Appearance of Opera Soprano Tuesday Night

Roberta Peters, coloratura soprano star of the Metropolitan Opera, will appear in Palmer Auditorium on Tuesday, January 17, at 8:00 p.m. American-born and completely trained in America, Miss Peters has been widely hailed both here and abroad, as the foremost coloratura soprano of our time.

Born in New York City, the soprano was privately educated from her thirteenth year in order that her voice be properly trained and her background in music, languages, and allied fields might enhance it. While in her teens, she won a Metropolitan Opera contract, and when barely twenty she was confronted with one of those opportunities that come rarely in any lifetime. A Met prima donna fell ill only a few hours before curtain time. In desperation the director turned to Miss Peters, who had never before appeared professionally, and was to make her debut in another role later in the season. Filling the role of Zerlina in "Don Giovanni," she was given an ovation by the audience and proclaimed a star by the critics.

Robert Fulton Logan Etched Featured in Show at Library

A display of etchings by Mr. Robert Fulton Logan will be shown in the library for the next month.

Being a member of the Connecticut College faculty for twenty years and head of the Art Department for eighteen of these, Mr. Logan is remembered by many of his friends in the New London area and present members of the faculty as being a great story-teller, as well as renowned artist. As a hobby he enjoyed bird-watching and other aspects of ornithology, assisting for several years in the Christmas census. He made sketches of birds, although he is best known for his painting and etchings of architecture. He made etchings of several of the buildings on campus for Connecticut College plates.

Born in Manitoba, Canada, March 25, 1888, Mr. Logan first came to Connecticut in 1914 as an assistant professor of art. Two years later he was made head of the department, the position he held until his retirement in 1954.

Before coming to Connecticut Mr. Logan attended the Museum of Fine Arts in Boston, studying under Frank W. Benson, Edward C. Tarbell, Philip Hale, and Berta Pratt. After this he attended the Chicago Art Institute. In 1909 he worked in France as the assistant director of the Bellevue Art Training Center of the A.E.F. In the Atelier of Painting. In 1922 he lectured at the Musee de Louvre in Paris. While abroad his work was placed in permanent collections of the British Museum, Cambridge University, and several European museums.

He was elected director of the School of Art Society of Hartford. He published many etchings and painted portraits of many outstanding persons.

Mr. Logan was curator of the Lyman Allyn Museum from 1954 to 1954 and served on its council. He was an incorporator, founder, and trustee of the Pequot-sepos Wildlife Sanctuary of Mystic, a trustee of the Mitchell Woods Foundation, and member of the following organizations: College Art Association, Society of American Etchers; Paris Salon (Nationale Des Beaux Arts), Paris; Societe Gravure Originale En Noir, Paris; Mystic Art Association; Connecticut Academy of Fine Arts; American Artists Professional League; American Ornithologists Union; and the standing committee on artists’ oil paints, Bureau of Standards, Department of Commerce, Washington.

During his lifetime he had worked displayed in more than twenty art museums, including Luxembourg, Paris; British Museum; attendance William Memorial Art Museum, Cambridge; Metropolit a Museum, New York; National Gallery, Washington; Chicago Art Institute; New York Public Library; Brooklyn Museum; Boston Museum of Fine Arts; Yale Art Gallery; Avery Memorial, Hartford; Lyman Allyn Museum; Detroit Art Institute; Boston Public Library; Library of Congress; Smithsonian Institution; and the Rockland, Maine, Museum of Art.

He won the Logan Medal for Etching, Chicago Art Institute, and the Josephine Hancock Medal for Etching. He also painted a portrait of Ambassador Eustis for the American Embassy in Paris.

Mr. Logan died December 9, 1939.

The etchings that will be on display in the library are from the Boston Public Library. Twenty of them will be shown, of which prints may be purchased.

FOOTE, POMEROY AND MCGILVRA ON QUIZ SHOW

Connecticut College has been invited to participate in the program "International Quiz," to be televised on Wednesday, January 18, on WCBS at 10:00 p.m. Sponsored by WCBS, this quiz show features U.S. college girls and British students in this country.

The three Connecticut College participants will be: Sally Foote '61, of Haddonfield, New Jersey; Leslie Pomeroy '61, of Stamford, Connecticut; and Melanie McGilvra '61 of Princeton, New Jersey. A brief description of each college will be given. The American students will be questioned by the BBC master of ceremonies, and the British girls by the American master of ceremonies.

The Program Director, Gene King, describes the questions as of a high academic level stressing the humanities.

Apparently it is not possible in this area to see the televised program, but it may be heard over radio, WCBS, 880, at the same time.

Nelson White to Open New Exhibit Of Abbott Thayer

A lecture by Nelson C. White at Lyman Allyn Museum, January 15, at 3 p.m., will mark the opening of an exhibition of the works of Abbott Thayer. Mr. White is an artist, writer, and collector who resides in Waterford. He is the author of Abbott Thayer, Painter and Naturalist.

Abbott Thayer, an American painter of figures, landscapes and animals, was a prominent artist at the turn of the century. Although his works are displayed at museums throughout the country, this is the first major exhibition of his work since 1922. This exhibition includes paintings and drawings, and will be at the Museum from January 15 through February 15.

VESPERS

The Vespers speaker this Sunday evening, January 15, will be Father Gerard Rogers, Pastor of Union City, New Jersey. He is Associate Editor of The Sign, a national Catholic magazine. The St. Mary's Church choir will sing under the direction of John J. McCarthy.

Robert Fulton Logan, Etcher Featured at Library

Ms. Logan has consolidated her successes in the operas "Lau- cia," "Rigoletto," "Romea and Juliet," "The Barber of Seville," "Don Giovanni," and "Fidelio." She has learned the coloratura roles in such rarely performed operas as "Puritani," "Fra Diavolo," "Son Rambula," "Dinorah," and "Hamlet"—all of which contain coloratura parts of extreme difficulty, created for the fabled coloraturas of the past. Several new productions at the Met have been built around her; and among her most important operatic roles are "Lucia di Lammermoor," "Rosina," in "Barber of Seville," Susanna, in "The Marriage of Figaro," Sophie in "Der Rosenkavalier." Sir Thomas Beecham took her to London to star in his Festival of See "Roberta Peters"—Page 6
December 14

Dear Editor:

I have found 'Free Speech' this autumn ... serves only to stifle the peaceful expression of political opinion and to thwart the ac-

Some weeks there seems to be a string of gimme-gimme-gimme monotony: Just when such and such a door is not kept open (wages no object), why need I get up half an hour early to have phonograph in my dormitory kitchen, latches-but to comfortless rooms, no service, no public rooms, and icy cold as you stack your locked bicycle against the wall with locked gates, porters - I can only be glad I did it in ignorance of what trivial loss involves, and thankful you are you've made it. (If it is preferable to consider other foreign countries, though the student himself, considering the freedom which raise such momentous dust here, those of you who do not have phonographs or porters-are behind the crowd of others; also the freedom of no help whatsoever from professors, no right to have an easy read until the one whose 'Pass' or 'Fail' spells your doom, and no advisers.)

Two things are riddles to me. One that my own students in my classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in own classes seem so different in one whose 'Pass' or 'Fail' spells the freedom of no help whatsoever from professors, no right to have an easy read until the one whose 'Pass' or 'Fail' spells your doom, and no advisers. (If it is preferable to consider other foreign countries, though the student himself, considering the freedom which raise such momentous dust here, those of you who do not have phonographs or porters-are behind the crowd of others; also the freedom of no help whatsoever from professors, no right to have an easy read until the one whose 'Pass' or 'Fail' spells your doom, and no advisers.)

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Free Speech

(Continued from Page Two)

Activities of the FBI by forcing the Communist organization underground.

The Un-American Activities Committee has done much to encourage and develop the illusion that we need only throw American Communists out of their jobs in order to safeguard our comfortable way of life and defeat International Communism. Programs such as those encouraged by this Committee, which call for a check on the political activities of millions of Americans, create an atmosphere of suspicion that does more harm than could be done by Communists who hold non-sensitive positions.

We maintain that the Committee proceedings encourage a program of punishment by public identification and exposure against all witnesses who refused, on Constitutional grounds, to answer the Committee's questions. The Committee improperly seeks to try, convict, and punish suspects by abridging the freedom guaranteed them in the First Amendment.

In brief, we object to this Committee because 1) the definition of "Un-American Activities" is vague and can be applied too broadly 2) the Committee tends to wander far afield of its legislative jurisdiction, 3) the activities of this Committee are detrimental to our reputation overseas, and 4) the activities of this Committee have dangerously narrowed our traditional freedoms of thought, expression and association.

If you agree with any of the above statements, we urge you to write immediately to your Congressman, requesting that he sponsor, or support, the above-mentioned proposal. By doing so, you will be joining us and thousands of active, patriotic Americans who desire a truly free America. If you are interested in obtaining further information, please contact any of the undersigned.

Flora Barth '64
Lucy Bermond '56
Susan Epstein '64
Ellen Gold '64
Karen Lukinson '64
Leslie Miner '64

Editor's Note:

The following article was sent to the Conn Census office, in order that they might inform the student body of a national organization of college students defending Congress' investigatory power.

The Students' Committee for Congressional Autonomy, which will direct its initial efforts at combating the Communist-directed drive to abolish the House Un-American Activities Committee (HUAC), will be headed by two brothers attending Northwestern University. In a letter to all members of Congress released today, the brothers ask Senators and Representatives to "join in this fight to protect the autonomous right of Congress to inform itself and the American public of the persons and practices which would corrupt or destroy our way of life." They point to the long tradition behind the legislative investigatory power dating back to the parliamentary inquiries of the 16th century.

They charge the numerous organizations which oppose many Congressional investigations with "weakening the investigatory power by corrupting the conditions under which the committees are effective and responsible use." These opposing groups are accused of "seriously distorting certain provisions of the Constitution and totally ignoring the necessity for Congress to search out facts" in order to justify their opposition.

The two youths assert that Communists and "many anti-American individuals and organizations" would gain the most from the weakening of the Investigatory power, because Congressional committees "have been so successful in uncovering the true nature of their operations."

The brothers conclude the letter by stating that Congress cannot pass intelligent laws when its investigations are hindered by "such sniper tactics." The letter is timed to coincide with the opening of Congress, when Rep. James Roosevelt (D-Calif) is expected to call for the abolition of the Un-American Activities Committee.

Mr. Grieder, 20, a member of Northwestern's Student Senate, in a statement here, "It is no longer an attack on one or two committees. They have declared war on both the Congressional prerogative to inform itself and on the people's right to know." By properly serving a public educative function, we hope to bring an end to that war."

The committee uses as its motto a statement made by Supreme Court Justice Hugo Black in 1936, as a United States Senator: "The central issue has now become whether or not Congress will continue to investigate matters free of the arbitrary controls with which its opponents seek to shackle it." Mr. Kolbe, 18, a member of Northwestern's Student Senate, in a statement here, "There is no power on earth that can tear away the veil behind which powerful and audacious and unscrupulous groups operate, save the sovereign legislative power armed with the right of subpoena and search."

Mr. Grieder Discusses Art of Ancient Maya at Lyman Allyn Museum

If one is able to "find time" during Reading Week there is a lecture to be held Thursday, January 19, at 8 p.m., in Lyman Allyn Museum that should not be missed. Mr. Terence Grieder, newest member of the Art Department, will relate some of his experiences gained in the study of ancient Maya art.

While in Guatemala on a government grant and later in Northern Yucatan, he made inquiries into this topic and took a great deal of slides which he will show to illustrate the lecture. Mr. Grieder will discuss the architecture, painting and sculpture of the great Maya cities, which have only been discovered in the last century. These towns came into existence around 200 AD and have disappeared, for some unknown reason, by 900 AD. Some of them are quite large in area, and one in particular, the Tikal National Park, has an area of 81 square miles.

Mr. Grieder has been particularly interested in the art of this culture and has spent much time in exploring all that is presently known on the subject. He is covering this material in a thesis for his Ph.D. which he hopes to attain this June, and is considered by many to be an authority on ancient art of the Maya culture. The lecture will be extremely worthwhile, for its subject matter is of a nature which is not often heard in this locality. Art majors, especially, should find Mr. Grieder's talk quite enlightening.

B.C.
Editor's Note: The following article is an abridged version of an essay submitted by Elizabeth Kesner '51, for Economics 11-12. It concerns the future of liberal arts colleges with regard to federal aid, and discusses those problems which face such institutions today.

The strategic part which education plays in the welfare of our nation is receiving widespread acknowledgement. At all levels, our educational system is being evaluated, and attempts are being made to solve the critical problems of accomplishing an ever-increasing student population, finding a means of increasing teachers' salaries, and providing adequate facilities. Adding to these economic problems is the necessity of maintaining and improving our educational standards while we are expanding. The basic question behind these problems is: Where will the money come from? And, for an answer to this question, we are tending to look to the federal government. Although federal aid to education has, for the most part, been given to public institutions, these same problems must be met by the small private liberal arts college. And, whether or not these receive substantial government aid, the decisions made at the federal level with regard to educational aid have a far-reaching effect on these small institutions. The dilemma of the private liberal arts college can best be understood by examining the present educational situation among the financial positions of the local, state, and federal governments. Then, we shall examine some forward-looking solutions which have been proposed.

The present educational situation reveals why many are pessimistic about the future of the private liberal arts college. Today, our elementary and secondary schools are overcrowded, and our colleges and universities are receiving more applications than they can handle. It is clear, also, that in the decade ahead we shall have substantially more children and young people to be served by educational institutions at all levels.

The capital outlay requirements to meet the needs of expanding enrollments and improved quality in higher education are tremendous. The educational budgets of the private colleges have doubled since World War II, and the fact that professors' salaries have increased by an average of some 250 per cent since 1939, the median income of families with college-age children has risen 380 per cent in the same period, is rising much more rapidly than is public college tuition. Consequently, top private colleges are tending to seek new money and pushing their clientele more than before toward a financial and social elite, thus leaving a wide gap between high schools and other private colleges.

In addition to student fees there are three other major sources of income for educational institutions today: 1. by assisting member colleges and independent learning on the college level and putting the data used in educational programs, 2. by permitting them a 250 per cent since 1939, and 3. by providing opportunities for savings in activities subject to economies of scale.

The future strength of the liberal arts college lies in quality. If it is to compete, it must, in competition with tax-supported institutions, it must be able to offer this distinctive feature. Those who have attended a liberal arts college such as Connecticut realize that a liberal arts college as described must necessarily become more attractive to students and faculty. We are in a position to realize, too, its essential value to society and to the welfare of our nation. It is hoped that other states will follow the precedent of New York and uphold the integrity of such institutions, and that the federal government, too, will realize that it stands to gain in aiding liberal arts colleges under a program which minimizes the possibility of federal control.

Petrov's Film Version of "The Inspector General" Saturday Campus Movie

Gogol, the author of the play, The Inspector General, is one of Russia's most famous satirists. As proof of his skill, The Inspector General has been translated and produced all over the world as an unsurpassed realistic commentary on the political situation of the 1880's in Russia.

When the play was first presented several years ago, it is reported to have left Russia. Despite his temporary exile, Gogol never regretted having written the play for he believed that his duty to "gather into a heap all that was wrong inside Russia, all injustice committed in those places and in those cases where more than anywhere justice is demanded."

The film version of The Inspector General will be presented in Palmer Auditorium on Saturday, January 14, at eight o'clock. The actors are members of the Moscow Art Theater. Vladimir Petrov is their director.

Radio

WICH 1310
Sunday, 8:30 p.m.
International Science and Technology Review with Professor Oliver Brown.

WNLC 1490
Connecticut College Orchestra playing music by Bela Bartok and Handel; Betty Ostendarp announcing.
Student Criticizes L. Ferlinghetti’s Album of Poetry

Today, practically the only people who are able to examine the state of our society and still reach a large audience are the so-called New Comedians, who do so through their night club and television appearances and record releases. We are given an opportunity to laugh at our weaknesses, but are rarely moved to action. This is not only the quickness of their delivery and their split-second timing, but also by the less serious anecdotes which they intermingle with their discussion of vital issues. One new recording by a serious poet transcends these drawbacks; we are given an opportunity to examine the importance of the issues which are presented as well as greatly appreciate the skill of their author.

The album is tentatively entitled Tentative Description of a Dinner to Promote the Impeachment of President Eisenhower and Other Poems by Lawrence Ferlinghetti. The reading of the poetry by its author aids greatly in comprehension and appreciation. Ferlinghetti is not, as is generally believed, a member of the Beat Generation; he says, “All the tall droopy corn about the Beat Generation and its bo¬ ing “Existentialist” is as phony as a four-dollar piece of lettuce. Because Jean-Paul Sartre cares and has always bothered that the writer espoused would be committed…He would give a horse laugh to the idea of Disen¬ gagement and the Art of the Beat Generation, too…Only the dead are disengaged. And the wiggly nihilism of the Beat hip¬See “Record Review”—Page 6

Professor at Yale Heads Conference

Religious Fellowship has an¬ nounced that students of Con¬ necticut College will be among the 150 delegates from New En¬ gland colleges and universities at¬ tending a week end conference in February, to study and discuss “Dehumanization in Art and So¬ ciety.”

Leadership for the week end will include professors and chap¬lains from over 20 New En¬ gland schools. Dr. James Gustafson, Professor of Social Ethics at Yale Divinity School, the Plat¬form speaker, will deliver three addresses. Dr. Gustafson is a spe¬cialist in the area, the Church and Our Future. Small student seminars will discuss the ad¬resses with faculty and staff members from various New En¬ gland colleges.

Persons who desire additional conference information may con¬ tact Liz Kestner through campus mall or at Windham.

Programs For Studies Abroad

There has been a growing trend for students to spend their sum¬mers studying at universities abroad. Students may now receive credit for courses studied at summer schools here in this coun¬try.

The director of the Salzburg Inter¬national Summer School for German language and philology has announced five Austrian Gov¬ernment Travel Grants for this summer in conjunction with the fourth annual Salzburg Seminar and Festival Tour of Europe, 1961. Candidates unable to meet the prerequisite (a working knowledge of German) are still entitled to enroll in the intensive courses at the University of Salz¬burg. Up to six units of transfer credit is available. The itin¬erary may be found in Dean Noyes’ of¬fice.

The University of Oslo Inter¬national Summer School, Oslo, Norway, offers a six weeks ses¬sion, July 2 to August 12 of the Inter¬national Teacher’s Institute. Programs offered at the Univer¬sity include art, history, music, language and literature of Nor¬way, international relations and social problems. All lectures are conducted in English.

The Georgetown-Fribourg Sum¬mer School in Fribourg, Switz¬erland offers connection courses for college credit in French and German Languages and Litera¬ture, Contemporary Thought and History of Contem¬porary European Government and Economics. The courses will be conducted according to American college requirements from July 17th to August 28th. Tours will be arranged by the University.

New York University, with the aid of the Netherlands Universi¬ties Foundation for International Co-operation announces the sec¬ond Summer session at the Uni¬versity of Leiden, July 10 through August 18. This session is open to juniors and seniors. The faculty is both American and European and the classes are held in English. The program includes The Theory of Comparative Lit¬erature, Trends of European Thought since 1918, and the Euro¬pean Common Market, its Polities and Economics.

Sarah Lawrence College holds a summer session in Florence, Italy at the Torre di Bellosguardo, a Sixteenth Century villa over¬looking the city. The session lasts from the middle of June to the end of July. The courses are taught in English by members of the Sarah Lawrence faculty. The program includes a series of lec¬tures on modern Italy by distin¬guished Italian writers, artists, and political leaders. The fee is $500 for room and board, tuition, and daily transportation from the villa to Florence.

The University of Geneva, in Switzerland, is holding its 70th Summer Course in the French Language and tenth Seminars on International Institutions which includes lectures and discussions with leading officials of such in¬ternational institutions as The World Health Organization, Eu¬ropean Headquarters of the U.N., and the International Labour Or¬ganization.

Classrooms Abroad in Europe is a summer program of intensive language and area study. There are German programs in Berlin, Vienna, and Tubingen; French programs in Grenoble, Besancon, and Pau; and Spanish programs in Madrid and Santander. In this program private classes of 8 to 12 students are taught by native professors for 7 weeks, three to five hours daily.

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Charge Accounts Welcomed
Record Review
(Continued from Page Five)

ter, if carried to its natural conclusion, actually means the death of the creative artist himself. While 'non-commitment' of the artist is itself a suicidal and deluded variation of this same nihilism." With such an attitude we may be prepared to see that he is deeply involved in society and is exceptionally aware of its shortcomings.

The title poem is not directed at Eisenhowersonly but at The President, the shining American image, and his failure to take action against the menace of nuclear warfare and atomic fallout. This President wears special atomic earplugs and does not heed the cry of Albert Schweitzer and 9,235 other scientists concerningspastic gravity and blind, boneless babies. He does not hear the underprivileged nations of the world shout "No contamination without representation." He speaks of the land of prosperity and God Bless America, oblivious to contaminated food and irradiated foods. He practices and encourages nationalism, not realizing that nationalism itself is the idiocy superstition which will blow up the world. And all the while the strange rain continues, the rain from which there is no escape except peace. Upon first hearing the poem, one may be amused by its images, but careful examination of the thoughts expressed leaves no room for laughter. One becomes almost numb with a sense of shock and anger; the poet's purpose is thereby fully realized.

The choice of shorter poems is outstanding; no attempt will be made to treat them critically here, but a few words on the author's style are in order. One sees that Feltinghetti's power lies in his ability to use figurative language, formed from mundane objects, in such a way as to obtain the most powerful impact. The poems sound simple at first, but it is only because of the conversational tone of their delivery; the poet seems to parody himself, as if to make the listener aware of the fact that his ideas are not so startling, so radical, that they should not be shared by all. Only the three poems which contain his impressions of painters, or specific paintings, two of which apply the objects or ideas represented to America. His description of Goya, who seems to depict "the people of the world at the exact moment when they first attainted the title of 'suffering humanity'" is especially good. The "Poet's Eye" and "The Poet as an Acrobat" deal with the role of the poet in society; the latter pictures him as "constantly risking absurdity and danger when he presents his persons above the heads of his audience." Two poems treat American trivialities, the things that are enlarged upon in proportion to their function or real meaning. In "The World Is A Beautiful Place," Feltinghetti repeats the title line and follows it with a series of startling images, "if you don't mind some people dying all the time, or only starving some of the time, as long as it isn't you." A "Dog" regarding the American scene as a place in which one sees "the fat shorn-up fragments of the immigrant's dream come too true and mislaid among the sunbathers." "William Butler Yeats on the Third Avenue El" describes not Yeats' poetry but the circumstances under which Feltinghetti first discovered it; when he thinks of Yeats he not Arcady but "undershirted men" and "gone faces getting off at midtown places;" the poem is intensely personal and contains a moving rhythm. "See It Was Like This" is a medieval fable in bop talk, showing the timelessness of seduction attempt; the title "Truth Is Not the Secret of a Few" is followed by the observation that "you would have to think so the way some libraries and cultural ambassadors and especially museum directors act." Feltinghetti knows America well, but his is not an exclusive vision. We have all at some time become aware of the subjects which he treats; it is the way he can endow them with universality of meaning and uniqueness of expression. What makes this record different, and makes it so frightening, is the fact that Ferlinghetti is not merely dealing with words, but with the future of the world.

Robert Peters
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Britain production of "The Bohemian Girl" at the Royal Opera House Convent Garden; RCA Victor has four times flown her to Rome to record operas.

Married to hotel executive Bert Fields, Miss Peters is the mother of a son, Paul Adam, born in April, 1957, and spends all available moments with her family at their home in Westchester County, north of Manhattan.

Well-known to audiences outside opera and concert halls for her appearances on such television programs as "Vogue Talk" and "The Ed Sullivan Show," Miss Peters is currently on her annual concert tour of the United States and Canada.

Included in the program for the Connecticut College Concert Series is "Rudolfo Franza," from "L'Allegro Il Penseroso," by George Handel; "Sussie Stille," also by Handel; "Ei, wie schmeckt der Kaffee," by Johann Bach; "Ballata," by Ottorino Respighi; "Pergola," by Respighi; "Contrasto," by Respighi; "La errante de San Simon," by Mario Castelnuovo-Tedesco; "Ah! Non creden mirati" and "Ah, Non giunge" (from "La Sonnambula"), by Vincenzo Bellini; "La flute enchantes" (from Sheherazade), by Maurice Ravel; "Fleur des Blees," by Claude Debussy; "Apparition," also by Debussy; "Metamorphoses," including "Reine des monstrettes," "C'est l'heure que tu es," "Paganin," by Francis Poulenc; "Musette" (text by Amy Lowell), by Callas Doughty; "Until and I heard" (text by e. e. cummings), also by Doughty; "Nancy Hanks," also by Doughty; "Mad Scene" (from "Lucia di Lammomeroo"), by Gaetano Donisetti.

Accompanying Miss Peters will be George Trovilo, at the piano, and Samuel Baron, flutist.

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