

1 **TLC Presentation: “Here comes one with a paper.” 4-4-22**  
2 **Amahl & CBS**

## 3 **A Boy’s Story**

4 **G. James Sammarco**

5

6 Maestro Franco Arturo, raised his hands to stop the orchestra  
7 and walked to the front of the stage. “It is all right, madam. He is  
8 quite safe. He comes here all the time to listen to the orchestra.”

9 My mother had come looking for me, a five-year-old boy.  
10 “You can’t get lost in Chautauqua....”, the conductor said shaking  
11 his head with a smile as she hugged me. I was watching the cello  
12 section play. I had walked up the red brick walk to the  
13 amphitheater to hear the orchestra rehearse for their evening  
14 concert and was sitting alone, front row center, on the vanilla-  
15 painted benches that fill the auditorium, listening to Brahms’  
16 Academic Overture.

17 Chautauqua Institution, in the western most county of New  
18 York State, began in 1874, as a Methodist Sunday school. It is  
19 America’s oldest summer institute that offers adult education, art,  
20 religion and recreation for students and families. By 1950, our  
21 family had vacationed there for thirty-five summers staying at my  
22 Aunt Rosalie’s house or renting an apartment. There were boys’  
23 and girls’ clubs during the day and the evenings were filled with  
24 entertainment for all ages. Symphony concerts and lectures,

25 comedy and magic shows, oration and popular music were  
26 performed in the huge amphitheater. Each morning a religious  
27 service was held there followed by a lecture series of experts in  
28 various fields of study from all over the country. In the afternoon  
29 when clubs let out, my sisters would meet their friends and, as I  
30 grew older, I was free to roam, walking along the lake and down  
31 maple lined streets of Victorian homes. Many religious houses  
32 lined the red brick walk and were run by thirty different Christian  
33 sects. They rented rooms by the week or month and held regular  
34 services. I heard Margaret Mead, the famous cultural  
35 anthropologist, who spent several summers at Chautauqua,  
36 characterize it, “There are twenty-nine different religious sects  
37 located here. So, you may be just as narrow as you wish!”

38 I first heard the Columbus Boychoir perform in the  
39 amphitheater. This was a choir of sixty students with unchanged  
40 voices from Columbus OH. Their repertoire included several  
41 varieties of music. The Director, Herbert Huffman, started the  
42 school in 1937 with two goals; first, to create a first-class  
43 boychoir and second, to give boys with exceptional talent a  
44 musical foundation to prepare them for a singing career. It was a  
45 professional choir that toured on the Community Concert Series  
46 circuit, with bookings in the mid-west, and then expanding from  
47 the east coast to the Rockies as their popularity grew. The touring  
48 choir of twenty-six boys was drawn each year from the larger  
49 choir. Their program was eclectic, taken from several musical  
50 periods and styles. At their Chautauqua summer camp, in addition

51 to club activities, the Boychoir trained for four weeks. They were  
52 housed in barracks on property donated to the Institution by the  
53 US Signal Corps after they were redeployed during WW II.  
54 During the summer season, the boys performed two concerts in  
55 the amphitheater. Attending their concert of liturgical and popular  
56 music and Mozart's opera, Bastien und Bastienne in costume, by  
57 boys my age on stage was wonderful to hear and see.

58 Through their relationship with Westminster Choir  
59 College, the Director's alma mater, the boychoir relocated to  
60 Princeton, NJ., in 1950. The New York metropolitan area  
61 now afforded them greater exposure to radio, television and  
62 film opportunities. The twenty-six-boy touring choir spent four  
63 weeks each spring and fall traveling in a bus, which served as a  
64 classroom, retrofitted with desks and a piano. They traveled to  
65 many large and small cities filling a need in parts of the country  
66 that did not have ready access to live culture and entertainment.

67 I was ten years old when the touring choir gave a concert in  
68 Dumont, NJ., a New York suburb, on their 1950 fall tour. My  
69 father knew I had an "ear for music" and told me that my Great  
70 Uncle, Mario Sammarco, was a famous baritone at La Scala  
71 Opera in Milan and at New York Manhattan Opera. My mother  
72 asked if I wished to hear the Boychoir sing and maybe try out for  
73 a place. I answered, "Sure".

74 During intermission, Donald Bryant, a Julliard School  
75 trained pianist and choir accompanist, announced that auditions  
76 would be held following the concert. When my turn came, he

77 asked what I was going to sing. I couldn't think of any music, but  
78 I had just heard, for the first time, the choir perform a folk song,  
79 "Commin' Through the Rye."

80 "Do you know this tune?" he asked as he played a few bars  
81 from the Robert Burns traditional Scottish air.

82 "No, but I think I can sing it."

83 I sang it, verbatim. Mr. Huffman looked up and motioned  
84 Mr. Bryant to continue. I sang scales, arpeggios in the middle and  
85 upper ranges of my voice. Mr. Huffman and Mr. Bryant stepped  
86 aside and spoke in private. Mr. Huffman returned and spoke to  
87 my parents offering me a place and a scholarship to the school.

88 "Do you want to go?" my father asked.

89 "You know, it's away from home," the director said, "but  
90 only two hours from here and you can go home on  
91 weekends."

92 "He's very young. Who will care of him?" my mother asked.

93 "We'll talk it over and let you know." my father said.

94 By the time we arrived home, my mind was made up. At the  
95 age ten, I had made a decision that would change my life and  
96 catapult me into the world of music and theater I could never have  
97 envisioned. The following morning my mother and father agreed  
98 and I was on my way. I have few memories of Christmas that year

99 except that I couldn't wait to begin this new adventure. I was  
100 headed to Princeton.

101 Albemarle, "the big house", as it was called, was the one-  
102 hundred-acre Lambert Estate, with a Georgian style mansion  
103 acquired by Westminster Choir College and leased to the  
104 Boychoir. The administration, classrooms, faculty residence, and  
105 dormitory were housed there, surrounded by gardens, meadows,  
106 stables and a swimming pool. This was a perfect place for a  
107 boarding school. The youngest boys stayed in the "gardener's  
108 cottage," where the Headmaster, Glen Scott, and his family lived.  
109 I was housed there.

110 We used the English system of Forms for class levels, a  
111 standard academic curriculum and music rehearsals for one hour  
112 twice daily. At first, I was unable to read music and my voice was  
113 untrained. Years later, I wondered how Herb Huffman and Don  
114 Bryant ever recognized I had any talent as a singer. Yet despite  
115 my lack of training, I had a good vocal range, a memory for music  
116 and harmony, even after a single hearing. The boys came from  
117 many states, many with accents so different, I could hardly  
118 understand them. Before meals, we stood at our places and sang  
119 grace.

120 "Hear thou our prayer, Oh Lord,

121 Turn thy face not away,

122 Oh, harken to the voice

123 Of our supplication”.

124 The food was different. The black cook, Mammy Dozier,  
125 from the South, had a soft low voice, spoke few words and  
126 became my surrogate mother. She tried to pass off turnip greens  
127 as spinach on me. It didn't work. She would hug me and sneak a  
128 bit of stew to me on a serving spoon before dinner. It wasn't  
129 Italian, but it tasted OK. I loved her warmth and soft southern  
130 voice. She was short, stout, smiling and missing the fifth finger  
131 of her left hand. I asked her about it once and she answered, “Lost  
132 it in a slicer...”. And we never spoke of that again.

133 There were four boys in my dorm room. My bed was a  
134 narrow top bunk and the boys smelled like unwashed laundry.  
135 Early on, I fell out of the top bunk landing on a radiator. I was  
136 moved to a lower bunk. The high point of the day was when the  
137 “PX” opened for fifteen minutes after school let out. That meant  
138 you could buy a candy bar and devour it on the spot before dinner.  
139 The discipline in the cottage was parental, with bed making and  
140 stowing our dirty clothes in a “laundry box” that was shipped  
141 home weekly, cleaned and returned the next week. Basic hygiene  
142 and etiquette were taught to twenty juvenile boys at the cottage.  
143 Some needed the lessons repeated.

144 In this new world another important event was to occur. I  
145 had been at the school for less than a month when, one morning,  
146 Mr. Scott, the Headmaster, entered our classroom interrupting the  
147 lesson. He announced that we, Form 6 boys, were to go to the  
148 rehearsal hall and watch some older boys audition for a part in

149 musical theater. It was to be a learning experience. The auditions  
150 were held in a paneled library with a high beamed ceiling, double  
151 doors of stained cherry and a beautiful Steinway grand piano in  
152 the center. Choir risers lined one wall. Silence was required as we  
153 sat there and watched how auditions were conducted for New  
154 York shows. A gentleman sat on a folding chair next to the piano.  
155 He had come from New York to hear the boys sing. I watched as  
156 one by one, five boys from higher Forms were asked to sing  
157 scales, songs and arpeggios. Mr. Bryant completed the boys'  
158 auditions, and two boys were called aside, Chet Allen and Dick  
159 Mincer, both from Ohio. He thanked the rest of us and we were  
160 dismissed, to return to class. As I was leaving, the man sitting in  
161 the chair stood and pointing at me, and said with a foreign accent,  
162 "That boy. I would like to hear him sing."

163 "Oh, Mr. Menotti," Mr. Bryant, sotto voce, "He's a new boy,  
164 he just arrived, completely untrained. He barely reads music and  
165 doesn't have the control yet, necessary for your needs."

166 "Yes", he said, "...but nevertheless, I would like to hear him  
167 sing."

168 Director Huffman motioned for me to come forward. I stood  
169 by the piano and sang scales, arpeggios, and yes, "Cummin'  
170 Through the Rye".

171 After hearing me, he said to Huffman, "That's him. He fits  
172 the role, good voice, black tousled hair, the right height, impish

173 smile, the Mediterranean look. “Can you have him ready by  
174 September? We start rehearsals in New York.”

175 The director tried to explain, “Mr. Menotti, the other two  
176 boys are voice trained, have stage experience and are actors. They  
177 already are seasoned performers and would be less of a risk. Is  
178 this boy, just beginning his training, the one you want?”

179 “Yes. Thank you. We start this September, in New York.”

180 He shook hands all around, thanked everyone and was  
181 escorted to a waiting limousine. I had just been chosen to prepare  
182 for the lead in a New York show. The man was Gian Carlo  
183 Menotti, a brilliant creative thirty-nine-year-old opera composer.  
184 He already had outstanding successes with his one act opera, The  
185 Medium, in 1949, followed by the Pulitzer Prize winning, The  
186 Counsel in 1950. Both were produced on Broadway with nightly  
187 performances, a new and innovative way to expose opera to a  
188 larger audience. He also had just received a commission from the  
189 NBC Director of opera, Peter Herman Adler, to create a new  
190 opera specifically for television, a Christmas opera based on an  
191 original story to be written in English. Menotti was to become my  
192 cynosure.

193 Here, a **Synopsis** is necessary to follow the events of the  
194 plot:

195 Finding inspiration from Hieronymus Bosch’s painting,  
196 “The Adoration of the Magi,” in the New York Metropolitan



197 Museum of Art, Menotti created “Amahl and the Night Visitors”,  
198 a dramatic story of the Magi’s journey to an unknown village in  
199 the Holy Land guided by a star bringing gifts to welcome the birth  
200 of a special Child. Amahl, a poor, lame, shepherd boy lives with  
201 his widowed mother. Playing his shepherds pipe outside at dusk,  
202 he sees an amazingly bright star in the sky and tells his mother  
203 she must go look. He lies to her so often that she refuses to believe  
204 him, worried, as she is, over their future lack of means to live.  
205 That night, three kings who have been traveling east following the  
206 Star approach their barren “hut” and knock on the door, seeking  
207 shelter. They have traveled far following a special star, carrying  
208 gold and gifts to give to the Child who was just born and who is  
209 to reign over all people. The kings are tired and hungry and  
210 Amahl’s mother goes to fetch neighbors who will bring them food  
211 and wine. After partaking of the meal, the tired kings fall asleep.  
212 Captivated by the lure of gold and how it could feed Amahl and  
213 herself, his mother attempts to steal some of the treasure and is  
214 caught by the kings’ page. Amahl awakens to find her held as a  
215 thief and rushes to defend her, striking the page. The kings forgive  
216 her, telling her that the Child doesn’t need their gold. He will rule  
217 by love and peace. In gratitude, Amahl offers his crutch to the

218 Child as his own gift. No one realizes that a gift greater than gold,  
219 blessed by the Child, is about occur. As he steps forward to  
220 present his crutch, Amahl finds that he able to walk. A miracle  
221 has happened. His deformity has been healed. The opera ends as  
222 he joins the kings on their journey to deliver the crutch to the  
223 Child himself.

224

225 I suddenly entered the fast lane, learning how to sing and act.  
226 Over the next several months I would receive singing instruction  
227 in addition to choir rehearsal. I learned movement on stage, spent  
228 the summer at the Chautauqua boychoir camp, was tutored in  
229 voice control, theatre manners and etiquette. In short, I was being  
230 trained like an Olympic athlete for the art and science of opera.  
231 On tour I sang my first solo in concert, Shubert's Ave Maria.  
232 Immediately after the concert I was initiated into the "Society for  
233 Prevention of Swelled Heads", a boychoir tradition. This  
234 included, back stage, being lifted by the older boys upside down  
235 and dunking my head three times into a large waste basket half-  
236 filled with water to prevent "my head from swelling". I still have  
237 the certificate.

238 In early September, I waited for the arrival of the “Amahl”  
239 music score but it did not arrive. I refined the techniques of stage  
240 movement in the practice rooms of Carnegie Hall and at New  
241 York City Center Theater a block south. I learned to limp like a  
242 crippled boy, fall and get up using a crutch, fight with one hand,  
243 holding a crutch in the other. Lessons in showing emotion through  
244 facial expression were important: love, hate, laughing, smile, rage  
245 and sympathy. Camera close-ups on live television capture  
246 emotion that a stage performance in an ideal theater cannot do.  
247 They convey a subtle dramatic effect better than stage action and  
248 heavy pancake make-up that can mask the actor’s expression.  
249 During this time only a dribble of the score arrived.

250 Rehearsal schedules focused on a deadline for the World  
251 Premier, to be aired live on NBC, Christmas Eve 1951. The cast  
252 included Rosemary Kuhlman, Metropolitan opera mezzo-  
253 soprano, a beautiful woman with raven black hair and the  
254 sonorous mid-range voice of a caring mother. The three kings,  
255 Andrew McKinley, tenor with a comic smile and style easily  
256 captured on camera, David Aitken, with a beautiful baritone voice  
257 and Leon Lishner, veteran bass-baritone, all with voices that

258 resonated even in a muted television studio. They were all in  
259 demand as principals by major opera companies in New York and  
260 throughout the country. I conveyed humor and an innocence that  
261 struck Menotti and he coached me in various scenes, as when  
262 Amahl lies to his mother, or when he asks one of the kings to  
263 prove that the color of his blood is royal blue, and in the finale as  
264 Amahl and his mother chide one other over the care of a cat. He  
265 told me that I was the most humorous and lovable of the Amahls.  
266 “But”, he said, “don’t be a ham.”

267         Choreographer John Butler would create the original  
268 choreography for the three peasant dancers.

269         The NBC Symphony Orchestra would also be featured.  
270 Created in 1937 for Arturo Toscanini by David Sarnoff, Chairman  
271 of the Board of RCA and a Founder of NBC Television Theater  
272 said, “The greatest conductor in the world ought to have his  
273 orchestra.” Menotti chose Thomas Schippers to conduct the  
274 World Premiere. This brilliant young conductor from Wisconsin,  
275 was familiar with Menotti’s music, already having received  
276 accolades by conducting his last two award-winning operas.

277 Twenty years later he would become the Musical Director of the  
278 Cincinnati Symphony Orchestra.

279 Menotti would struggle with his commission from the  
280 beginning. He had a proclivity to procrastinate. This had occurred  
281 with two of his earlier operas, The Old Maid and the Thief, the  
282 first opera ever specifically written for radio, in 1939. He finished  
283 the opera just before the Premiere Radio Broadcast. This also  
284 occurred with The Medium in 1949. The music for Amahl was  
285 beginning to show the same pattern of delay. At times it arrived  
286 in sections and was often late. When this occurred, I joined the  
287 boychoir on tour gaining additional experience in our Mozart  
288 opera.

289 When rehearsals began in New York, I flew alone from  
290 Kansas City to La Guardia Airport. The airline directed that a  
291 stewardess attended me during the flight. She fed me sweets and  
292 was curious, asking me about being an “opera star” and about my  
293 life and work. My mother met me at the airport and we took a cab  
294 to Carnegie Hall, rode the elevator up to a large studio where a  
295 young man with tousled brown hair, Tommy Schippers, was  
296 playing the piano with one hand while directing the singers with

297 the other. We sat and listened to the music for the first time. It  
298 was beautiful. I was introduced to the cast. They met my mother  
299 and assured her that they would look after me. We lived in New  
300 Jersey, eight miles west of the George Washington Bridge, a short  
301 distance to commute for rehearsals. I learned how to take the bus  
302 to the Bridge, 8th Avenue subway to midtown, argue with city  
303 cab drivers, count my change, walk the “New York walk” and  
304 avoid shady characters that hung around bus stations.

305       As the deadline approached, Menotti procrastinated, unable  
306 to focus on the music or the action on stage. Several weeks into  
307 rehearsal the score was still unfinished. I was surprised to see that  
308 before we would begin, he sat at the piano playing a passage from  
309 the manuscript for Rosemary Kuhlman, asking if she felt  
310 comfortable with what he had penned the night before.  
311 Sometimes, when I arrived, Menotti would be at the piano alone  
312 rewriting a short passage of his manuscript. He would play the  
313 changes for Schippers asking how the music improved a dramatic  
314 point or phrase. He was sensitive to the drama and in the scene of  
315 the miracle, would show me how to walk as a cripple, with and  
316 without a crutch.

317 A limited number of celebrities were permitted to watch the  
318 rehearsals. I remember meeting Toscanini on a few occasions. He  
319 mussed up my hair the way Italians do with children saying, "...  
320 un bel ragazzo." In 1924, he sponsored young Menotti age  
321 thirteen, for admission to the prestigious Milano Conservatory of  
322 music and again in 1928 after he arrived in America, at seventeen,  
323 supporting his admission to Curtis Institute in Philadelphia. There  
324 is a story of Toscanini watching the full-dress rehearsal of Amahl  
325 with Menotti. In the finale, as the Three Wise Men leave with  
326 Amahl following them, playing his shepherds pipe, carrying his  
327 crutch as a gift to the Child, Toscanini wiped the tears from his  
328 eyes and said to Menotti, "This is the best you have ever done."

329 In November, a problem arose during a staging rehearsal. As  
330 the camera took close-up shots during the duet of Amahl and his  
331 mother, the camera could not show the desired effect for the  
332 scene. The TV pedestal cameras of the day weighed five hundred  
333 pounds and with their wheelbase, upwards to seven hundred  
334 pounds making them clumsy and difficult to maneuver, requiring  
335 an additional two stagehands to carry the cables to assist camera  
336 movement. Several angles were needed to show Rosemary's head

337 and my head projecting the intimacy of mother and child during  
338 a critical early scene. After several attempts, Kirk Browning, the  
339 Director, came to see what was causing the delay. The camera  
340 headshot in the duet could not convey properly the intimate  
341 feeling of mother and child wherein Amahl embraces his mother  
342 as he sits on her lap. The frame kept revealing my head  
343 substantially higher than Rosemary's. Although this would not be  
344 noticed in a stage production, the big camera could not frame the  
345 angle to show Amahl smaller and vulnerable in their embrace. To  
346 put it simply, in the last ten months, I had outgrown my mother's  
347 lap. A decision was made with Menotti and Browning then and  
348 there that the shorter, Chet Allen, would be the principal role and  
349 I the understudy. Alas, careers are won and lost on such details.

350 Other problems balked the opera's progress as the deadline  
351 approached. Menotti had been working on the opera for a year  
352 and his procrastination had become chronic. NBC executives  
353 worried if he would be able to finish the score in time for the  
354 World Premiere and at one point he is said to have told them he  
355 didn't (quote)"... have an idea in my head." Another story  
356 portrays his being brought to a room of NBC executives who



357 vowed not to let him out until he worked to complete the score.  
358 Even the singers wondered if he would finish the score before the  
359 deadline.

360 Frustrated, he returned to the Metropolitan Art Museum  
361 where he first received his inspiration. He viewed the Bosch  
362 painting again, Mary, without Joseph near, holding the newborn  
363 Christ Child on her lap and the crippled old man in the foreground  
364 supported by his cane. Menotti recalled how he left Joseph, her  
365 husband, out of the scene, in order to focus on the Maji, the  
366 epiphany, and not on the Christ Child, the nativity. He wanted to  
367 create empathy for Amahl, a poor crippled boy, with a larger more  
368 visible crutch, replacing the old man and his cane. His original  
369 inspiration, being rekindled, he was able to complete the opera.  
370 This is not a medieval Mystery Play based on a biblical story of a  
371 saint or Mary. Menotti created an opera like a contemporary  
372 Miracle Play, a non-scriptural story of a saint. In the opera, the  
373 miracle occurs when Amahl takes a step and is astounded that he  
374 can walk and offers his crutch for the wise men to take to the  
375 Christ child. “Who knows, he may need it and this, I made  
376 myself,” he sings.

377           That is the crucial scene in the opera. Menotti completed the  
378 work a few days before the premiere with the help of Samuel  
379 Barber, his roommate during his school days at Curtis Institute  
380 and now his life partner who helped orchestrate the finale.

381           The original studio chosen for the Premier was too small for  
382 the stage, singers, chorus and orchestra. To solve this problem the  
383 orchestra was placed to one side of the studio. Maestro Shippers  
384 had no direct contact with the singers or action and communicated  
385 through closed-circuit television. The singers in return heard the  
386 music through speakers. Kirk Browning, the Director, in a  
387 separate control booth, controlled three cameras inside the “hut”  
388 and one outside the “hut” for the shepherd chorus communicating  
389 with the crew through television monitors and headsets. Both  
390 Menotti and Browning were experienced and worked through the  
391 logistics together. The World Premiere took place at 9:30 PM at  
392 Radio City Music Hall in Studio 8-H, on December 24, 1951, the  
393 largest television studio in America at the time.

394           The show began with a nervous Gian Carlo Menotti standing  
395 before the studio stage with handheld notes. The painting of  
396 “Adoration of the Magi” was displayed behind him. He welcomed

397 viewers and recounted how he created the opera based on the  
398 journey of the Three Wise men and his own imagination as a  
399 child. He gave a synopsis of the plot, thanked the cast and all those  
400 who made the production possible. I was a shepherd boy, an  
401 understudy with the chorus, a fail-safe Amahl. Late in the opera,  
402 I quickly changed into choir vestments joining eight fellow  
403 choirboys to complete the television hour, singing Christmas  
404 carols, live. The production used electronic capabilities available  
405 in 1951, a miracle of sorts, in itself. Welcome to the new medium  
406 of television. The World Premiere presentation was seen by five  
407 million television viewers, a record for an opera production. It  
408 received a rave review in the New York Times, who printed it on  
409 the front page. The Premiere Hallmark Hall of Fame presentation  
410 was a record for viewer numbers as was World Premiere NBC  
411 Television Theater production.

412 I was Amahl's understudy and was destined to sing the lead  
413 role on stage for the next three years. Locations included New  
414 York City Opera, Kleinhans Music Hall in Buffalo, Riverside  
415 Church on Manhattan's Upper West Side, and Chicago Lyric  
416 Opera to name a few. Singing Amahl, I traveled with my mother,

417 as a seasoned professional. During the Christmas season of 1952,  
418 I sang the role at Curtis Institute, where Menotti was being  
419 honored and Shippers was conducting. Both had studied there  
420 along with Samuel Barber and Leonard Bernstein. I stayed as the  
421 guest in the home of Ephrem Zimbalist Sr., the Institute Director  
422 and famous violinist to whom Menotti had just dedicated his  
423 violin concerto and who was preparing for its World Premiere.  
424 Mr. Zimbalist was a kind man and I remember speaking with him  
425 at length. His home was elegant.

426         During the holiday season a few of us were chosen to  
427 serenade friends and special donors to the school as well as to  
428 celebrities, such as folk singer Burl Ives and Met. opera tenor, Jan  
429 Peerce with whom we later made recordings. A group of us went  
430 to a small cottage one cold winter evening and sang carols for  
431 Albert Einstein, who was in residence at Princeton University.  
432 His voice was clear in his gratitude to us. It was wonderful to meet  
433 him.

434         I saw Toscanini in New York occasionally when doing  
435 Amahl and in March of 1954 sang under his direction in Boito's,  
436 Prologue to Mephistopheles with his own NBC Symphony

437 Orchestra at Carnegie Hall just before he retired. That amazing  
438 recording is still available.

439 During my years of involvement with “Amahl”, I continued  
440 at the boychoir school. In addition to performing, we made movie  
441 shorts, gave radio interviews and TV appearances. I appeared in  
442 “The Jazz Singer” as Jackie, singing a Hebrew chant in the  
443 Premiere of Hallmark Hall Of Fame and World Premier of NBC  
444 Playhouse 90, initiating a television series of classic plays  
445 destined for years to be a regular television program. In  
446 Westminster Choir College master class I demonstrated a boy’s  
447 soprano voice along with techniques to guide the boys through  
448 their voice changing period.

449 It was inevitable in the spring of 1954, that my voice began  
450 to change. It was time for me to decide. I had been on the road for  
451 four years, performed in at least one hundred cities and almost  
452 every state. For three years I had top billing as the lead in the most  
453 popular opera of the Christmas season, perhaps ever, and now  
454 performed thousands of times around the world. I was offered  
455 contracts in New York, in Broadway shows, and in Hollywood  
456 movies. But I also had experienced some of the stress of one

457 working as a performing artist. I witnessed the fickle lifestyle in  
458 the entertainment field and it was not appealing. My interests had  
459 changed to science and academics. I would return to high school,  
460 Dartmouth College and ultimately became an orthopaedic  
461 surgeon.

462 My four years as a professional performing artist was  
463 complete. It was the most incredible adventure I could ever have  
464 imagined, traveling to more than 40 states by age 14. I had the  
465 unique opportunity of working with famous artists and  
466 composers, performing before audiences large and small across  
467 this great and beautiful America, and sharing my love of music  
468 and opera. It was the foundation of my passion for the arts  
469 throughout my life. In a way, I was part of a “miracle play” in  
470 modern times, attending that concert, at the age of 10, and like  
471 Amahl, having a life changing experience. It was truly an  
472 extraordinary time and one I will never forget.

## 473 **Thank You**

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