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Letter, 1956 October 22, from Clarence Cameron White to Friend (Eva Jessye)

Clarence Cameron White

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Oct. 22nd 1956

CLARENCE CAMERON WHITE

409 EDGECOMBE AVENUE, NEW YORK 32, N. Y. ADIRONDACK 4-2805

Dear friend -
Thank you for
your kind letter. I have sent
Mrs Carrick the material
you requested & I hope that
she may find something of
interest. I wish that some one
out there could be interested
in doing my Opera which
had a fine success at the
"Met" here on May 27th. When
will you be back East.
We let us all you.

Sincerely

Clarence Cameron White

MUSICAL COURIER JULY 1956

[attached to letter 22 Oct 1956]

Yeromushka" by Moussorgsky, Leoncavallo's "Mattinata," and Broggi's "Vision Veneziana." His diction, in each language, was excellent, and he sang everything with conviction. Coming too late to review, the second half of his program included works by Sepulveda, Grenet, Lecuona, and Irma Morillo. A predominantly Spanish audience greeted their countryman time and again with Latin exuberance. R. H.

portunities for powerful scenes. Some of these are realized. Most effective is the fine choral writing in the coronation scene in Act II. The music is traditional in idiom, romantic in spirit, earnest, and massively and richly orchestrated. There are engaging melodic passages and dance sequences with throbbing voodoo rhythms. K. H.

METROPOLITAN OPERA HOUSE

"Ouanga," The National Negro Opera Company, May 27, E—This is a Haitian opera written 28 years ago by Dr. Clarence Cameron White, with a libretto by John Frederick Matheus. Telling the story of the first king of Haiti and the fight for independence in 1802, the opera contains many op-