CHARLOTTE SIMONS
AGNES DAVIS	ALFRED DE LONG	ARTHUR HOLMGREN	ABRAHAM ROBOFSKY
KATHRYN DEAN	RUTH GORDON	JOSEPHINE JIRAK	WALTER VASSAR
		ELEANOR LEWIS	

The League of Composers and the Philadelphia Orchestra Association wish to express their gratitude to all the artists who have so generously contributed their services to the productions this evening. They also extend their thanks for the valuable cooperation rendered by the Curtis Institute of Music, the Dalton School, the Humphrey Studio, the Parnassus Club, the Shelton Looms and the Victor Company.



DIE GLÜCKLICHE HAND, design by ROBERT EDMOND JONES



LE SACRE DU PRINTEMPS, design by NICHOLAS ROERICH

LE SACRE DU PRINTEMPS by Igor Stravinsky

conducted by

LEOPOLD STOKOWSKI

with

THE PHILADELPHIA ORCHESTRA

Stage Settings and Costumes Designed by

NICHOLAS ROERICH

Choreography Directed by

LEONIDE MASSINE

(Courtesy of S. L. Rothafel)

MARTHA GRAHAM, *Soloist*

Corps de Ballet

The Sage—GOULD STEVENS

Men

VASCO ALVAREZ
ETIENNE BARONE
CARUSO BAROTO
JOHN CASANOVA
FRED CURTIS
BERNARD DAY
JOHN GLENN
G. JEROME
HAROLD KOLB

CHARLES LASKY
WARREN LEONARD
JOE LEVY
BUDDY NILES
S. PORTPOVITCH
JACK QUINN
OSCAR REALE
JACK SEULITRINIC
ALEX ZAREMBOVSKY

The Witch—ANITA AVILA

Women

WINIFRED BAGGER
BETTY BARR
DOROTHY BARRETT
HORTENSE BUNSICK
MIRIAM CATHERON
LOUISE CRESTON
JOCELYN GORDON
ELEANOR KING
ROSE MARSHALL
LILY MEHLMAN

LILLIAN RAY
KITTY REECE
MARY RIVOIRE
ETHEL RUDY
ANNA SOKOLOV
HELEN STRUMLAUF
LILLIAN SHAPIRO
SILVIA WASSERSTROM
ROSE YASGOUR

FELIX JACOVES	Technical Director
JANICE PERLS	Costume Department
MME. IVANOFF	}	Assistant Pianists
MARCUS GORDON		
MISCHA HOFFMAN		

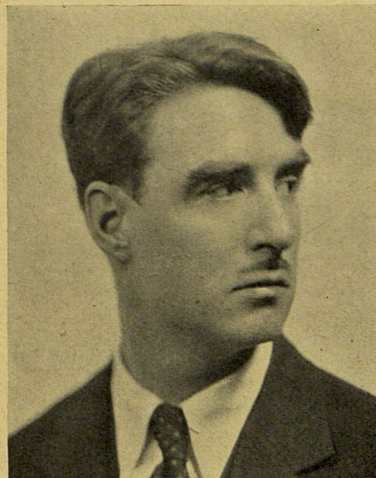
All costumes executed by MILLIA DAVENPORT

Stage designs executed by Bergman Studio and Cleon Throckmorton Studio.

ARTHUR JUDSON, *Manager*

Steinway piano used.

Notes on Die Glückliche Hand



ROBERT EDMOND JONES

Die Glückliche Hand is the first of Arnold Schönberg's operas to find American production. Completed in 1913, when the Viennese composer was in his fortieth year, it did not receive performance until more than a decade later when it was staged in Vienna. Germany first saw the work at Breslau in 1928. *Die Glückliche Hand* is the second of Schönberg's three operatic works, the first being *Erwartung*, (1909) and the most recent, *Von Heute auf Morgen*, introduced to Berlin two months ago. Paul Stefan, noted Viennese editor and critic has written in *Modern Music* of Schönberg's contribution to the music theatre, as follows:

"During the period of transition in his development, between 1910 and 1920, there appeared, soon after the *Piano Pieces*, the *Five Orchestral Pieces*,

Pierrot and the two dramatic works, *Erwartung* and *Die Glückliche Hand*. It is not certain whether Schönberg at the time actually intended to bring them to the stage. He was living in an almost visionary state. Everyone who came within range of this man felt his miraculous force. It seemed as if Schönberg had his own premonition of the approaching world catastrophe, was already feeling it in every nerve. Some such prophetic admonition inspires the scenes which succeed one another in his music dramas, the tempo of whose development is as stormy as his own. Both last only a brief fraction

of an hour. If the short opera is the fashion today, it was Schönberg who originated it almost two decades ago.

THE STORY

"In *Die Glückliche Hand*, action is denuded of all realism; one moves in the sphere of poetry, of symbols, of visions. The scene reveals a Man, astride whose back sits a mythological Beast that will not release him. The chorus chants its sympathy for this victim who longs for but cannot achieve earthly



IVAN IVANTZOFF



OLIN HOWLAND

happiness. The Woman who embodies this joy, deserts the Man for a Stranger who seems to represent material power, as the Man does that of the spirit. Twice abandoned by her, the Man rises to his full height, divining that by the control of his own destiny he possesses her, not in the body, but in the spirit. There follows a battle for golden treasure within a cave; once more the man triumphs. But, pursuing a new vision of the Woman, he falls again and finally into the power of the Beast of the first scene."

Writing of the production given in Duisberg last summer, Erwin Stein of Vienna said "In this opera Schönberg uses scene, character, word, gesture, light and properties to directly represent his idea. This is new, for hitherto all means have been made subservient to the story of the drama, which in turn is relied on to give principal expression to the idea. Here, from the beginning, these elements all have equal functions, all are employed to express an inner experience, the experience of one individual. It is his drama projected within the confines of a stage.

"Schönberg's music opens a new world of sound to those who have ears to hear. But it is not enough simply to yield to the stream of music; one must actively absorb it into one's consciousness. Though it may not be entirely comprehended at a first hearing an impression of the whole is nevertheless possible. Let the spectator simply follow the action on the stage. What he sees is theatre, something to look at, and it is accompanied by music, something to hear. Attention and receptivity are all the work demands to attain its effect."

Schönberg himself, according to Mr. Stein, once compressed the meaning of this unrealistic work into brief outline as follows: "A man laid low by misfortune recovers. Fortune smiles on him once more, and he fulfills his aims as in his youth. But nevertheless he is again betrayed by life and sinks beneath the renewed blows of fate."



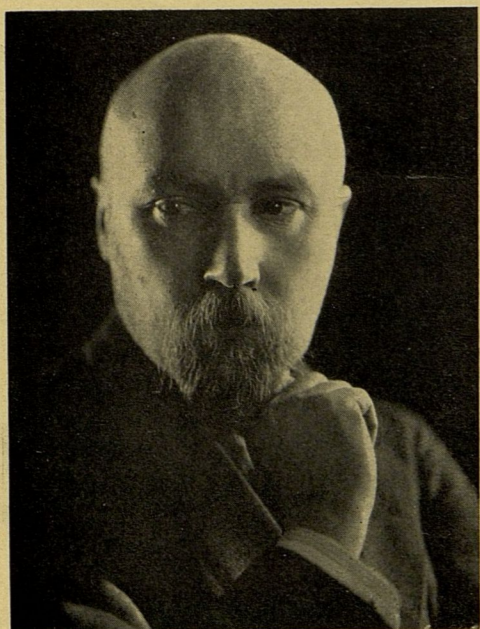
ROUBEN MAMOULIAN



DORIS HUMPHREY



CHARLES WEIDMAN



NICHOLAS ROERICH

Notes on Le Sacre Du Printemps

Stravinsky began *Le Sacre du Printemps* in 1912, and completed it at Clarens, Switzerland in 1913, the premiere being staged by the late Serge de Diaghilev at the Théâtre des Champs Elysées, Paris, in May of that year. The work is dedicated to Nicholas Roerich, who supplied the libretto and designed the décor both for Diaghilev's production and the one presented tonight. The original choreography was that of Nijinsky, but the second interpretation introduced by the Ballet Russe was Massine's. Though this production has been frequently mounted in the leading capitals of Europe, it is known to America only in its symphonic form. Leopold Stokowski, who directs tonight's stage performance, also introduced the work to America at a concert in 1922.

The title, *The Rites of Spring*, and the subtitle, *Pictures of Pagan Russia*, according to André Schaeffner, noted French critic, "are significant of the underlying conception of Stravinsky and his collaborator Nicholas Roerich, painter, essayist and explorer. They emphasize the ceremonial and prehistoric character of the dance scenes as they were designed by Nijinsky in the choreography of the first production. Afterwards Stravinsky decided not to hold the choreography to too strict accordance with the first scenario;

what he retained was the general idea of the rites of consecration to Spring in a Russia as indefinite in point of time as in place."

Stravinsky himself contributed an article on *Le Sacre* to the review, *Montjoie*, of May 29, 1923, from which this illuminating passage is taken:

"With *Le Sacre du Printemps* I have meant to express the sublime upward thrust of nature renewing itself; the expansion in its totality, the tremor of the universal life force.

"In the *Prelude* I have entrusted to the orchestra the expression of that awful



MARTHA GRAHAM

fear which every sensitive creature feels in the presence of forces at their moment of greatest potency: this spreads throughout the entire orchestra. It is the vague yet immense feeling which all things have at the moment when nature renews its forms: the dim and profound pain of universal adolescence. I have called upon my orchestra and the melodic turns to evoke this sense.

"The whole *Prelude* is based on a mezzo-forte always even. The melody in this part develops along a horizontal line which is augmented or diminished only by the mass of instruments,—by the intense dynamism of the orchestra, and not that of the melodic line itself. Consequently, I have left out of this melody all the chords which too clearly recall or represent the human voice with its crescendos and diminuendos, and I have given first place to the wood-winds whose quality is more dry and pure, less rich in facile expression and for that very reason more moving for my purpose.

"In short I have tried in the *Prelude* to express the universal fear of nature before the awakening of beauty, a holy terror in the presence of the midday sun, a Pan-like cry. The musical material itself swells, grows and bursts; every instrument is like a shoot thrust up through the bark of a venerable tree; it is part of a terrifying whole. The entire orchestra, all this instrumental mass celebrates the awakening of spring."

Several years later, in an interview with Georges Michel appearing in *La Revue Musicale*, December, 1923, Stravinsky is again quoted as follows:

"The embryo is a theme that came to me when I had completed *The Fire Bird*. As this theme, with that which followed, was conceived in a strong brutal manner, I took as a pretext for future developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotal; objective, not descriptive construction."



GROUP FROM LE SACRE



LEONIDE MASSINE

THE LEAGUE OF COMPOSERS

TONIGHT'S performance marks an occasion which is extraordinary in many respects. People have come to New York from every part of America to attend this stage premiere of Stravinsky's *Le Sacre du Printemps* and the first of Schönberg's operas to be presented here.

That such a production has at last been effected is an illuminating commentary on the activities of the League of Composers, which has sponsored it. For this performance, the League of Composers has created a special producing medium, as it did in the past for De Falla's marionette opera and Stravinsky's other stage works. The society has no opera house or staff, no corps de ballet, no singers, directors, artists or orchestra. But for seven years it has tenaciously adhered to its purpose—the performance of the best contemporary music—and has triumphed over apparently insuperable obstacles.

The most vital and, at the same time, remarkable feature of tonight's production is the participation of one of the greatest conductors and one of the greatest orchestras of America. Leopold Stokowski whose direction made last year's performance of *Les Noces* for chorus and ballet so notable, persuaded the Philadelphia Orchestra Association to lend its symphony orchestra to a dramatic enterprise for the first time in its existence.

Too much stress cannot be laid on the importance of this step. It is significant of many new tendencies appearing in the music theatre today. To present works for the stage by modern composers new mediums must be found, for existing operatic means are either inadequate or, by fixed tradition, unavailable. The distinguished directors and designers of scene for *Le Sacre* and *Die Glückliche Hand*, Nicholas Roerich, Rouben Mamoulian, Robert Edmond Jones, who have so generously co-operated in the production, do not come from operatic ranks. The dancers, mimes, singers have been assembled from no one group but were chosen because of express fitness for these works.

Having for several years been engaged in mounting productions that make extraordinary dramatic demands, the League of Composers this spring organized ten leading exponents of the arts of the theatre—the dance, décor, direction, and production—into a stage committee to advise and assist in its undertakings. It is hoped that this will

serve to give a more organized direction to that work in the music theatre for which the League already holds a unique place in America.

The general activities of the League of Composers, now in its seventh season, have been steadily expanding with the years. Since 1923 it has arranged concerts of modern chamber music which, at first modest and somewhat casual, have evolved into those Town Hall programs and composers' recitals with which New York has become familiar. The broad range of music so presented is indicated on the opposite page; its general significance is best summed up in the words of one of New York's leading critics, who recently wrote: "It is only when we think back over the years of its activity that we begin to realize how considerable is our debt to the League of Composers. It comprises a large part of our actual experience of contemporary music."

Since 1924 the League has published *Modern Music*, a non-propaganda magazine devoted exclusively to contemporary developments. Undertaken tentatively at first, it is now an established quarterly with a wide public, and is recognized in America as the critical authority on present day music.

The necessity for raising an endowment fund to support and expand its activities now confronts the League of Composers. Neither the concerts, magazine nor stage productions can be given proper development without a subsidy. Moreover, for some time the League has wished to establish a fund with which it may commission new works from composers. The composer's plight is not a happy one; writing for the non-commercial field is hardly remunerative. Financial reward in addition to encouragement by performance is necessary to the development of art in America.

The endowment fund, in brief, will enable the League to expand those early pioneer efforts which have already so brilliantly justified its existence. To stimulate the creative gift, to be instrumental in the production of new works of art, is the most important contribution that such a society and its supporters can make to their own period and to the future of music.

All inquiries about the League of Composers should be directed to its office at 113 West 57th Street, New York City.

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For Chamber Orchestra

BartokVillage Scenes—for orchestra and vocal quartet	JacobiAssyrian Prayers—for orchestra and voice
BlissMadame Noy	KleinDie Maschine—for orchestra
CarrilloSonata Casi Fantasia—quarternone symphony	LabrocaSinfonietta—for orchestra
CoplandMusic for the Theatre—for orchestra	MalipieroSette Canzoni—for orchestra and voices
De FallaPsyche—for voice and ensemble	PoulencRhapsodie Nègre—for orchestra and voice
GoossensConcerto for string orchestra	RavelTrois Poèmes—suite for orchestra and voice
GruenbergDaniel Jazz—for orchestra and voice	RousselDivertissement for orchestra
HammondSuite for orchestra and voice	SaminskyLitanies of Women—for voice and orchestra
HindemithDie Junge Magd—for orchestra and voice	SchönbergPierrot Lunaire—for orchestra and voice
Kammermusik, opus 24, No. 1—for orchestra	Quintet for wind instruments
HoneggerL'Ombre—for orchestra	StravinskyL'Histoire du Soldat—for orchestra
L'Homme et la Mer—for orchestra	TansmanSinfonietta—for orchestra
	TochTanz-Suite—for orchestra
	WhithorneSaturday's Child—for orchestra and voices
	WebernFive Pieces for chamber orchestra
	Symphony for chamber orchestra

For the Stage

De FallaEl Retablo de Maese Pedro	StravinskyL'Histoire du Soldat
EichheimThe Rivals (a Chinese legend)	Les Noces
MonteverdiIl Combattimento di Tancredi e Clorinda	Le Sacre du Printemps
SaminskyGagliarda of a Merry Plague	SchönbergDie Glückliche Hand
ScriabinVisual Mysticism	TansmanTragedy of the Cello

For Chorus

GesualdoTu m'uccidi, o Crudel	MonteverdiEcco mormorar l'onde
HindemithLandsknechtstrinklied	SweelinckRozette
MarenzioSolo e pensoso	

For Small Ensemble, Voice and Solo Instruments

AchronFour Impressions for string quartet	DukelskyVoice and piano	OrnsteinSong
AlfanoSongs	FitelbergString quartet	Piano quintet
AntheilSonata	FogSong	Quartet
BartokViolin and piano sonata	GniessinSong	PetitVoice and flute
Songs	GoossensSong	PiskSongs
String quartet	GruenbergQuartet	ProkofieffPiano solo
BaxPiano quartet	HabaPiano	Quintet
BauerViolin sonata	HammondSong	RathausSonata
String quartet	HarrisSextet	RavelSong
BerckmanString quartet with voice	Sonata for piano	RieggerSuite for flute solo
Songs	HindemithTrio Quartet with voice	RogersString quartet with voice
BerezowskyCapriccio for two pianos	Song cycle	RudhyarPiano solo
Suite for woodwind ensemble	Sonata for viola d'amore and piano	SaminskySong
BlitzsteinPiano sonata	HoneggerQuartet with voice	SchillingerFuneral March for piano
Songs	Rhapsody for woodwind and piano	SchönbergString quartet with voice
Percussion	JacobiString quartet	SessionsPrelude
music for the piano	KodalySongs	SlonimskyPiano pieces
BlochPiano quintet	KreinPiano solo	StillmanSerenade for woodwind and strings—trio
CasellaSerenade for woodwinds	KrenekSongs with flute	SteinertSong
Castelnuovo TedescoSongs	LazarusPiano	StepanSong
Piano suite	MalipieroVoice and piano	StravinskyClarinet solo
ChanlerSongs	Songs	String quartet
ChavezMexican pieces for piano	Piano solo	Song
CoplandPiano Solo	MaganiniFlute sonata	Piano sonata
Violin and piano sonata	MiascovskyPiano sonata	Quartet
Trio	Song	TomassiniSong
CowellTrio	MigotSong	WhithornePiano
CrawfordSonata	MilhaudQuartet	Quintet for piano and strings
Songs	MooreSonata for violin and piano	WeissSonata for flute and viola
De FallaSongs	MorrisString quartet	WilliamsSong
	NystroemSongs	

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