

FELLOWSHIPS

May 10, 1948

Dear Mr. Anderson: As you undoubtedly know, this Fund is closing on June 30, and we shall be turning over to another agency the administration of the fellowship awards made last month.

I am enclosing our check for \$600 to cover the first three months of your fellowship work. If you begin on the date originally planned, this payment should cover the months of June, July, and August. Toward the end of August, write to Mr. Nathan W. Levin, 570 Lexington Avenue, New York 22, New York, giving him the address to which future payments should be mailed. The balance will be paid in three checks of \$600 each at three-month intervals.


Very truly yours,

DOROTHY A. ELVIDGE

DAE:lm

Enc.

Mr. (Walter F.) Anderson
Director of Music
Antioch College
Yellow Springs, Ohio

FISK

UNIVERSITY

ANTIOCH COLLEGE
YELLOW SPRINGS
OHIO

March 12, 1948

FELLOWSHIPS

Handwritten in top row: HLC 3/15 HLC 16

Miss Hilde Reitze
Committee for Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Ill.

Dear Miss Reitze:

Under separate cover I am mailing a piano score for the Variations as performed by the Cleveland Symphony Orchestra on the records I mailed you earlier. Unfortunately the orchestral score is under consideration for publication and cannot be sent.

Sincerely yours,

Walter F. Anderson
Walter F. Anderson
Director of Music

WFA:rh

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO 15

To

Mr. Walter F. Anderson

Director of Music

Antioch College

Yellow Springs, Ohio

Payment Voucher No. 5147

Date April 30, 1948


FELLOWSHIPS

First quarterly payment on fellowship awarded

April 20, 1948 ----- \$600.00

Chk. #38493

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	46-13	\$600.00	

Prepared by lcm	Checked by	Posted by	 UNIVERSITY

ANTIOCH COLLEGE
YELLOW SPRINGS
OHIO

April 27, 1948

FELLOWSHIPS

HR 4/28	HR 0
BR	BR 5/10

Miss Hilde Reitzes
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago 15, Illinois

Dear Miss Reitzes:

I am very happy over the decision of the Committee on Fellowships of the Julius Rosenwald Fund to grant me \$2400 to carry out the project that I submitted for a year beginning June 1, 1948.

I presume that the Committee will have available incidental instructions concerning any particular procedures to be followed.

I shall be prepared to enter into the project as you expect and will do my utmost to make it worthy of the generous support that I have received for it.

Many kind thanks to you and your committee.

Sincerely yours,

Walter F. Anderson

Walter F. Anderson
Director of Music

WFA:rh

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	SERIAL
DAY LETTER	NIGHT LETTER

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WESTERN UNION

1206

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise this message will be sent at the full rate	
FULL RATE	DEFERRED
CODE	NIGHT LETTER

JOSEPH L. EGAN, PRESIDENT

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 26, 1948

FELLOWSHIP

Mr. Walter Anderson
Antioch College
Yellow Springs, Ohio

Please date publicly release May 3.

Julius Rosenwald Fund

EWING COLLEGE UNIVERSITY

A NEW CURTIS SERVICE

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ALL MESSAGES TAKEN BY THIS COMPANY ARE SUBJECT TO THE FOLLOWING TERMS:

To guard against mistakes or delays, the sender of a message should order it repeated, that is, telegraphed back to the originating office for comparison. For this, one-half the un-repeated message rate is charged in addition. Unless otherwise indicated on its face, this is an un-repeated message and paid for as such, in consideration whereof it is agreed between the sender of the message and this Company as follows:

1. The Company shall not be liable for mistakes or delays in the transmission or delivery, or for non-delivery, of any message received for transmission at the un-repeated-message rate beyond the sum of five hundred dollars; nor for mistakes or delays in the transmission or delivery, or for non-delivery, of any message received for transmission at the repeated-message rate beyond the sum of five thousand dollars, unless specially valued; nor in any case for delays arising from unavoidable interruption in the working of its lines.

2. In any event the Company shall not be liable for damages for mistakes or delays in the transmission or delivery, or for the non-delivery, of any message, whether caused by the negligence of its servants or otherwise, beyond the actual loss, not exceeding in any event the sum of five thousand dollars, at which amount the sender of each message represents that the message is valued, unless a greater value is stated in writing by the sender thereof at the time the message is tendered for transmission, and unless the repeated-message rate is paid or agreed to be paid, and an additional charge equal to one-tenth of one per cent of the amount by which such valuation shall exceed five thousand dollars.

3. The Company is hereby made the agent of the sender, without liability, to forward this message over the lines of any other company when necessary to reach its destination.

4. Except as otherwise indicated in connection with the listing of individual places in the filed tariffs of the Company, the amount paid for the transmission of a domestic telegram or an incoming cable or radio message covers its delivery within the following limits: In cities or towns of 5,000 or more inhabitants where the Company has an office which, as shown by the filed tariffs of the Company, is not operated through the agency of a railroad company, within two miles of any open main or branch office of the Company; in cities or towns of 5,000 or more inhabitants where, as shown by the filed tariffs of the Company, the telegraph service is performed through the agency of a railroad company, within one mile of the telegraph office; in cities or towns of less than 5,000 inhabitants in which an office of the Company is located, within one-half mile of the telegraph office. Beyond the limits above specified the Company does not undertake to make delivery, but will endeavor to arrange for delivery as the agent of the sender, with the understanding that the sender authorizes the collection of any additional charge from the addressee and agrees to pay such additional charge if it is not collected from the addressee. There will be no additional charge for deliveries made by telephone within the corporate limits of any city or town in which an office of the Company is located.

5. No responsibility attaches to this Company concerning messages until the same are accepted at one of its transmitting offices; and if a message is sent to such office by one of the Company's messengers, he acts for that purpose as the agent of the sender.

6. The Company will not be liable for damages or statutory penalties in the case of any message except an intrastate message in Texas where the claim is not presented in writing to the Company within sixty days after the message is filed with the Company for transmission, and in the case of an intrastate message in Texas the Company will not be liable for damages or statutory penalties where the claim is not presented in writing to the Company within ninety-five days after the cause of action, if any, shall have accrued; provided, however, that neither of these conditions shall apply to claims for damages or overcharges within the purview of Section 415 of the Communications Act of 1934.

7. It is agreed that in any action by the Company to recover the tolls for any message or messages the prompt and correct transmission and delivery thereof shall be presumed, subject to rebuttal by competent evidence.

8. Special terms governing the transmission of messages according to their classes, as enumerated below, shall apply to messages in each of such respective classes in addition to all the foregoing terms.

9. No employee of the Company is authorized to vary the foregoing.

10-42

CLASSES OF SERVICE

DOMESTIC SERVICES

TELEGRAMS

A full-rate expedited service.

DAY LETTERS

A deferred service at lower than the standard telegram rates.

SERIALS

Messages sent in sections during the same day.

NIGHT LETTERS

Accepted up to 2 A.M. for delivery not earlier than the following morning at rates substantially lower than the standard telegram or day letter rates.

CABLE SERVICES

ORDINARIES

The standard service, at full rates. Code messages, consisting of 5-letter groups only, at a lower rate.

DEFERREDS

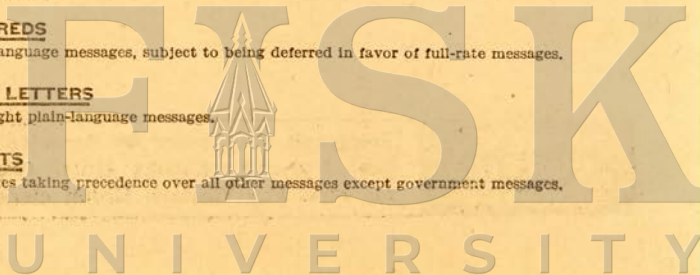
Plain-language messages, subject to being deferred in favor of full-rate messages.

NIGHT LETTERS

Overnight plain-language messages.

URGENTS

Messages taking precedence over all other messages except government messages.



CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(39)

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

JOSEPH L. EGAN
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CZA290 PD= TDXE YELLOWSPRINGS OH IO 22 254P

MISS HILDE REITZES=

1943 APR 22 PM 2 42

COMMITTEE ON FELLOWSHIP JULIUS ROSENWALD FUND 4901

ELLIS AVE CHGO=

FELLOWSHIPS

VERY HAPPY TO ACCEPT GRANT OF 2400 DOLLARS=

WALTER ANDERSON=

HR 4/26
DL

HR
DL
SRE

7/00

.2400.

BQA290

MISS K (R)
mailed
10

FELLOWSHIPS

March 16, 1948

Dear Mr. Anderson: The additional exhibit material
has been received and I shall be glad to
submit it to the jury.

With best wishes,

Sincerely yours,



For the Committee
on Fellowships

Mr. Walter F. Anderson
Director of Music
Antioch College
Yellow Springs, Ohio

FISK
UNIVERSITY

Antioch College
Yellow Springs, Ohio
December 31, 1947

HAD

The Director for Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago 15, Illinois

Dear Sir:

Following your letter of invitation to me to apply for a Rosenwald Fellowship as suggested by President Stevenson of Oberlin College, I have had to delay my application considerably inasmuch as I needed to talk over arrangements for next year with the President of Antioch. Soon after I heard from you, our President resigned; and I accordingly have been greatly delayed in waiting to talk with some one in proper authority before I could commit myself to accepting a grant should the Committee on Fellowships decide in my favor. I have only within the past few days been able to talk with our Acting President W. B. Alexander.

I hope then that you will be willing to accept my application and permit me to send the photographs requested within a few days.

Very sincerely yours,

Walter F. Anderson
Walter F. Anderson

P.S. I have several copies of the Proposed Plan for the Expansion of Music at Antioch College if you should wish them. They might give a clearer picture of what we hope to do.

FISK
UNIVERSITY

FELLOWSHIPS

November 10, 1947

Dear Mr. Anderson: Mr. William Stevenson, President of Oberlin College, has suggested that you may be interested in applying for one of our fellowship awards, and I am accordingly sending you this set of blanks and an information sheet. If you wish to apply, I hope you will fill out the blanks and return a completed copy to us before the first of January. Awards will be announced in May, and work under a grant may be taken up immediately thereafter.

Sincerely yours,



For the Committee
on Fellowships

Mr. Walter Franklin Anderson
Department of Music
Antioch College
Yellow Springs, Ohio

FISK
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JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15

a

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson
Report Requested of Mr. Herbert Elwell
 Oberlin Conservatory of Music
 Oberlin, Ohio

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT

I have complete confidence in Mr. Anderson's ability to carry out his projects. He is an exceptional person, not only because of his musical gifts, which are unusual, but also because of his broad, sane and intelligent outlook, and his well organized methods of achieving his goal.

Herbert Elwell



JULIUS ROSENWALD FUND

1901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate

Report Requested of

Mr. Herbert Elwell

Division of Music

The above-named candidate has applied to this Fund for a Fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your firm opinion of the applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field. These fellowships are not intended to give aid to "worthy and deserving" students but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to predict the applicant's performance until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

No handicaps.

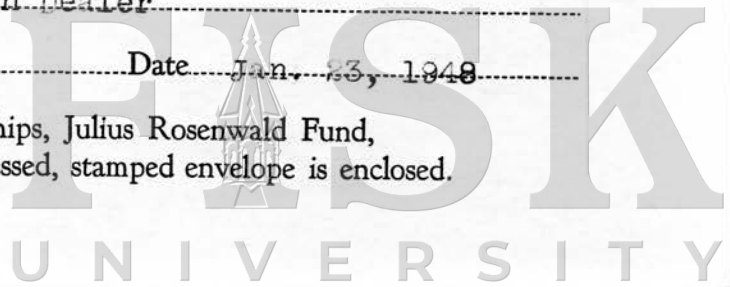
Signed..... Herbert Elwell

Position or Title..... Composition teacher, Oberlin Conservatory

Address..... Music Critic, Cleveland Plain Dealer

Date..... Jan. 23, 1948

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson
Report Requested of Mr. Frank H. Shaw
 Oberlin Conservatory of Music
 Oberlin, Ohio

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT

It gives me pleasure to recommend Mr. Walter F. Anderson for he can be numbered among the accomplished graduates of the Oberlin Conservatory of Music.

Mr. Anderson received a Bachelor of Music degree from the Oberlin Conservatory in 1937 when he completed four years of study. Throughout his entire period of study here, Mr. Anderson gave constant evidence of having a superior musical talent, fine intelligence, a commendable sense of good musicianship, and the ability to accomplish the best of results. He reached a high point of attainment as a pianist, appeared in public a number of times with much success; at the same time showed decided promise as a teacher. His organ playing is of equal distinction.

Mr. Anderson is a serious student in all that he undertakes. He constantly strives for a high standard and is thoroughly devoted to the best in his art. You doubtless know of the variety of experience he has had since leaving Oberlin and of his well earned success in all under-takings. His fine talent, preparation for college work, and excellent

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15, ILLINOIS

personality traits are so generally acknowledged that I am sure his application is worthy of most careful consideration.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

yes

Signed Frank L. Shaw

Position or Title Director, Oberlin Conservatory

Address Oberlin, Ohio

Date January 15, 1948

Please return to the Division for Fellowships, Julius Rosenwald Fund,
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

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JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson
Report Requested of Mr. W. B. Alexander
 Antioch College
 Yellow Springs, Ohio

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT

Walter F. Anderson is in his second year as Director of Music at Antioch. He has fulfilled our fondest hopes in the performance of his duties here. His competence as a musician, plus his quiet and contagious enthusiasm for music as a community art and service, and his agreeable and co-operative attitude have made him very much valued, respected, and liked.

His ability to set the D Day Prayer to music, I do not doubt, though I am not acquainted enough with music to be a judge. His interest in and commitment to the ideas I am very sure about, however.

The second part of Mr. Anderson's proposal, namely to study the organization and content of a Community



Music School meets with my high approval. Of course it may be valuable to Antioch if it can ultimately be worked out (we already have the beginnings) but its possible germinal value in the whole American scene seems of greater value. Furthermore Antioch would make its contribution to the project through releasing a considerable part of Mr. Anderson's time for a year. Antioch, with its co-operative plan and democratic community organization and climate of opinion would seem to be uniquely qualified as the scene for a larger experiment in community music.

I hope the Julius Rosenwald Fund, as one of its last ventures, will see fit to make a grant to Mr. Anderson for the purpose just discussed.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

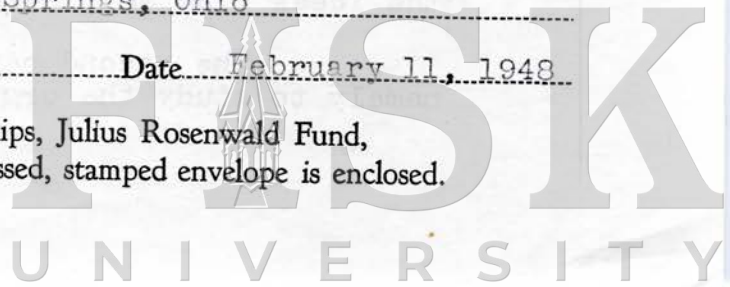
Signed W B Alexander

Position or Title Acting President

Address Antioch College, Yellow Springs, Ohio

Date February 11, 1948

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15

M.H.
a

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson
Report Requested of Dr. Leonard H. Mayo
 Western Reserve University
 Cleveland, Ohio

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT

While I do not know Mr. Anderson intimately, I have the highest respect for his standing as a student of music and a teacher. I have seen and heard programs which he has presented and they have been of the highest quality. He has taught courses for us at the School of Applied Social Sciences and in these instances has made an equally fine contribution. He has always been liked by students and thoroughly respected by them both because of his skill and ability and his fine qualities as a person.



JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate

Report Requested of

The above-named candidate has applied to this fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return a full report.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of the ability to make a noteworthy contribution in the field. These appraisals are not intended to give aid to "winning and deserving" candidates but to enable people of responsibility to come to their fullest powers. While it is impossible to include the applicant's qualifications and all of the references in a prompt reply, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

I know of no personality handicaps under which the candidate labors and believe that his record to date at Karamu House and elsewhere indicates that he has great potentialities for the future and establish beyond any doubt his present competence. I understand that his record at Antioch is an excellent one.

Signed

James Thurman

Position or Title Dean, School of Applied Social Sciences, Western Reserve University

Address 2117 Adelbert Road, Cleveland 6, Ohio

Date

1/19/48

Please return to the Division for Fellowships, Julius Rosenwald Fund,
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

FRISK
UNIVERSITY

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson
Report Requested of Dr. Rudolph Ringwall
 Severance Hall
 Cleveland, Ohio

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT

I have known Walter F. Anderson for several years. He is an upstanding and outstanding individual — an honor to his race. He is a distinguished student in our art of music. His achievements at Karamu House in Cleveland were of a high order. His teacher in composition, Herbert Elwell of the Oberlin faculty brought to my attention a composition for Symphony Orchestra "Theme and Variations on the Spiritual "Lord, Lord, Lord, Lord". I programmed this work at

OVER

a summer concert in our Public Auditorium. It impressed us enough to place in a pair of symphony programs at Severance Hall - later it was broadcast and again played at a Twilight Concert. (I conducted all performances) We premiered the Fantasy for Harmonica and Orchestra last summer.

I think Walter Anderson is well on the way to distinguish himself as a composer. His general character and competence as a thoughtful administrator of musical projects seem to have been demonstrated at Antioch.

I think both of his projects fit into the general American scheme of things - to aid the less fortunate and to develop the ability to participate in the raptures that music can give plus the inspiration it can engender in all the activities of mankind.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed Rudolph Ringwall
Position or Title Associate Conductor, The Cleveland Orchestra
Address Severance Hall - Cleveland, Ohio
Date January 25, 1948

Please return to the Division for Fellowships, Julius Rosenwald Fund,
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson
Report Requested of Mr. R. B. Atwood
 Kentucky State College
 Frankfort, Kentucky

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT

Mr. W. F. Anderson worked at this institution for three years as an Instructor in our Music Department. He is a man of great talent in the field of music. He is industrious, imaginative and has definite promise to become an out-standing composer. I have read carefully his statement of his plan of work, and I believe it is well conceived and that it will be carried out by him should he have the opportunity to do so. I do not hesitate to recommend him for assistance.

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OVER

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO 15, ILLINOIS

Confidential Report on Candidate for Fellowship

Name of Candidate

Report Requested of

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your comments.

We shall appreciate your frank opinion of the applicant's qualifications and an appraisal of his plan of work and of his ability to carry out the plan. Please indicate in your report whether you are not inclined to give aid to "worthy and deserving" candidates but to certain groups of candidates to come to their fullest powers. Since it is impossible to reach the applicant's destination until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed

R. B. Atwood

Position or Title President

Address Kentucky State College, Frankfort, Ky.

Date Jan 19, 1948

Please return to the Division for Fellowships, Julius Rosenwald Fund,
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

PKS
UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

a

Confidential Report on Candidate for Fellowship

Name of Candidate Walter F. Anderson

Report Requested of Mr. Russell W. Jelliffe
Karamu House
2239 East 38th Street
Cleveland, Ohio

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Committee on Fellowships

REPORT I have the deepest respect for the applicant, both as a person of complete integrity, of rounded maturity and also as a thoroughly able musician, particularly in composition, which is his greatest strength. Circumstances permitting he could make a truly great contribution to the musical progress of this country. Over a period of 12 years I have watched the applicant grow steadily in personality and musical skill. His finely developed social sense but strengthens his other skills. The T. J. Day program has long been a dream. I believe that the dreaming has been done and that he is now ready to produce what should be an important composition musically and an instrument for basic social progress as well.

Frankly, it seems to me that the second part of his program as presented is confusing - and would be judged to be the concern and

OVER

responsibility of Antioch College. The composition, as I see it, is of primary importance.

Most heartily I urge that a fellowship be granted Mr. Anderson for the composition which he here proposes.

I have never known anyone who so perfectly combines genuinely fine musicianship and an unflinching sense of social gains to be made through this cultural medium.

I stand ready to supply any further information which you may desire.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes. There is every reason to believe that he could and would extend the usefulness of this one achievement into many areas.

Signed

Norma Boydham Juliffe

Position or Title

Director, Cultural House

Address

2239 E. 38, Cleveland, Ohio

Date Apr. 2 - 1948

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

Name Walter Franklin Anderson Field: Music-Composition

Director of Music, Antioch College
Yellow Springs, Ohio

Plan of Work To set the D Day Prayer by the late President Franklin D. Roosevelt to music in large choral form with orchestral and piano accompaniment and baritone solo; and to develop a plan for the establishment of a community music school at Antioch College.

Requests grant for one year beginning June 1948.

Applied in 1939, 1941 and 1942.

Personal Data Born Zanesville, Ohio, May 1915 Age: 33
Married, two dependents Draft Status:

Undergraduate Work Oberlin College, Mus.B., 1937

Graduate Work Cleveland Institute of Music, 1942-46

Professional American Guild of Organists, 1937-38
Berkshire Music Center, Summer 1941

Special Study Jesus Maria Sanroma, 1941; Leonard Shure, 1944-46; Arthur Loesser, 1942-43;
~~Experience~~ Herbert Elwell, 1942-46.

Experience Director of Music, Wilberforce Univ., Ohio, 1937-38, \$1500; pianist and organist, concert work-Midwest colleges and universities, 1938-39, \$2000; instructor, Kentucky State College, Frankfort, 1939-42, \$1296; director of music, Karama House, Cleveland, 1942-46, \$2940; guest instructor, Graduate School of Applied Social Science Western Reserve U., Cleveland, \$7.50 per hour; director of music, Antioch College, 1946- , \$3500.

Accomplishments Organist for Oberlin Graduate School of Theology; concert and radio work; Minister of Music at Antioch Baptist Church, Cleveland; author of chapter on Negro music in book on Negro to be published by Henry Holt Publ. Co. in 1948 symphonic variations performed by Cleveland Symphony Orchestra; commission by John Sebastian to compose "Fantasy for Harmonica and Orchestra", performed with Cleveland Symphony, 1947.

Publications "Prayer is Key to Heaven" for a cappella mixed chorus, Presser Pub. Co. 1940.

Scholarships Scholarships at Oberlin Conservatory of Music, 1933-37, approx. \$1000; Bartol Scholarship at Berkshire Music Center, 1941, \$600; piano scholarship with Leonard Shure and Marian Quiring, 1944-45, \$540 and 1945-46, \$500.

References
Herbert Elwell, Oberlin Conservatory of Music
Frank H. Shaw, " " " "
Rudolph Ringwall, Cleveland, Ohio
Leonard H. Mayo, Western Reserve University
W. B. Alexander, Antioch College
R. B. Atwood, Kentucky State College

Budget Summary

Total Amount Needed	\$2207
From Applicant	
From Fund	\$2207

AMOUNT GRANTED

OBERLIN CONSERVATORY OF MUSIC

REGISTRAR'S OFFICE

Student's Record of Courses

Name **Walter Franklin Anderson**

Prepared at **Lash H.S., Zanesville, Ohio**

Entered **September 21, 1933**

ENTRANCE CREDITS	Units	DEPT.	NO.	SUBJECT	First Semester		Second Semester		DEPT.	NO.	SUBJECT	First Semester		Second Semester				
					Hrs. Cr.	Grade	Hrs. Cr.	Grade				Hrs. Cr.	Grade	Hrs. Cr.	Grade			
				Advance Credit: Ear Tr. 1, 2; Sight Sing.	2	X												
				1933-34:														
English	4			Theory 1, 2: Ele. & Intern. Harmony	3	A	3	A										
				Piano	6	A-	6	A										
				Organ	2	B	2	A										
				Intro. to Arts 1, 2	2	C	2	D										
Foreign Languages	4			Ph. Educ. 1, 2	1	X	1	X										
				1934-35:														
				Theory 3, 4: Adv. Harmony, Counterpoint	3	A	3	B										
				Ear Train. 3, 4: Aural Harn. (Cr. by exam.)	1	X	1	X										
				Piano	6	A	6	A										
				Organ	2	A	2	A										
History and Civics	4			History of Music 1, 2	2	B	2	C										
				Latin 5	3	D+												
				1935-36:														
				Theory 5, 6: Counterpt. Form	3	A-	3	B										
				Piano	6	A+	6	A+										
				Organ	2	A	2	A										
				Ensemble Class	2	A-	2	A										
				English Comp. 1, 2	3	D+	3	B+										
				1936-37:														
				Piano	6	A+	6	A+										
				Organ	2	A	2	A										
				Organ Registration	1	C+	1	A-										
				Piano Normal 1, 2	2	B+	2	A										
				Bible 5, 8	3	B	3	C+										
				SUMMARY														
				Grade	1st Year	2nd Year	3rd Year	4th Year	5th Year	6th Year	Total	Numer. Equiv.		SPECIAL NOTES		HONORS		
				A+			12	12						Piano exam, June, 1935, A:6, B:4		Senior Honor List.		
				A	14	19	6	6					Elected to membership of Theta Chapter, Pi Kappa Lambda					
				A-	6		5	1							Terminology exam, May, 1937: C			
				B+			6	2										
				B	2	5	3	3										
				B-														
				C+				4										
				C	2	2												
				C-														
				D+			3											
				D	2										Hours required for Degree 120 Major Piano Graduated June 8, 1937 Degree Bachelor of Music			
				D-									Teacher's Certificate					
				E														
				F														
				I														
				Total														
				Cumulative Percent Average														
				TOTAL														
				ENTRANCE DEFICIENCIES														
				15+														

Maximum grade, A+; passing grade, D-; credited, no grade given, X; F, failed; cannot be made up except by repeating in class; E, conditioned; may be made up by re-examination; I, incomplete; WP, withdrawn, passing; WF, withdrawn, failing.

This is not the official certificate to be used in transferring credits to other schools. Such certificates are sent directly from this office to the institutions concerned. For all duplications of this record a charge of \$1.00 is made.

Oberlin, Ohio



Statement of Plan of Work--Walter F. Anderson--page 1

PLEASE RETURN
TO
JULIA ROSENWALD FUND

There are many angles to the project which I propose to undertake in making application for a Rosenwald Fellowship. I can see quite clearly the way in which the various parts tie together to make the pursuit of this project worthy of the support I shall need. These interests fall under two broad categories, both of which are in line with my own growth and the experience I have had to date. I see this proposal as being a significant contribution to the development of music in America.

First I propose setting the D Day Prayer of the late President Franklin D. Roosevelt in a large choral work for baritone solo and mixed chorus with orchestral accompaniment and a reduced score for piano accompaniment.

I always have sensed in the writings of Franklin Roosevelt a strong rhythmic flow of words and have felt that they lend themselves extremely well to musical settings. I further feel that citizens of our country would welcome a musical work based on one of his important writings. In an effort to select a text for such a composition I appealed directly to Mrs. Roosevelt, who graciously replied with the suggestion of the Prayer which was delivered as a broadcast by our late President to the American people on D Day, June 6, 1944. A copy of this prayer is appended to this statement. These words stand in testimony to the greatness of the man who successfully led us through the most trying period of our country's existence. As such they are also reminders of the strength and oneness of purpose with which the American people paid the price of ending the most devastating war in the history of man. I am sure that the kind of setting I wish to give them will compel Americans to think purposefully and soberly of the peace we desire for ourselves and the world in which we live, for Franklin Roosevelt

Statement of Plan of Work--Walter F. Anderson--p age 2

was the spiritual leader not of this country alone but of people who desired peace throughout the entire world.

As a musician in this present day, I cannot naively and without conscience idly pursue music for its sake alone. I cannot separate from my responsibilities any opportunity to help make of our world a better place. If, then, I can presume to have the grace to add music to this Prayer of Franklin Roosevelt and, thereby, cause men to think and live in more peaceful ways both within our country and without, I feel that I am justified in seeking the financial support necessary to make this contribution.

Am I qualified musically and in other ways to do this? I believe so. My experiences have been wide and varied, and my most recent successes have been in the field of music composition. In 1946 the Cleveland Symphony Orchestra gave a total of five performances of my "Theme and Variations on the spiritual, 'Lord, Lord, Lord'". This was also included in a broadcast over the mutual network. July 23rd, 1947 John Sebastian played my "Fantasy for Harmonica and Orchestra" with the Cleveland Orchestra. Mr. Sebastian commissioned me to write this number in three movements: the first in the style of American country dancing, the second a blues, the third a combination of American rhythms. Mr. Sebastian had planned to record this in 1948 for the Victor Recording Company. The present Petrillo ban may hold this up, however. At the moment I do not know just what the situation is in respect to the recording. I have had a string quartet performed and have to my credit several other compositions. These performances were all hailed with quite favorable press reviews. In fact the response to the first Cleveland Orchestra performances led to the repetitions.

Statement of Plan of Work--Walter F. Anderson--page 3

I have sung in choruses throughout my study and have within my experiences several years of choral conducting. My most conspicuous duty at Antioch College is conducting the college chorus. These experiences have acquainted me in an intimate way with the outstanding choral works of our greatest composers.

I would plan to create a musical setting that would bear good standards of music and yet not be outside the range of competent church choirs and good high school choruses. I would want this work to enjoy wide usage. For this reason I also would keep in mind as I prepare the score that the orchestration should not be too complicated for school orchestras. My certificate from the American Guild of Organists qualifies me for producing a piano score that could easily be adapted to the use of organists.

I have already analyzed the D Day Prayer and have set up divisions for change of mood and designated passages for solo, etc. I feel confident of producing a creditable manuscript.

The second part of my proposal relates to devising a curriculum of study for the establishment and maintenance of a Community Music School to be set up as a part of Antioch College. The idea for this kind of music school stems from various experiences I have had, particularly in the field of social work.

For some years it has disturbed me that our music historians and educators have thought in terms of music (in so far as its being a social art) having come to an end thousands of years ago. Accordingly our music schools traditionally have looked on the practice of music as existing for its own sake. This particular outlook, I have felt, has parted the music amateur from any kind of relationship with professional musicians. Amateurs outnumber by far professional musicians, and the former are setting the musical tastes and standard

Statement of Plan of Work--Walter F. Anderson--page 4

of America. Our system of teaching music has more often than not produced a disgruntled, sour, unsociable class of people who became frustrated and bitter on life the day they discovered that they could not become first-rate professional concert artists. They refuse to perform below the level of stage performances of which they once dreamed and, of course, their effectiveness as musicians is in a constant state of disintegration. I have wanted to do something about this situation for a long time.

For four years I tried out my music as a social worker, being the only full-time music social worker in Cleveland. At Karamu House I discovered what music could do to weld a group together and prepare it for some further activity. I recognized the wonderful discipline music provides for people, the entree it gives a music leader to homes and all kinds of situations -- an opportunity not so easily presented to others. This experience helped me to sense a new direction in which music education can go in getting more people to enjoy and participate in music. It further helped me to see the correlation of music with the other arts and ways of inducing individuals to become creative within their own spheres of activity. As a result of this kind of experimental work my services were frequently sought to help in planning music programs at various social agencies in Cleveland and I was invited to teach a class in music at the Graduate School of Applied Social Sciences, Western Reserve University, to help prospective social workers see the value of music as a technique in reaching the goals of social work. I have received countless inquiries and invitations to conduct music sessions at conferences such as the Lake Geneva YMCA and YWCA Student Conference for 79 colleges and universities of the mid-west for four seasons, the American Camping Association (I was Director of Camp

Statement of Plan of Work--Walter F. Anderson--page 5

Karamu for five years and Music Director for twelve summers) the United Office and Professional Workers of America (I did some organizing work among white collar workers in Cleveland) Young Friends Society of America, United Automobile Workers, National Conference of Social Workers, National Recreation Association and all sorts of church, civic and college groups.

At Antioch College for the past year and a half we have developed a plan of expansion for music, proceeding on the premise that we can develop in our music department a resource for training community musicians. Our goal is to create a generation of musicians who are interested in the social implications of their art rather than in becoming virtuosi. We see in our cooperative work and study plan an opportunity to send students-in-training to small towns and villages and to communities within larger cities to organize string quartets, trios, wood-wind and brass-wind groups, in fact many types of small ensembles both instrumental and vocal and to introduce the study of music appreciation for the layman with a view to imparting the enjoyment of music not on the basis of technical information but of growing musical experiences planned largely around the idea of participation. We hope to help raise the standards of music in the area of recreation by setting up a service for the exchange of music materials and maintaining a clinic to which the music problems of all kinds of organizations can be referred for the advice of music faculty and music majors.

Accordingly at Antioch during the present school-year we set up music work shops for Saturday afternoons in which as many as 83, twelve per cent of the student-body, have participated. The curriculum has been expanded and the college has hired four extra specialists this year to supervise the instruction of these groups and to give

Statement of Plan of Work--Walter F. Anderson--page 6

private instruction in instruments. We are in touch with Miss Edith Keller, Supervisor of Music for the State Department of Education at Columbus, Ohio, instructors at the Graduate School of Applied Social Sciences, Western Reserve University, Miss Marie Tolliver, Music Secretary of the National M.W.C.A., Mr. William Schuman, Director of the Juilliard School of Music, several members of the faculty of the Oberlin Conservatory of Music and many others who see the validity and importance of the organization of such a plan.

The Juilliard Foundation at their own suggestion is paying the greater part of the fee to send their professional string quartet to Antioch for a performance, and in another year we are looking forward to an agreement where-in the Director of Juilliard has suggested that their school might be able to finance some teaching of music at Antioch by Juilliard instructors.

I speak of these contacts and my various experiences at length, for I feel that these contacts and experiences have qualified me for taking up the second part of this project. Moreover the rate of activity through which I have passed has left me in vigorous health and is proof that I possess the stamina and endurance with which to discharge the demands of this subject responsibly. I am sure, too, that contacts I already hold can secure for me adequate opportunity for performance and publication of the D Day Prayer and other significant results of the second part of the undertaking.

Here at Antioch College we are confronted immediately with setting up a field of concentration that would enable us to enroll students for a major in Community Music. This statement already has revealed ways in which this kind of study would differ from the traditional applied music and school music courses. In accordance with the Antioch Plan we would insist on a symmetrical plan of study

Statement of Plan of Work--Walter F. Anderson--page 7

in which our music majors would satisfy basic requirements in communications, the humanities, physical, life and social sciences. We will need to slant our field of concentration so that a student might take a major in a combined field, planning for the combination of music with psychology, sociology, dramatics, library science, journalism, child care, recreation, etc. And at this point I wish to assert that students taking up such study would have to meet qualifying standards for being admitted for such study. One of our challenges then will be the strict maintenance of fine musical standards.

I then propose as the second part of this project for which I am seeking funds to complete a plan of operation for a School of Community Music with a detailed description of how Antioch would enter into the various phases of the larger plan. I have no doubt concerning the far-reaching significance such a plan offers in producing for America a class of music teachers of high personal calibre, teachers unquestionably high in music standards and understanding of human relations -- musicians who will take advantage of the social implications of their art in an effort to build a happier, better strengthened America.

How would I proceed to undertake such a project? I have written to Mr. Schuman at the Juilliard School of Music relative to taking up such a plan, and he has replied agreeably to permitting me to commute to New York City at two-week intervals to get my coaching and instruction for setting music to the Roosevelt D Day Prayer. In connection with these visits I could hold conferences with key people and observe some of the new class procedures being introduced at Juilliard. There would, of course, be the necessity for making trips to see and talk over this plan with

Statement of Plan of Work-Walter F. Anderson--page 8

outstanding music educators elsewhere. I have held as an alternative doing the composition study with Herbert Elwell of the Oberlin Conservatory of Music. Both Mr. Schuman and Mr. Elwell are outstanding and recognized contemporary composers in whom I can find sufficient resourcefulness for guidance in composing music for the D Day Prayer. My inclination to study in New York results from contacts already established with Juilliard as well as the larger number of people with whom I could confer in working out the second half of this project.

Traveling every two weeks will necessitate an unusually large budget expenditure for transportation; however inasmuch as I would do a great deal of my work on scores in my home and at my office, my room and board would be provided for the greater portion of the time at Yellow Springs. This plan reduces room and board expenditures considerably and, thereby, compensates for the larger expenditure on travel. My clothing and support of my family is assured by the maintenance of a continuing salary from Antioch College in the event I receive a Rosenwald award. This I have discussed with Acting President W. B. Alexander, who is willing to see my duties reduced to a supervisory level during the year for which I am applying for Rosenwald assistance.

I see this project as feasible and immediately in line with my abilities and capacity for work and important to the expansion of music at Antioch College. I further see the wholesome race relations that will result as a by-product from an unusual situation in which I as the only Negro on a faculty of a predominantly white school will be making the kinds of contacts that lead to respect of person on the basis of merit rather than prejudice.

D Day Prayer -- Franklin D. Roosevelt

Almighty God: Our sons, pride of our nation, this day have set upon a mighty endeavor, a struggle to preserve our Republic, our religion and our civilization, and to set free a suffering humanity.

Lead them straight and true; give strength to their arms, stoutness to their hearts, steadfastness in their faith.

They will need thy blessings. Their road will be long and hard. For the enemy is strong. He may hurl back our forces. Success may not come with rushing speed, but we shall return again and again; and we know that by Thy grace, and by the righteousness of our cause, our sons will triumph.

They will be sore tried, by night and by day, without rest--until the victory is won. The darkness will be rent by noise and flame. Men's souls will be shaken with the violences of war. For these men are lately drawn from the ways of peace. They fight not for the lust of conquest. They fight to end conquest. They fight to liberate. They fight to let justice arise, and tolerance and good-will among all Thy people. They yearn but for the end of battle, for their return to the haven of home. Some will never return. Embrace these, Father, and receive them, Thy heroic servants, into Thy kingdom.

And for us at home--fathers, mothers, children, wives, sisters and brothers of brave men overseas, whose thoughts and prayers are ever with them--help us, Almighty God, to rededicate ourselves in renewed faith in Thee in this hour of great sacrifice.

Many people have urged that I call the nation into a single day of special prayer. But because the road is long and the desire is great, I ask that our people devote themselves in a continuance of prayer. As we rise to each new day, and again when each day is spent, let words of prayer be on our lips, invoking Thy help to our efforts.

Give us strength, too--strength in our daily tasks, to redouble the contributions we make in the physical and the material support of our armed forces. And let our hearts be stout, to wait out the long travail, to bear sorrows that may come, to impart our courage unto our sons wheresoever they may be. And, O Lord, give us faith. Give us faith in Thee; faith in our sons; faith in each other; faith in our united crusade. Let not the keenness of our spirits ever be dulled. Let not the impact of temporary events, of temporal matters of but fleeting moment--let not these deter us in our unconquerable purpose.

With Thy blessing, we shall prevail over the unholy forces of our enemy. Help us to conquer the apostles of greed and racial arrogances. Lead us to the saving of our country, and with our sister nations into a world unity that will spell a sure peace--a peace invulnerable to the schemings of unworthy men. And a peace that will let all men live in freedom, reaping the just rewards of their honest toil.

Thy will be done, Almighty God. Amen.

LETTERS OF REFERENCE

Walter Franklin Anderson

Mr. Herbert Elwell, Composition Teacher, Oberlin Conservatory, and
Music Critic, Cleveland Plain Dealer

I have complete confidence in Mr. Anderson's ability to carry out his projects. He is an exceptional person, not only because of his musical gifts, which are unusual, but also because of his broad, sane and intelligent outlook, and his well organized methods of achieving his goal.

Mr. Frank H. Shaw, Director, Oberlin Conservatory, Oberlin, Ohio

It gives me pleasure to recommend Mr. Walter F. Anderson for he can be numbered among the accomplished graduates of the Oberlin Conservatory of Music.

Mr. Anderson received a Bachelor of Music degree from the Oberlin Conservatory in 1937 when he completed four years of study. Throughout his entire period of study here, Mr. Anderson gave constant evidence of having a superior musical talent, fine intelligence, a commendable sense of good musicianship, and the ability to accomplish the best of results. He reached a high point of attainment as a pianist, appeared in public a number of times with much success; at the same time showed decided promise as a teacher. His organ playing is of equal distinction.

Mr. Anderson is a serious student in all that he undertakes. He constantly strives for a high standard and is thoroughly devoted to the best in his art. You doubtless know of the variety of



experience he has had since leaving Oberlin and of his well earned success in all undertakings. His fine talent, preparation for college work, and excellent personality traits are so generally acknowledged that I am sure his application is worthy of most careful consideration.

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Mr. W. B. Alexander, Acting President, Antioch College, Yellow Springs, O.

Walter F. Anderson is in his second year as Director of Music at Antioch. He has fulfilled our fondest hopes in the performance of his duties here. His competence as a musician, plus his quiet and contagious enthusiasm for music as a community art and service, and his agreeable and cooperative attitude have made him very much valued, respected, and liked.

His ability to set the D Day Prayer to music, I do not doubt, though I am not acquainted enough with music to be a judge. His interest in and commitment to the ideas I am very sure about, however.

The second part of Mr. Anderson's proposal, namely to study the organization and content of a community music school meets with my high approval. Of course it may be valuable to Antioch if it can ultimately be worked out (we already have the beginnings) but its possible germinal value in the whole American scene seems of greater value. Furthermore Antioch would make its contribution to the project through releasing a considerable part of Mr. Anderson's time for a year. Antioch, with its cooperative plan and democratic community organization and climate of opinion would seem to be uniquely qualified as the scene for a larger experiment in community music.

I hope the Julius Rosenwald Fund, as one of its last ventures, will see fit to make a grant to Mr. Anderson for the purpose just discussed.

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Dr. Leonard H. Mayo, Dean, School of Applied Social Sciences, Western Reserve University, Cleveland

While I do not know Mr. Anderson intimately, I have the highest respect for his standing as a student of music and a teacher. I have seen and heard programs which he has presented and they have been of the highest quality. He has taught courses for us at the School of Applied Social Sciences and in these instances has made an equally fine contribution. He has always been liked by students and thoroughly respected by them both because of his skill and ability and his fine qualities as a person.

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Dr. Rudolph Ringwall, Associate Conductor, The Cleveland Orchestra

I have known Walter F. Anderson for several years. He is an upstanding and outstanding individual - an honor to his race. He is a distinguished student in our art of music. His achievements at Karamu House in Cleveland were of a high order.

His teacher in composition, Herbert Elwell of the Oberlin faculty, brought to my attention a composition for symphony orchestra "Theme and Variations on the Spiritual 'Lord, Lord, Lord'". I programmed this work at a summer concert in our public auditorium. It impressed us enough to place on a pair of symphony programs at Severance Hall - later it was broadcast and again played at a Twilight Concert. (I conducted all performances.) We premiered the "Fantasy

for Harmonica and Orchestra* 1st summer.

I think Walter Anderson is well on the way to distinguish himself as a composer. His general character and competence as a thoughtful administrator of musical projects seem to have been demonstrated in Antioch.

I think both of his projects fit into the general American scheme of things - to aid the less fortunate and to develop the ability to participate in the raptures that music can give plus the inspiration it can engender in all the activities of mankind.

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Mr. R. B. Atwood, President, Kentucky State College, Frankfort

Mr. W. F. Anderson worked at this institution for three years as an instructor in our Music Department. He is a man of great talent in the field of music. He is industrious, imaginative and has definite promise to become an outstanding composer. I have read carefully his statement of his plan of work, and I believe it is well conceived and that it will be carried out by him should he have the opportunity to do so. I do not hesitate to recommend him for assistance.

- - - - -

Name Walter Franklin Anderson

Field: Music-Composition

Director of Music, Antioch College
Yellow Springs, Ohio

Plan of Work To set the D Day Prayer by the late President Franklin D. Roosevelt to music in large choral form with orchestral and piano accompaniment and baritone solo; and to develop a plan for the establishment of a community music school at Antioch College.

Requests grant for one year beginning June 1948.

Applied in 1939, 1941 and 1942.

Personal Data Born Zanesville, Ohio, May 1915
Married, two dependents

Age: 33
Draft Status:

Undergraduate Work Oberlin College, Mus.B., 1937

Graduate Work Cleveland Institute of Music, 1942-46

Professional American Guild of Organists, 1937-38
Berkshire Music Center, Summer 1941

Special Study Jesus Maria Sanroma, 1941; Leonard Shure, 1944-46; Arthur Loesser, 1942-43;
~~Experiences~~ Herbert Elwell, 1942-46.

Experience Director of Music, Wilberforce Univ., Ohio, 1937-38, \$1500; pianist and organist, concert work-Midwest colleges and universities, 1938-39, \$2000; instructor, Kentucky State College, Frankfort, 1939-42, \$1296; director of music, Karamu House, Cleveland, 1942-46, \$2940; guest instructor, Graduate School of Applied Social Science, Western Reserve U., Cleveland, \$7.50 per hour; director of music, Antioch College, 1946- , \$3500.

Accomplishments Organist for Oberlin Graduate School of Theology; concert and radio work; Minister of Music at Antioch Baptist Church, Cleveland; author of chapter on Negro music in book on Negro to be published by Henry Holt Publ. Co. in 1948 symphonic variations performed by Cleveland Symphony Orchestra; commission by John Sebastian to compose "Fantasy for Harmonica and Orchestra", performed with Cleveland Symphony, 1947.

Publications "Prayer is Key to Heaven" for a cappella mixed chorus, Presser Pub. Co. 1940.

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Frank H. Shaw, " " " "
Rudolph Ringwall, Cleveland, Ohio
Leonard H. Mayo, Western Reserve University
W. B. Alexander, Antioch College
R. B. Atwood, Kentucky State College

Budget Summary

Total Amount Needed	\$2207
From Applicant	
From Fund	\$2207

AMOUNT GRANTED





FISK
UNIVERSITY



OBERLIN COLLEGE
THE CONSERVATORY OF MUSIC
 OFFICE OF THE REGISTRAR

Admitted on Certificate

OFFICIAL TRANSCRIPT
 OF RECORD

Name Walter Franklin Anderson

Prepared at Lash H.S., Zanesville, Ohio

Entered September 21, 1933

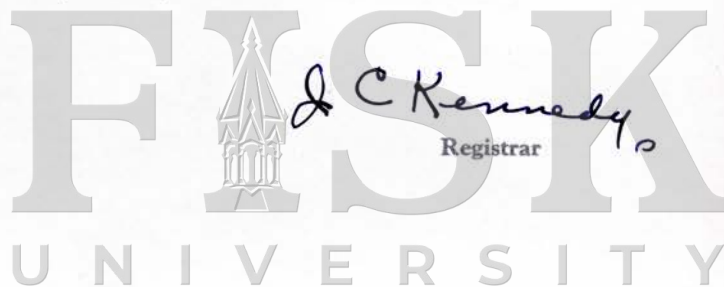
ENTRANCE CREDITS	Units	DEPT.	NO.	SUBJECT	First Semester		Second Semester		DEPT.	NO.	SUBJECT	First Semester		Second Semester			
					Hrs. Cr.	Grade	Hrs. Cr.	Grade				Hrs. Cr.	Grade	Hrs. Cr.	Grade		
				Advance Credit: Ear Tr. 1, 2: Sight Sing.	2	X											
				1933-34:													
English	4			Theory 1, 2: Ele. & Interm. Harmony	3	A	3	A									
				Piano	6	A-	6	A									
				Organ	2	B	2	A									
				Intro. to Arts 1, 2	2	C	2	D									
Foreign Languages	4			Ph. Educ. 1, 2	1	X	1	X									
				1934-35:													
				Theory 3, 4: Adv. Harmony, Counterpoint	3	A	3	B									
				Ear Train. 3, 4: Aural Harm. (Cr. by exam.)	1	X	1	X									
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				Organ	2	A	2	A									
History and Civics	4			History of Music 1, 2	2	B	2	C									
				Latin 5	3	D+											
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				Piano	6	A+	5	A+									
				Organ	2	A	2	A									
				Ensemble Class	2	A-	2	A									
				English Comp. 1, 2	3	B+	3	B+									
				1936-37:													
				Piano	6	A+	6	A+									
				Organ	2	A	2	A									
				Organ Registration	1	C+	1	A-									
				Piano Normal 1, 2	2	B+	2	A									
				Bible 5, 8	3	B	3	C+									
				SUMMARY													
				Grade	1st Year	2nd Year	3rd Year	4th Year	5th Year	6th Year	Total	Numer. Equiv.		SPECIAL NOTES		HONORS	
				A+			12	12						Piano exam, June, 1935,		Senior Honor List.	
				A	14	19	6	6						A: 6, B: 4		Elected to membership of	
				A-	6		5	1						Terminology exam, May,		Theta Chapter, Pi Kappa	
				B+			6	2						1937: C		Lambda	
				B	2	5	3	3									
				B-													
				C+				4									
				C	2	2											
				C-													
				D+			3										
				D	2										Hours required for Degree 120		
				D-											Major Piano		
				E											Graduated June 8, 1937		
				F											Degree Bachelor of Music		
				I													
				Total													
				Cumulative Percent Average												Teacher's Certificate	
ENTRANCE DEFICIENCIES																	

A+, maximum grade; D-, passing grade; X, credit, no grade; I, incomplete; E, condition (may be made up by re-examination); F, Failure (cannot be made up except by repeating in class); WP, withdrawn, passing; WF, withdrawn, failing.

Unless otherwise designated this transcript carries honorable dismissal.

Under no circumstances should this transcript be returned to the person whose college record appears thereon. If you have no further use for it, please send it to the Conservatory Office, Oberlin, Ohio.

Oberlin, Ohio Dec. 31, 1941



PLEASE RETURN
TO
JULIUS ROSENWALD FUND

Statement of Plan of Work--Walter F. Anderson--page 1

There are many angles to the project which I propose to undertake in making application for a Rosenwald Fellowship. I can see quite clearly the way in which the various parts tie together to make the pursuit of this project worthy of the support I shall need. These interests fall under two broad categories, both of which are in line with my own growth and the experience I have had to date. I see this proposal as being a significant contribution to the development of music in America.

First I propose setting the D Day Prayer of the late President Franklin D. Roosevelt in a large choral work for baritone solo and mixed chorus with orchestral accompaniment and a reduced score for piano accompaniment.

I always have sensed in the writings of Franklin Roosevelt a strong rhythmic flow of words and have felt that they lend themselves extremely well to musical settings. I further feel that citizens of our country would welcome a musical work based on one of his important writings. In an effort to select a text for such a composition I appealed directly to Mrs. Roosevelt, who graciously replied with the suggestion of the Prayer which was delivered as a broadcast by our late President to the American people on D Day, June 6, 1944. A copy of this prayer is appended to this statement. These words stand in testimony to the greatness of the man who successfully led us through the most trying period of our country's existence. As such they are also reminders of the strength and oneness of purpose with which the American people paid the price of ending the most devastating war in the history of man. I am sure that the kind of setting I wish to give them will compel Americans to think purposefully and soberly of the peace we desire for ourselves and the world in which we live, for Franklin Roosevelt

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was the spiritual leader not of this country alone but of people who desired peace throughout the entire world.

As a musician in this present day, I cannot naively and without conscience idly pursue music for its sake alone. I cannot separate from my responsibilities any opportunity to help make of our world a better place. If, then, I can presume to have the grace to add music to this Prayer of Franklin Roosevelt and, thereby, cause men to think and live in more peaceful ways both within our country and without, I feel that I am justified in seeking the financial support necessary to make this contribution.

Am I qualified musically and in other ways to do this? I believe so. My experiences have been wide and varied, and my most recent successes have been in the field of music composition. In 1946 the Cleveland Symphony Orchestra gave a total of five performances of my "Theme and Variations on the spiritual, 'Lord, Lord, Lord'". This was also included in a broadcast over the mutual network. July 23rd, 1947 John Sebastian played my "Fantasy for Harmonica and Orchestra" with the Cleveland Orchestra. Mr. Sebastian commissioned me to write this number in three movements: the first in the style of American country dancing, the second a blues, the third a combination of American rhythms. Mr. Sebastian had planned to record this in 1948 for the Victor Recording Company. The present Petrillo ban may hold this up, however. At the moment I do not know just what the situation is in respect to the recording. I have had a string quartet performed and have to my credit several other compositions. These performances were all hailed with quite favorable press reviews. In fact the response to the first Cleveland Orchestra performances led to the repetitions.

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I have sung in choruses throughout my study and have within my experiences several years of choral conducting. My most conspicuous duty at Antioch College is conducting the college chorus. These experiences have acquainted me in an intimate way with the outstanding choral works of our greatest composers.

I would plan to create a musical setting that would bear good standards of music and yet not be outside the range of competent church choirs and good high school choruses. I would want this work to enjoy wide usage. For this reason I also would keep in mind as I prepare the score that the orchestration should not be too complicated for school orchestras. My certificate from the American Guild of Organists qualifies me for producing a piano score that could easily be adapted to the use of organists.

I have already analyzed the D Day Prayer and have set up divisions for change of mood and designated passages for solo, etc. I feel confident of producing a creditable manuscript.

The second part of my proposal relates to devising a curriculum of study for the establishment and maintenance of a Community Music School to be set up as a part of Antioch College. The idea for this kind of music school stems from various experiences I have had, particularly in the field of social work.

For some years it has disturbed me that our music historians and educators have thought in terms of music (in so far as its being a social art) having come to an end thousands of years ago. Accordingly our music schools traditionally have looked on the practice of music as existing for its own sake. This particular outlook, I have felt, has parted the music amateur from any kind of relationship with professional musicians. Amateurs outnumber by far professional musicians, and the former are setting the musical tastes and standard

of America. Our system of teaching music has more often than not produced a disgruntled, sour, unsociable class of people who became frustrated and bitter on life the day they discovered that they could not become first-rate professional concert artists. They refuse to perform below the level of stage performances of which they once dreamed and, of course, their effectiveness as musicians is in a constant state of disintegration. I have wanted to do something about this situation for a long time.

For four years I tried out my music as a social worker, being the only full-time music social worker in Cleveland. At Karamu House I discovered what music could do to weld a group together and prepare it for some further activity. I recognized the wonderful discipline music provides for people, the entree it gives a music leader to homes and all kinds of situations -- an opportunity not so easily presented to others. This experience helped me to sense a new direction in which music education can go in getting more people to enjoy and participate in music. It further helped me to see the correlation of music with the other arts and ways of inducing individuals to become creative within their own spheres of activity. As a result of this kind of experimental work my services were frequently sought to help in planning music programs at various social agencies in Cleveland and I was invited to teach a class in music at the Graduate School of Applied Social Sciences, Western Reserve University, to help prospective social workers see the value of music as a technique in reaching the goals of social work. I have received countless inquiries and invitations to conduct music sessions at conferences such as the Lake Geneva YMCA and YWCA Student Conference for 79 colleges and universities of the mid-west for four seasons, the American Camping Association (I was Director of Camp

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Karamu for five years and Music Director for twelve summers) the United Office and Professional Workers of America (I did some organizing work among white collar workers in Cleveland) Young Friends Society of America, United Automobile Workers, National Conference of Social Workers, National Recreation Association and all sorts of church, civic and college groups.

At Antioch College for the past year and a half we have developed a plan of expansion for music, proceeding on the premise that we can develop in our music department a resource for training community musicians. Our goal is to create a generation of musicians who are interested in the social implications of their art rather than in becoming virtuosi. We see in our cooperative work and study plan an opportunity to send students-in-training to small towns and villages and to communities within larger cities to organize string quartets, trios, wood-wind and brass-wind groups, in fact many types of small ensembles both instrumental and vocal and to introduce the study of music appreciation for the layman with a view to imparting the enjoyment of music not on the basis of technical information but of growing musical experiences planned largely around the idea of participation. We hope to help raise the standards of music in the area of recreation by setting up a service for the exchange of music materials and maintaining a clinic to which the music problems of all kinds of organizations can be referred for the advice of music faculty and music majors.

Accordingly at Antioch during the present school-year we set up music work shops for Saturday afternoons in which as many as 83, twelve per cent of the student-body, have participated. The curriculum has been expanded and the college has hired four extra specialists this year to supervise the instruction of these groups and to give

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private instruction in instruments. We are in touch with Miss Edith Keller, Supervisor of Music for the State Department of Education at Columbus, Ohio, instructors at the Graduate School of Applied Social Sciences, Western Reserve University, Miss Marie Tolliver, Music Secretary of the National YWCA, Mr. William Schuman, Director of the Juilliard School of Music, several members of the faculty of the Oberlin Conservatory of Music and many others who see the validity and importance of the organization of such a plan.

The Juilliard Foundation at their own suggestion is paying the greater part of the fee to send their professional string quartet to Antioch for a performance, and in another year we are looking forward to an agreement where-in the Director of Juilliard has suggested that their school might be able to finance some teaching of music at Antioch by Juilliard instructors.

I speak of these contacts and my various experiences at length, for I feel that these contacts and experiences have qualified me for taking up the second part of this project. Moreover the rate of activity through which I have passed has left me in vigorous health and is proof that I possess the stamina and endurance with which to discharge the demands of this subject responsibly. I am sure, too, that contacts I already hold can secure for me adequate opportunity for performance and publication of the D Day Prayer and other significant results of the second part of the undertaking.

Here at Antioch College we are confronted immediately with setting up a field of concentration that would enable us to enroll students for a major in Community Music. This statement already has revealed ways in which this kind of study would differ from the traditional applied music and school music courses. In accordance with the Antioch Plan we would insist on a symmetrical plan of study

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in which our music majors would satisfy basic requirements in communications, the humanities, physical, life and social sciences. We will need to slant our field of concentration so that a student might take a major in a combined field, planning for the combination of music with psychology, sociology, dramatics, library science, journalism, child care, recreation, etc. And at this point I wish to assert that students taking up such study would have to meet qualifying standards for being admitted for such study. One of our challenges then will be the strict maintenance of fine musical standards.

I then propose as the second part of this project for which I am seeking funds to complete a plan of operation for a School of Community Music with a detailed description of how Antioch would enter into the various phases of the larger plan. I have no doubt concerning the far-reaching significance such a plan offers in producing for America a class of music teachers of high personal calibre, teachers unquestionably high in music standards and understanding of human relations -- musicians who will take advantage of the social implications of their art in an effort to build a happier, better strengthened America.

How would I proceed to undertake such a project? I have written to Mr. Schuman at the Juilliard School of Music relative to taking up such a plan, and he has replied agreeably to permitting me to commute to New York City at two-week intervals to get my coaching and instruction for setting music to the Roosevelt D Day Prayer. In connection with these visits I could hold conferences with key people and observe some of the new class procedures being introduced at Juilliard. There would, of course, be the necessity for making trips to see and talk over this plan with

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outstanding music educators elsewhere. I have held as an alternative doing the composition study with Herbert Elwell of the Oberlin Conservatory of Music. Both Mr. Schuman and Mr. Elwell are outstanding and recognized contemporary composers in whom I can find sufficient resourcefulness for guidance in composing music for the D Day Prayer. My inclination to study in New York results from contacts already established with Juilliard as well as the larger number of people with whom I could confer in working out the second half of this project.

Traveling every two weeks will necessitate an unusually large budget expenditure for transportation; however inasmuch as I would do a great deal of my work on scores in my home and at my office, my room and board would be provided for the greater portion of the time at Yellow Springs. This plan reduces room and board expenditures considerably and, thereby, compensates for the larger expenditure on travel. My clothing and support of my family is assured by the maintenance of a continuing salary from Antioch College in the event I receive a Rosenwald award. This I have discussed with Acting President W. B. Alexander, who is willing to see my duties reduced to a supervisory level during the year for which I am applying for Rosenwald assistance.

I see this project as feasible and immediately in line with my abilities and capacity for work and important to the expansion of music at Antioch College. I further see the wholesome race relations that will result as a by-product from an unusual situation in which I as the only Negro on a faculty of a predominantly white school will be making the kinds of contacts that lead to respect of person on the basis of merit rather than prejudice.

D Day Prayer -- Franklin D. Roosevelt

Almighty God: Our sons, pride of our nation, this day have set upon a mighty endeavor, a struggle to preserve our Republic, our religion and our civilization, and to set free a suffering humanity.

Lead them straight and true; give strength to their arms, stoutness to their hearts, steadfastness in their faith.

They will need thy blessings. Their road will be long and hard. For the enemy is strong. He may hurl back our forces. Success may not come with rushing speed, but we shall return again and again; and we know that by Thy grace, and by the righteousness of our cause, our sons will triumph.

They will be sore tried, by night and by day, without rest--until the victory is won. The darkness will be rent by noise and flame, Men's souls will be shaken with the violences of war. For these men are lately drawn from the ways of peace. They fight not for the lust of conquest. They fight to end conquest. They fight to liberate. They fight to let justice arise, and tolerance and good-will among all Thy people. They yearn but for the end of battle, for their return to the haven of home. Some will never return. Embrace these, Father, and receive them, Thy heroic servants, into Thy kingdom.

And for us at home--fathers, mothers, children, wives, sisters and brothers of brave men overseas, whose thoughts and prayers are ever with them--help us, Almighty God, to rededicate ourselves in renewed faith in Thee in this hour of great sacrifice.

Many people have urged that I call the nation into a single day of special prayer. But because the road is long and the desire is great, I ask that our people devote themselves in a continuance of prayer. As we rise to each new day, and again when each day is spent, let words of prayer be on our lips, invoking Thy help to our efforts.

Give us strength, too--strength in our daily tasks, to redouble the contributions we make in the physical and the material support of our armed forces. And let our hearts be stout, to wait out the long travail, to bear sorrows that may come, to impart our courage unto our sons wheresoever they may be. And, O Lord, give us faith. Give us faith in Thee; faith in our sons; faith in each other; faith in our united crusade. Let not the keenness of our spirits ever be dulled. Let not the impact of temporary events, of temporal matters of but fleeting moment--let not these deter us in our unconquerable purpose.

With Thy blessing, we shall prevail over the unholy forces of our enemy. Help us to conquer the apostles of greed and racial arrogances. Lead us to the saving of our country, and with our sister nations into a world unity that will spell a sure peace--a peace invulnerable to the schemings of unworthy men. And a peace that will let all men live in freedom, reaping the just rewards of their honest toil.

Thy will be done, Almighty God. Amen.

LETTERS OF REFERENCE

Walter Franklin Anderson

Mr. Herbert Elwell, Composition Teacher, Oberlin Conservatory, and
Music Critic, Cleveland Plain Dealer

I have complete confidence in Mr. Anderson's ability to carry out his projects. He is an exceptional person, not only because of his musical gifts, which are unusual, but also because of his broad, sane and intelligent outlook, and his well organized methods of achieving his goal.

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Mr. Frank H. Shaw, Director, Oberlin Conservatory, Oberlin, Ohio

It gives me pleasure to recommend Mr. Walter F. Anderson for he can be numbered among the accomplished graduates of the Oberlin Conservatory of Music.

Mr. Anderson received a Bachelor of Music degree from the Oberlin Conservatory in 1937 when he completed four years of study. Throughout his entire period of study here, Mr. Anderson gave constant evidence of having a superior musical talent, fine intelligence, a commendable sense of good musicianship, and the ability to accomplish the best of results. He reached a high point of attainment as a pianist, appeared in public a number of times with much success; at the same time showed decided promise as a teacher. His organ playing is of equal distinction.

Mr. Anderson is a serious student in all that he undertakes. He constantly strives for a high standard and is thoroughly devoted to the best in his art. You doubtless know of the variety of

experience he has had since leaving Oberlin and of his well earned success in all undertakings. His fine talent, preparation for college work, and excellent personality traits are so generally acknowledged that I am sure his application is worthy of most careful consideration.

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Mr. W. B. Alexander, Acting President, Antioch College, Yellow Springs, O.

Walter F. Anderson is in his second year as Director of Music at Antioch. He has fulfilled our fondest hopes in the performance of his duties here. His competence as a musician, plus his quiet and contagious enthusiasm for music as a community art and service, and his agreeable and cooperative attitude have made him very much valued, respected, and liked.

His ability to set the D Day Prayer to music, I do not doubt, though I am not acquainted enough with music to be a judge. His interest in and commitment to the ideas I am very sure about, however.

The second part of Mr. Anderson's proposal, namely to study the organization and content of a community music school meets with my high approval. Of course it may be valuable to Antioch if it can ultimately be worked out (we already have the beginnings) but its possible germinal value in the whole American scene seems of greater value. Furthermore Antioch would make its contribution to the project through releasing a considerable part of Mr. Anderson's time for a year. Antioch, with its cooperative plan and democratic community organization and climate of opinion would seem to be uniquely qualified as the scene for a larger experiment in community music.

I hope the Julius Rosenwald Fund, as one of its last ventures, will see fit to make a grant to Mr. Anderson for the purpose just discussed.

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Dr. Leonard H. Mayo, Dean, School of Applied Social Sciences, Western Reserve University, Cleveland

While I do not know Mr. Anderson intimately, I have the highest respect for his standing as a student of music and a teacher. I have seen and heard programs which he has presented and they have been of the highest quality. He has taught courses for us at the School of Applied Social Sciences and in these instances has made an equally fine contribution. He has always been liked by students and thoroughly respected by them both because of his skill and ability and his fine qualities as a person.

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Dr. Rudolph Ringwall, Associate Conductor, The Cleveland Orchestra

I have known Walter F. Anderson for several years. He is an upstanding and outstanding individual - an honor to his race. He is a distinguished student in our art of music. His achievements at Karamu House in Cleveland were of a high order.

His teacher in composition, Herbert Elwell of the Oberlin faculty, brought to my attention a composition for symphony orchestra "Theme and Variations on the Spritual 'Lord, Lord, Lord'". I programmed this work at a summer concert in our public auditorium. It impressed us enough to place on a pair of symphony programs at Severance Hall - later it was broadcast and again played at a Twilight Concert. (I conducted all performances.) We premiered the "Fantasy

for Harmonica and Orchestra" 1st summer.

I think Walter Anderson is well on the way to distinguish himself as a composer. His general character and competence as a thoughtful administrator of musical projects seem to have been demonstrated in Antioch.

I think both of his projects fit into the general American scheme of things - to aid the less fortunate and to develop the ability to participate in the raptures that music can give plus the inspiration it can engender in all the activities of mankind.

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Mr. R. B. Atwood, President, Kentucky State College, Frankfort

Mr. W. F. Anderson worked at this institution for three years as an instructor in our Music Department. He is a man of great talent in the field of music. He is industrious, imaginative and has definite promise to become an outstanding composer. I have read carefully his statement of his plan of work, and I believe it is well conceived and that it will be carried out by him should he have the opportunity to do so. I do not hesitate to recommend him for assistance.

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FELLOWSHIPS

April 20, 1948

Dear Mr. Anderson: I have the honor to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a grant of Twenty-four hundred dollars (\$2400) for a twelve-month period beginning June 1, 1948 to enable you to develop a plan for the establishment of a community music school at Antioch College.

Because of the closing of the Fund it is imperative that the grant be accepted only if you are prepared to begin your project on the date specified and carry through your work as outlined in your application. I want to point out to you that the funds included in this award are not subject to federal income tax.

Will you please let us know at once whether or not you can accept the fellowship? An announcement of the Committee's selections will be made soon, and it can include only those from whom acceptances have been received.

Sincerely yours,

HR

For the Committee
on Fellowships

HR:RC

Mr. Walter F. Anderson
Director of Music
Antioch College
Yellow Springs, Ohio

FISK
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