

Chamber music is well-received

By PERDITA DUNCAN

The Paul Kuentz Chamber Orchestra of Paris gave the final program of the Butte Community Concert Season Thursday night in The Fox Theater. The program was made possible through a bequest by the late Phyllis Wolfe, Butte voice teacher.

The concert opened with a highly individualized and refined reading of Antoine Lully's "Concert de Symphonies in B Minor." Although each of the four movements was of short duration, the music gathered momentum, ending in a dramatic cadence that was delightfully refreshing.

Jean-Francois Dion played Henry Purcell's "Sonata in D Major for Trumpet, Strings and Harpsichord." Although he seemed to have been playing a miniature trumpet, at times it sounded as if two instruments were used, such were the gleaming tones he produced, especially in the allegro

movement. The harpsichord seemed to be whispering from afar compared to the power of the trumpet.

"Adagio for Strings, Op. 11," by Samuel Barber, was given a dream-like eloquence. In addition to the wistful and plaintive quality of the music, the orchestra gave it a flowing poetry of sound that was hypnotic.

Monique Frasca-Colombier (Mme. Kuentz offstage) played Franz Josef Haydn's "Concerto No. 1 in C Major for Violin." From the opening allegro moderato through the closing presto, her artistry had great beauty of tone. Her double stopping was nimble and brilliant. The musical patterns between violin and orchestra were woven into a poetic unity that threaded throughout.

The rapport between soloist and conductor made for a beautifully fluent performance. The adagio movement, with strings playing pizzicati, was especially effective in its grandeur, as her pianissimo passages were given a far away quality that was tonally secure to the highest note. She played with dynamic expression, and the orchestra responded with strong accents. The audience gave her a

prolonged round of applause.

After intermission, Andre Jolivet's "The Arrow of Time" was given a flowing stream of sound that was eerily atonal and had a soporific feeling as though being played through a blanket of fog. It had an interesting musical structure but not much harmonic value. Yet the audience seemed to have enjoyed it.

The closing "Concerto in D Major for Trumpet and Orchestra," by George-

Philipp Felemann, was given a bracing performance. The music ranged from tender and stately, luminous to a grandiloquent finale. Dion played with a finely balanced precision capturing the formidably difficult passages, especially in the closing allegro with its perilous notes ascending to E sharp.

Kuentz conducted the entire program with a sure hand and naturalness that made for a refined evening of music.

Montana Standard

Orchestra wins acclaim

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By PERDITA DUNCAN
Contributing Columnist

The Spokane Concert Orchestra appeared in the new auditorium of the Montana Tech Wednesday evening for an appreciative audience.

Donald Thulean, director, conducted with a technique precise, clear and masterful, allowing the music to flow with uniformity, gravity and noble simplicity. He gave brief and informative sketches on the music in the first half of the program.

The opening Benjamin opus, "Overture to an Italian Comedy," was indeed an enchanting musical painting with touches of carnival music,

a dash of New Orleans syn-copation and a hint of elves playing hide 'n seek in a forest with the bass drum emphasizing "ready or not, here I come."

"Andante Lento Molto" from C.P.E. Bach's Concerto for Orchestra in D Major had a graceful modernity and pastoral quality not heard in works of his more famous father, Johann Sebastian Bach. The English horn solo was particularly eloquent.

ALL THE JOY of Haydn was captured in a sweet flow of sound through "Symphony No. 100 in G Major (The Military)". Each movement was given a refined and graceful

beauty with the finale capricious and rhythmic.

After intermission, Frances Risdon and Gale Coffee, flautists, and Kelly Farris, violinist, played the Bach "Brandenburg Concerto No. 4 in G Major" with a metronomic precision. The closing Brahms "Hungarian Dance No. 1 in G Minor" was a skillful, spirited interpretation.

The 170 persons present responded to the entire program with warmth and enthusiasm. Thinking that the program had ended, some rose to leave when Thulean said, "It just happens we have an encore." It was a delightful "Perpetual Motion."

BIOGRAPHICAL SKETCH

Ferdita E. Duncan (see note below)

Ferdita Duncan is tiny, articulate, determined and possessed of great self-knowledge. She strongly resembles the photograph of her father on the mantle in her living room. Born and raised in Butte, she speaks with a New York City accent, the legacy of more than thirty years of life in New York.

Miss Duncan is the daughter of Armeta Smith of Virginia and William Duncan of India. Family tradition has it that her great great aunt Henrietta fed Robert E. Lee and Ulysses S. Grant at the Charlotte Courthouse. Her father was a podiatrist, her mother waited tables and did odd jobs until she was married, then bore six children. Miss Duncan graduated from the Garfield School and Butte High, then went on to Oberlin College (around 1930-1) where she majored in sociology and English.

In 1935 she went to N.Y. for the summer, worked in an all black Y.W.C.A. summer camp. In the fall she got a job as a social worker for the Emergency Relief Agency, later to become the New York City Department of Social Services. She was employed there in the legal department until her retirement in 1969. In the thirties she joined a social club which worked to convince white shopkeepers in Harlem to hire black people. She continued working with them during the fifties. In 1957-58 she became the music critic for the New York Amsterdam News. She had a weekly column which continued until her return to Butte.

Miss Duncan never married. Her fiancé was killed during World War II. She now lives in the home on West Park Street which her parents bought in the twenties, reads the New York Times daily, listens to the opera on P-S and continues to write music reviews of community concerts for the Montana Standard.

Miss Duncan would not tell me when she was born. She said if I was really curious I could go up to the Courthouse, which I did. But the records are confusing, there are no first names listed on the birth records. But there were two Duncan girls born about the time I think Miss Duncan would have been born, one on February 19, 1907 and one on March 1, 1909. Since her parents were married somewhere around 1907 and she has an elder brother, hers is probably the 1909 birthdate.