

Approp

SCHOLARSHIP

June 20, 1933

My dear Miss Bonds: The Julius Rosenwald Fund will not award fellowships this year of \$1,000, as requested in your application. Edwin R. Embree, President of the Fund, is, however, very much interested in your desire to do graduate work in the School of Music at Northwestern University and has authorized me to offer you the sum of \$400 to cover tuition charges, provided you can secure from other sources the balance needed to complete the year's work. If this offer is accepted, and you will so advise, we shall be pleased to forward the money as you may need it to cover your tuition. It is our understanding that you expect to receive the Master's Degree in music at the end of the period for which the grant is made.

Yours sincerely,

GRA:VH

GEORGE H. ARTHUR

Miss Margaret Bonds
8652 Wabash Avenue
Chicago, Illinois

FISK
UNIVERSITY

JULIUS ROSENWALD FUND
900 South Homan Avenue,
Chicago, Illinois.

Confidential Report on Candidate for Scholarship.

Name of Candidate MISS MARGARET BONDS

Report Requested of MISS EMILY BOETTCHER, NORTHWESTERN UNIVERSITY

The above-named candidate has applied to this foundation for a scholarship to enable HER to secure further training in MUSIC and has given your name as a reference.

We should appreciate a frank statement of your opinion of this candidate's abilities and personal characteristics. In what way and when have you known the candidate and HER work?

Your reply will be held in strictest confidence.

George R. Oxtner
Associate for NEGRO WELFARE H

REPORT:

Miss Bonds has studied piano with me for the past four years - She is a diligent student and has done highly commendable work for me. Her talents for piano and composition are indisputable - She has a charming personality, a fine mind, and all the qualities necessary for successful teaching. She will be an invaluable asset to any institution with which she is connected - and should be an outstanding representative of her own people in the music world -

Emily Boettcher

- 6652 - Watson Ave -

SCHOLARSHIP

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC
EVANSTON, ILLINOIS

OFFICE OF THE DEAN
MUSIC ADMINISTRATION BUILDING
1822 SHERMAN AVENUE

	grad	5/8	grad
		May	
		Fifth	
		1933	

\$ OK
HOD
EPR

Dear Mr Arthur:

Knowing your interest in promoting the education of genuinely worthy and unusually talented negroes, I am taking this occasion to recommend most heartily a young woman who has just completed the Bachelor of Music Degree at the School of Music Northwestern University. She is a negress named Margaret Bonds. I have no hesitation in saying that she is the most talented colored person who has ever been in this school in forty years. Her pianistic attainments are nothing short of unusual and she has a decided gift as a composer. In fact, she won a considerable prize in this field and was enabled to finish her course by this means. She has excellent health, is a good worker, and in my opinion is worthy of your careful investigation.

Miss Bonds intends to work among her people in a university or school of higher education, and I conscientiously believe that she is an outstanding person to assist at this stage of her education, so that she may take a Master's Degree and assume an important place among her race.

Very sincerely yours

Carl Beecher
Dean

Mr George Arthur
Associate for Negro Welfare
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago Illinois

- JUN 1 1933 -



May 1933

News of the Music World

By MAUDE ROBERTS GEORGE

[Mail all articles for this column to 3231 Vernon Ave., Chicago.]

Margaret Bonds, pianist and a member of the senior class of Northwestern university, was presented in recital at the music hall of the university as a program of the student series. The talent of the recitalist is well known, as she has been heard in recital since her early childhood. Through the encouragement of Florence B. Price and William L. Dawson, Miss Bonds is developing her gift for composition and won the 1932 Wanamaker prize for a song which she submitted. A large and appreciative audience enjoyed the excellent program.

Miss Bonds is a brilliant pianist, splendid technique and plays not only with intelligence but with real musical feeling. A charming stage presence is coupled with genuine love of her art, which thrills her audience as she seems to completely lose herself in the interpretation of her music. Her program throughout was played with an accuracy which brought her many personal compliments from teachers and musicians present. The program follows: Prelude, Chorale and Fugue, by Cesar Franck; Fantasie (Allegro for piano and orchestra), by Debussy; Hornpipe, by Lord Berners; Saudade de Brazil, by Villa-Lobor; Tango, by Schulhoff; Capriccio in B minor, by Dohnanyi; Concertino, by John Alden Carpenter (Allegro, Lento and Allegro). The closing number was played with her teacher, Miss Bottcher, at the piano. Mr. Carpenter is a composer of international reputation and is a Chicagoan. It is hoped that he will have the opportunity of hearing Miss Bonds play his Concertino, for she displayed such rare understanding and fine musicianship that we feel sure the composer would have been as thrilled as was the audience. She was given an ovation at the close of the program, which should be a treasured memory in years to come.

Through competition, Miss Bonds won a place upon the graduation program, an honor which has been won for the first time by one of our music students. It will be remembered that Miss Bonds won the contest last year in composing a number for the annual Northwestern play, which was staged at the Goodman theater. It is hoped that the many achievements will win for her membership in the honor society, for one feels sure that if modesty has not kept her from revealing her achievements, the university will so honor her. A very enthusiastic group of former



1932.

Fritz Kreisler Will Open Bertha Ott Recital Season

—BY EUGENE STINSON—

Bertha Ott has opened new quarters in the Kimball building, and on Oct. 23 will open a season of recitals and concerts with a recital by Fritz Kreisler, violinist, at Orchestra hall. Rachmaninoff, the distinguished composer and pianist, will play at the same place on Oct. 30.

Other musicians appearing in her list are Glenn Dillard Gunn, Edward Collins, Viola Cole Audet, all pianists, and Esther Goodwin, contralto. As in the past, the recital appearances awarded to winners of contests held by the Society of American Musicians will be made under Miss Ott's direction.

Miss Ott, who for many years has been prominently identified in the musical life of Chicago through her associations with the late F. Newman and with the firm of Bertha Ott, Inc., will this season be in charge of a course of concerts scheduled for the Loyola Community theater, 1320 Loyola avenue. The series will open with a recital by Lucie Westen, formerly a soprano of the Chicago opera, on Monday evening, Nov. 14. In the list of plays to be given there during the winter the first is "Smilin' Through," with Isabel Randolph, beginning Oct. 10. Appearances by the Rev. Daniel A. Lord, Dorothy Sands, the Rev. Bernard R. Hubbard and Upton Closs are also scheduled.

X The winners in the fifth Rodman Wanamaker Memorial contest for Negro composers were two Chicagoans, Florence B. Price and Margaret Allison Bond.

Mrs. Price is a graduate of the New England Conservatory of Music and in Chicago she has studied composition and orchestration under Arthur Olaf Andersen and Wesley LaViolette. She was awarded a prize of \$500 for a symphony in E minor and a prize of \$250 for a piano sonata. Honorable mention also was awarded to her in the symphonic class for "Ethiopia in America," as well as to J. Harold Brown of Indianapolis. Honorable

mention for piano compositions likewise went to Mrs. Price for a fantasia and to Hugo Bornn of New York city for "Moon Revel."

X Miss Bond is a senior at Northwestern university, where she is majoring in music. She is still in her teens and has already won a \$50 scholarship from the National Association of Negro Musicians. She won the Wanamaker \$250 prize for a song, "The Sea Ghost." Honorable mention in this group went to Eric Franker of Kansas City and to G. Raymond Smith of Chicago.

The prizes were awarded Sunday at a festival program in the Metropolitan Community church. The judges



PRODIGY—"The marvel of the age" aptly describes Margaret Bonds, talented daughter of Stella Bonds, Chicago. Margaret, still in her 'teens, won another scholarship this year for her wonderful work on the piano. She is so interested in the progress of children in the musical world that she gives of her time and money to help the little ones inclined to play the piano.

"Prominent Women"
Chicago Defender
New Years 1933.

November 15th 1931

CHICAGO SUNDAY BEE

r's Singers Thrill at Pi

Margaret Bonds Gives Brilliant Piano Recital

A RECITAL of interest and beauty was that of Miss Margaret Bonds, pianist, on Monday evening, Nov. 9, at Berean Baptist church, under the auspices of the key board.

Miss Bonds was very charmingly clad in red velvet and silver. The heavy floral offering made a very lovely setting to this beautiful young artist and equally charming assistants.

Miss Bonds has so steadily climbed the ladder of success in pursuit of her musical career, aided by her talented and popular mother, Estelle, that she is rated among the best musicians of our group. She received honorable mention in the Wanamaker contest and also won a prize from the National Musical association. She is now a student at Northwestern university.

Miss Bonds is a thorough musician as was evidenced in the "Italian Concerto," by Bach, and "Papillous," by Schumann. This young pianist is quite versatile, being a composer as well as pianist, and a group of her numbers, so well rendered by Miss Valeria Chap (white), elicited a storm of applause.

Before you hear Miss Bonds play, you know she is a pianist. Her hands are the most expressive I have ever seen. Her soul speaks through her hands.

Miss Valeria Chap was quite an asset to the program in a group of violin solos. A dance in Brown by Margaret Bonds, "Zara," by Valeria Chap "A Spanish Dance," Granadas-Kreisler and "Hejre Kati," Huboy were very artistically rendered.

FISK
UNIVERSITY

Northwestern University

School of Music

Evanston, Illinois

TWENTY-THIRD STUDENT RECITAL
Music Hall, Orrington Ave. and University Place
Monday Evening, April 24, 1933, 8:15 o'clock

Student Series
No. 1598

Forty-second Season
1932-1933

MARGARET BONDS, Pianist
(of the Senior Class)

PROGRAM

Prelude, Chorale and Fugue.....*César Franck*

Fantasia (Allegro)*Debussy*
(For Piano and orchestra)

Hornpipe*Lord Berners*

Saudade de Brazil.....*Villa-Lobos*

Tango*Schulhoff*

Capriccio in B minor.....*Dohnányi*

Concertino *John Alden Carpenter*

Allegro

Lento

Allegro

JUN 1 1933

The transcriptions of the orchestral accompaniments
played by Miss Bottcher

Pianos from Cable Piano Company

THE PUBLIC IS CORDIALLY INVITED

NOTES

The following recitals are announced to be given in Music Hall:
Tuesday, April 25, Margaret Hanson, Frances Weir, and Jean Williams; pupils of Miss Bottcher.

Wednesday, April 26, Mary Barton, Soprano, and Merle Sliter, Pianist.

Thursday, April 27, Paul Kennedy, Pianist.

Friday, April 28, a program by members of Mu Phi Epsilon sorority.

Late comers are requested to defer their entry until the conclusion of a movement or a number. Those desiring to leave before the termination of the program will please do so between numbers.

All recitals are scheduled at 8:15 P.M. unless otherwise announced and are free to the public except when definite announcement to the contrary is made. The Secretary will be pleased to place upon the mailing list the names of all who wish to be advised from week to week of the many student, faculty, and other recitals.

The Evangelical League
of St. Peter's Evangelical Church

SCHOLARSHIP

PRESENTS

Mrs. Gladys Hayden Sims, Soprano,
and
Miss Margaret Allison Bonds, Pianist

IN RECITAL

IN THE PARISH HALL
SUNDAY EVENING, APRIL 21, 1929
AT EIGHT O'CLOCK

THE REV. KARL M. CHWOROWSKY, ACCOMPANIST

Rose Softly Blooming	Spohr
The Post	Schubert
Ich Liebe Dich	Grieg
Nina	Pergolesi
Aria "Vissi D'Arte, Vissi D'Amore" (Tosca) Mrs. Sims	Puccini
Sonata in C sharp Minor, Opus 27, No.2 Adagio Sostenuto Allegretto Presto Agitato Miss Bonds	Beethoven
The Rose Has Charmed the Nightingale Do Not Go, My Love Eli, Eli - Invocation The Hills of Gruzia Mrs. Sims	Rimsky-Korsakoff Hageman Schindler Mednikoff
Etude in D flat Liebestraum Etude Japonaise Fantasie Impromptu Spring Night Miss Bonds	Liszt Liszt Poldini Chopin Schumann-Liszt
Nobody Knows the Trouble I've Seen Talk About a Child That Do Love Jesus A Lullaby The Moon Is Mine Mrs. Sims	Burleigh Dawson Bonds Bonds

JUN 1 1933

FISK
UNIVERSITY

PIANO { ESTELLA C. BONDS - TEACHER } ORGAN
INSTRUCTION THAT EMPHASIZES THE IMPARTING OF KNOWLEDGE AND SKILL

6652 Wabash Avenue - CHICAGO - Telephone Normal 3105

Bonds, Margaret

May 29	29	1933	329

Mr George Arthur
496, Ellis Ave.

Dear Friend,

Will you kindly look over these clippings which I have hastily gathered together, as Margaret told me when she talked with you, that you suggested sending some clippings. She has no doubt sent in the application from Evanston and hoping to expedite matters I am sending these directly to you. I have many interesting programs, clippings etc but are pasted in scrap book and am sending you therefore more recent material which will no doubt interest you more.

MAY 31 1933

Hoping that you will use your influence to bring this matter to a happy conclusion, which I feel will not only benefit Margaret, but our race in general

I am Sincerely Yours
Estella C. Bonds.

Please attach photograph measuring not more than 2"x4"

SCHOLARSHIP

APPLICATION FOR FELLOWSHIP

JULIUS ROSENWALD FUND, CHICAGO, ILLINOIS

900 South Homan Avenue

Date May 22, 1933

PERSONAL HISTORY

Name in full Margaret Allison Bonds

Present address 6652 Habach Ave. Chicago, Ill.

Permanent address 6652 Habach Ave. Chicago, Ill.

Place of birth Chicago, Illinois Date of birth March 3, 1918

Single, married, widowed, divorced Single

Name and address of wife or husband _____

Number of children _____ Age and sex _____

Dependents None To what extent _____ Relation _____

Father's name M. A. Majors Address Unknown Occupation Physician

HEALTH OF APPLICANT

Weight 150 Height 5 4 Previous illnesses Children's
feet inches details and date

diseases, pre-school age

Illnesses during past twelve months None

Physical impairment—degree and how long existing Near-sighted to a small degree since 1927

Most recent complete physical examination—when and by whom September, 1929 at Rolane Hall, Northwestern University

Physician's recommendations None

Have these been acted upon? _____

General health of family Excellent

JUN 7 1933

NORTHWESTERN UNIVERSITY

EDUCATION

Give a summary of your education in the following form:

	Name of Institution	Period of Study	Degrees, Diplomas, Certificates (give dates)
ACADEMIC:			
High School	Parker High School	Four years	Diploma, 1929
Normal	_____	_____	_____
College or University	Northwestern U.	Four years	Mus. B., 1933
Graduate	_____	_____	_____
PROFESSIONAL:	Chicago Musical College	Two years	_____
	Cokeridge - Taylor School	Two years	_____
Music	N. U. School of Music	Four years	Mus. B., 1933
Art	_____	_____	_____
Technical	_____	_____	_____

ACCOMPLISHMENTS

Positions held (professional, teaching, scientific, administrative, business):

Name of Institution or Organization	Title of Position	Years of Tenure (give dates)	Under Direction of
N. U. Settlement	Teacher/Piano	Dec-1929-30	Louise Colton
Coppin M. E. Church	Organist	1927-1929	Samuel McAlister
Berean Church	Organist	1930-1932	Isaac Yarbrough
The Eighth Church of Christ Scientist	Substitute Organist	Recently elected	Hilbert Stewart

REFERENCES

Submit a list of references from whom further confidential information may be obtained:

Name of Reference	Where and in what way does this person know you?	Address
Mrs. Maude R. George	Music Critic	3231 Vernon Ave. Chicago
Prof. Melvin Herskovitz	through interest in my progress at N. U.	Northwestern University
Miss Emily Boettcher	Teacher	N. U. School of Music
Mr. Arcile Shereby	Teacher	N. U. School of Music
Mr. John W. Beattie	Teacher	N. U. School of Music
Mr. T. J. Taylor	Teacher	3806 Calumet Avenue
* Dean Carl M. Beecher	Teacher	Letter submitted 5/8/33

Give a list of the scholarships or fellowships you have previously held or now hold:

Reshe Kappalephorarity, \$150.00
Nationalities of Negro Musicians, \$50.00

Present position? *None* From *—* To *—* Salary? *—*

Do you seek further training for this or another position? *Prospective teacher* What and where? *in a college*

Have you positive assurance of a position after completion of further study? *Yes*

If so, what is the position? *Teacher of music at Samuel Huston College*

By whom is assurance given? *By President Grennum*

What course of study do you wish to take? *Music and Methods*

For what degree are you working? *Mus. M.*

What institution offers best opportunity for this study? *Northwestern University*

When does the course begin and when does it end? *September 1933 to June 1934*

Have your credits been accepted without condition? *Yes*

Courses you propose to take:

Major *Piano*

Minor *Methods*

What financial assistance can you depend upon from present employer, school, family, or organization?

If you are a student and employed outside of school, how many hours per day do you work?

What are they?

Where employed? How much do you earn?

Will this continue? How long?

What is the total amount required for the proposed period of study? *\$1000.00*

How much can you provide? *Irregular income from pupils limited to \$4.00 per week, occasional concert and church work*

In addition to filling out the application blank, we are asking that you write an essay of not more than five hundred words, stating the major problem in your field, as you see it, and your reason for believing that additional training will enable you to help solve that problem, or, at least to make a contribution as a result of a wider experience. (Please use pages 5 and 6 for this essay.)

The real music talent of the Negro is found in his native habitat, the Southland. This talent is dormant and needs interested, sympathetic, and well trained persons to cope with it. Before the Negro can take his place among other races creatively and artistically, he must first be trained, and trained carefully. Prospective Negro musicians have little opportunity to develop themselves. As a result a great amount of talent is found in the cabaret or on the vaudeville stage. One reason for this is probably that the race as a whole is not music conscious. If this is true, it follows that many would-be artists must go into the jazz field in order to support themselves. It is the problem of the teacher, therefore, to strive to acquaint the community in which he or she works, with the best music. It has been only in recent years that a department of music has been proven a necessary factor in a university or college. Pioneers, such as Peter Christian Lutkin, had an uphill fight to build

up college music schools. Just in the last year
has so large a university as the University of
Chicago seen fit to establish the beginning of a
School of Music. The institutions for the teaching
of Negro students should have well organized
departments of music with well trained musi-
cians at their heads. The department or school of
music should be a laboratory where talent
is discovered, guided and developed. Pro-
bably one of the main problems in the field of
music teaching is the fact that music teachers
are not as carefully chosen as teachers
in other departments. This fault is gradually
being remedied, however. In many instances
music teachers are good teachers, but not good
musicians. In ^{the} teaching of music, the inspiration
the teacher gives the student plays a large part. A
teacher who enters music for financial reasons
and is a good pedagogue, but not a good
musician, is a detriment rather than a help,
for she retards the student's progress by not
bringing out the best in him.

Many Negro students will develop into good teachers
and artists when they have teachers of their own race
who are able to train their talents carefully - teachers
who have the power to impress upon them the im-
portance of intense study and serious thinking, music-
cally. The time still remains for a Negro teacher to produce
a fine artist or a great composer. This can be done when we
have higher standards for music teachers in the
Southland.

I should like to continue my study in order that I
may be better fitted to teach among my own people. Re-
alizing that there are few good Negro music teachers, I
wish to better train myself so that I may not fall
into the class of the mediocre. I wish to become
better acquainted with theory, composition, piano, and
methods, and combining all my knowledge of all, give
my students an excellent approach to music, technically and
esthetically.

JULIUS ROSENWALD FUND
900 South Homan Avenue,
Chicago, Illinois.

SCHOLARSHIP

Confidential Report on Candidate for Scholarship.

Name of Candidate MISS MARGARET BONDS
Report Requested of MRS. MAUDE R. GEORGE

6/6	GA	0	

The above-named candidate has applied to this foundation for a scholarship to enable her to secure further training in piano and has given your name as a reference.

We should appreciate a frank statement of your opinion of this candidate's abilities and personal characteristics. In what way and when have you known the candidate and her work?

Your reply will be held in strictest confidence.

George R. Guthrie
Associate for Negro Welfare

REPORT:

Miss Margaret Bonds has been known to me from her early childhood. Her talent was proven when she won a scholarship in competition at the Chicago Musical College, when 8 years old. She then returned to a private teacher, T. Theo. Taylor, until her entrance in Northwestern University. She has had a great amount of experience as a soloist and has given an annual recital which demonstrated her excellent technique and rare interpretative ability. Her talent won a scholarship from the National Assn of Negro Musicians in 1931.

I had the opportunity of arranging an audition for her with Dr. Stock and Mr. John Alden Carpenter, a few weeks ago and they agreed that she had rare talent and were so impressed with the brilliance of her performance that she has been accepted to appear with the Chicago Symphony Orchestra June 15, 1933 in the Friends of Music Series. Her anxiety to continue her work, I feel, would assure you of sincere application to her work.

Maude Roberts George

SCHOLARSHIP

JULIUS ROSENWALD FUND
900 South Homan Avenue,
Chicago, Illinois.

ga	u/b	gad

Confidential Report on Candidate for Scholarship.

Name of Candidate MISS MARGARET A. BONDS
Report Requested of PROFESSOR MELVIN HERSKOVITZ, NORTHWESTERN UNIVERSITY

The above-named candidate has applied to this foundation for a scholarship to enable HER to secure further training in PIANO and has given your name as a reference.

We should appreciate a frank statement of your opinion of this candidate's abilities and personal characteristics. In what way and when have you known the candidate and HER work?

Your reply will be held in strictest confidence.

George R. Oster
Associate for NEGRO WELFARE

REPORT:

I have known Miss Bonds for sometime, though I have never had her in my classes. I have heard her play both in private and in public, and I have not only been impressed by her technical proficiency and sympathetic performance, but I have also been impressed by her presence both off and on the concert platform. She has given me the impression of being a very intelligent young woman and I have formed a high opinion of her. It is not necessary for me to testify to her musical ability and resources, but I should like to add my word to those who do speak on these matters concerning her ability to get on with people and her undoubted personal charm which should go a long way to enable her to attain success as an artist. I sincerely trust she will obtain the scholarship for which she is applying.

JUN 4 1933

Melville J. Herskovits
Melville J. Herskovits,
Associate Professor of Anthropology,
Northwestern University.

June 2, 1933
Evanston, Illinois



JULIUS ROSENWALD FUND
900 South Homan Avenue,
Chicago, Illinois.

SCHOLARSHIP

Confidential Report on Candidate for Scholarship.

Name of Candidate MISS MARGARET BONDS

Report Requested of MR. ARCULE SHEASBY, NORTHWESTERN UNIVERSITY

The above-named candidate has applied to this foundation for a scholarship to enable HER to secure further training in MUSIC and has given your name as a reference.

We should appreciate a frank statement of your opinion of this candidate's abilities and personal characteristics. In what way and when have you known the candidate and HER work?

Your reply will be held in strictest confidence.

George R. Arthur
Associate for NEGRO WELFARE H

REPORT:

Miss Margaret Bonds has been a student in my ensemble class this past year, which gave me the opportunity of observing her playing as a pianist in various forms of chamber music with strings. Have also heard her in several recitals and as soloist with orchestral accompaniment. Her natural ability is of very high order, intelligence and musicianship is likewise superior. She is without question the most gifted and accomplished young negro woman it has been my pleasure to know of. Her conduct in my presence has always been that of a perfect lady, and she has poise, personality that are most commendable. I heartily recommend her for a scholarship.

JUN 6 1933

FISK
UNIVERSITY

JULIUS ROSENWALD FUND
900 South Homan Avenue,
Chicago, Illinois.

5
SCHOLARSHIP

Confidential Report on Candidate for Scholarship.

Name of Candidate MISS MARGARET BONDS

Report Requested of MR. JOHN W. BEATTIE, NORTHWESTERN UNIVERSITY

The above-named candidate has applied to this foundation for a scholarship to enable HER to secure further training in MUSIC and has given your name as a reference.

We should appreciate a frank statement of your opinion of this candidate's abilities and personal characteristics. In what way and when have you known the candidate and HER work?

Your reply will be held in strictest confidence.

George R. Gethner
Associate for NEGRO WELFARE

REPORT:

Miss Bonds is an exceptionally talented musician and merits any assistance your Foundation can give her. She plays very artistically and is a fine, wholesome girl.

John W. Beattie

JUN 6 1922

FISK
UNIVERSITY

JULIUS ROSENWALD FUND
900 South Homan Avenue,
Chicago, Illinois.

SCHOLARSHIP

Confidential Report on Candidate for Scholarship.

Name of Candidate MISS MARGARET BONDS

Report Requested of MR. T. T. TAYLOR 3806 CALUMET AVENUE, CHICAGO

The above-named candidate has applied to this foundation for a scholarship to enable HER to secure further training in MUSIC, and has given your name as a reference.

We should appreciate a frank statement of your opinion of this candidate's abilities and personal characteristics. In what way and when have you known the candidate and HER work?

Your reply will be held in strictest confidence.

George R. Arthur
Associate for NEGRO WELFARE

REPORT:

My intimate association with Miss Margaret Bonds covers about 15 years, the latter part, in the capacity of her teacher in piano. There she exhibited an unusual musical feeling, poise & a fine mind.

In Miss Bonds you'll find the embodiment of all qualifications necessary for a representative musician & is worthy of any assistance you may give her.

Please call on me for any further service I may render.

Respectfully

T. Theo. Taylor

Name Margaret Allison Bonds **Field:** Music -
Composition
Student
240 East 106th Street, New York City

Plan of Work

Study of Negro folk materials and techniques in preparation for the development of Negro folk idioms into large choral and symphonic forms.

Wishes to work with Roy Harris. May seek Ph.D. Probable duration of study two years, beginning October, 1941.

Personal Data Born Chicago, Illinois, March, 1913. Married. **Age:** 28

Undergraduate Work Northwestern University, B. Mus., 1935.

Graduate Work Northwestern University, M. Mus, 1934.
Emily Boettcher, Piano, 1934-36.
Albert Noelte, Instrumentation, 1936.
Rudolph Reuter, Piano, 1937.
Roy Harris, Composition, etc., at present.

Experience

Composer and accompanist, Muriel Abbot School of Dance, 1935-36, \$1300; concert pianist and accompanist, 1934-39; founder and director, Allied Arts Academy, 1938-39, \$2000; music editor, Clarence Williams Publishing Company, New York, 1939-40, \$780.

Accomplishments Master's thesis: History of the French Song Literature.

Compositions: Two blues songs, a choral composition, a beginner's music book, a piano composition, and a survey of music fundamentals, to be published this year.

Fellowships: Rosenwald Fund, 1933-34, \$475; Roy Harris, tuition free.

References

Roy Harris, New York City
Frederick Stock, Chicago, Illinois
John Alden Carpenter, Chicago
Paul Robeson, New York City
Rufus Rorem, Chicago
Walter Aschenbrenner, Chicago
Marion Lychenheim, Chicago

Budget Summary

Total Amount Needed	\$ 1,500
From Applicant	---
From Fund	\$ 1,500

AMOUNT GRANTED



MY DEAR MISS BONDS:

I wish to thank you for a most delightful evening. Your work on the piano is marvelous and I wish every school in the country could hear you, as the students would receive such wonderful inspiration from you. Why not try to make a trip South? I think you would like that section of the country as much as I do and I am sure they would love you. Very sincerely,

RICHARD B. HARRISON

("De Lawd," Green Pastures.)

FISK
UNIVERSITY

Statement of Plan of Work

The music of the American Negro presents an unlimited field for research and development chorally and symphonically. A wealth of Negro folk material has been left untouched by the majority of composers. A few composers have arranged spirituals for vocal solo and for choral use. Fewer composers have put the essence of Negro music into larger forms. In some instances composers have used Negro melodies in sonatas and symphonies, but the harmonies have been of European background, and for the same reason the counterpoint is of poor texture.

If American Negro music is to take its place among the great music of the world, composers will have to acquire a harmonic and contrapuntal vocabulary which is essentially Negroid.

Since 1932 I have been attempting to acquire this vocabulary. At the time the idea struck me I was studying Vocal Composition with Carl Beecher at Northwestern University. However, my purpose was not accomplished to any degree until I had the opportunity to concertize in the South. There I was able to get the feel of Negro music. In 1936 I set to music Langston Hughes' "The Negro Speaks of Rivers," which Miss Etta Moten sings on all of her programs, and which Mr. Paul Robeson will soon use on his. "The Negro Speaks of Rivers" is a true art song, written with the technique of the German Lieder, but it is very definitely Negroid in its texture.

In October of 1939 I came to New York to work as the music editor of a small publishing house. This position enabled me to stay in New York, and to get an insight into the commercial side of the Art, but more, it gave opportunity to study Negro music at first hand. The Clarence Williams house has the largest collection of spirituals and blues records in New York, if not in the world. The majority of these records were made in rural areas of the South.

Since I had had little contact with Blues, I spent quite a deal of time extracting Blues melodies and harmonies and their unusual rhythms from records. I came to the conclusion that Blues, the secular songs of the Negro, are equally as beautiful and important as Spirituals. Their form is interesting and unusual and should be preserved and developed. Blues do not belong to second rate publishers and dance bands, and I hope to correct that fallacy. Though singers will not be able to use Blues on the concert stage because of their vulgar texts, the Blues essence can be employed in larger forms.

At present I am studying Composition with Roy Harris, America's most outstanding composer. It is fitting that I study with Mr. Harris for he is primarily interested in American folk music. With Harris I am improving my composition technique, delving more deeply into modern Counterpoint, and becoming more proficient in Instrumentation.

It is doubtful that Mr. Harris will be in New York City much longer. He may go to California, or he may be situated at an Eastern University.



Margaret Bonds

Statement of Plan of Work Continued

Wherever he goes I plan to go in order to finish my project. If he is at the Eastern University I shall work toward a Ph.D. However, the degree is not as important to me as finishing the project.

I have no doubts for the publication and performances of my works. Already I have attracted Publishers here in New York. I now have five works in print and eight others contracted for. My most important accomplishment as regards publication is a choral composition to be published this year by the Carl Fischer Music Publishing Co.

Paul Robeson is impressed with my Negro Art songs and has promised to sing them, thereby adding to my popularity as a Composer. Roy Harris has promised to help on performances when my work is ready.

The works to be written are choral, chamber, piano and symphonic. For the most part Negro forms will be used organically.

As regards my piano playing, I have placed more emphasis on Composition than on piano in the past year and a half. However, I will do a few concerts in the Spring, and expect at least two performances with symphony orchestras this year. Next year I plan to appear at Town Hall in order to get the approval of the New York critics. At that time I will play a number of my own compositions.

Margaret Bonds

ama



Northwestern University
School of Music

Evanston, Illinois, August 7, 1935

Office of the Registrar

Official transcript COPY of the record of Margaret Allison Bonds
6652 Wabash Avenue, Chicago, Illinois

Date of Graduation..1933..1934

Degree Bachelor of Music

Master of Music

Status of Undergraduate..Ingood standing

CREDITS

COURSE	1st Sem				2nd Sem				COURSE	1st Sem				2nd Sem				
	Title and No.	Hrs.	Gr.	Gr.	Title and No.	Hrs.	Gr.	Gr.		Summer 1932	Title and No.	Hrs.	Gr.	Gr.	Title and No.	Hrs.	Gr.	Gr.
Advanced Standing									Church and Choral Mus.	P1	2	B						
Piano	..	8	Cr	..	..	..	..	..	Aesthetics and Criticism	F3	2	B	..	..	..	..	..
Sight Singing	A	2	Cr	..	..	..	..	..	French	SC 7	3	A..	..	..	..	..	..
Ear Training	B1b	2	Cr	..	..	..	..	..					
Ear Training	B2b	2	Cr	..	..	..	..	..					
Admitted on Probation, Sept., 1929									1932..1933									
1929..1930									Instrumental Comp.	H2	2	B	2	D				
Sight Singing	A1	2	B	..	..	..	..	..	Vocal Composition	H8	2	B	2	B			
Ear Training	B1	2	A	..	..	..	..	..	Princip.of Supervision Ed.	B82	2	C					
Appreciation	C1	1	B..	1	C				English	B2	3	C	..	..	..	..	..
Harmony	D1	3	A	3	A..				Art	A2	3	C	..	..	..	..	..
English	A1	3	C	3	C				Solo Class	..	..	Cr	..	..	..	..	..
Solo Class	..	..	Cr	..	Cr				Instrumental Ensemble	IV3.4	4	Cr	..	..	..	..	..
Instrumental Ensemble	N2	..	..	..	..				Piano	IV2.4	4	A	4	A			
Piano	II24	4	A	4	A				Aesth.and Criticism	F3	..	..	2	B..			
Probation removed, Feb. 5, 1930									Liturgy and Church Mus.	P1	..	..	1	C..			
Psychology	A	..	..	..	F				Choir Conducting	R1	..	..	1	B..			
1930..1931									Art	B22	..	..	3	C			
Ear Training	B2	2	A..	..	..				1933..1934								
History of Music	C2	2	C	2	C				Seminar	C4	2	B	2	B.				
Harmony	D2	3	A..	3	B				Vocal Comp.	H8	2	B	2	A				
Keyboard Harmony	E1	..	A	..	..				Instrum. Comp.	H3	2	B	2	B			
Psychology	A	..	F	..	..				Counterpoint	G2	2	B	2	B			
Speech	A4	..	Inc	..	..				Piano	VI..4	6	A	6	A			
Instrumental Ensemble	N2	..	A	..	..											
Piano	III2	4	A	4	A													
Counterpoint	G1a	4	..	2	C													
French	A1	..	..	5	C												
1931..1932																		
Form and Analysis	F1..2	2	B..	2	C													
Harmony	D4	1	B	1	C													
Instrumental Composition	H1	2	B	2	B													
Vocal Composition	H5	2	A..	2	A..													
Inter.Music Methods	Ed.A822	2	C..	..	..											
French	B1	3	C	3	C													
Piano	IV24	4	A	4	A													
Solo Class	..	..	Cr	..	Cr												
Counterpoint	G1	..	..	2	D												

Credit toward graduation..
164 semester hours



LETTERS OF REFERENCE

Margaret Bonds

Mr. Roy Harris, Composer, New York City.

It has been my pleasure to instruct Margaret Bonds in composition and in various aspects of technique. I think that she is decidedly worth your attention. She is gifted, alert and industrious and her prospective plans for developing Negro material into symphonic, choral and instrumental forms is a decidedly worthy project.

I think that she is already at the threshold of achieving her ideals in this matter and that assistance from your Fund would no doubt enable her fully to realize her plans for the development of Negro materials.

- - - -

Miss Marion Lychenheim, Member of Chicago Woman's Symphony Orchestra, Chicago.

My very good friend Margaret Bonds deserves all the financial help she can get and I wish I could be her backer. She has a wealth of talent, both for composition and piano playing and would justify any assistance.

In reading her plan of work, I note she has stressed the composing. I hope you will urge her to keep up her playing, for it is refreshing to hear such talent these days. She is a fine pianist--leaving the word "Negro" out of it.

- - - -

Mr. Walter Aschenbrenner, Conductor Chicago Symphonic Choir and Editor Choral Series, Carl Fisher Music Publishing Co.

Miss Margaret Bonds, with whom I have been acquainted the last four years, is a competent and capable musician. She is a young woman of fine character and high ideals, most sincere in all her undertakings.

(Margaret Bonds)

-2-

It is my belief that her case is most worthy of consideration, for I am very sure she will make a noteworthy contribution in her field.

- - - -

Mr. John Alden Carpenter, Chicago, Illinois.

During the past ten years I have had several opportunities to talk with Miss Margaret Bonds and to hear some of her public performances as a pianist. I consider her an extremely gifted musician and a woman of intelligence and character.

I have had little opportunity to become familiar with her creative work but I have great faith in her ability to complete the study which she is contemplating, with credit to the Rosenwald Fund, if the award is granted to her.

ama



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE
CHICAGO

Application and accompanying documents should be filed as early as possible for the convenience of the Fellowship Committee, preferably during the early autumn. No application can be considered by the Committee unless the completely filled-out blank and all of the materials requested reach the Director for Fellowships by January 5, 1941.

Negro

White Southerner

Name in full... Margaret Allisen Bonds

Present address 240 East 106th St. New York New York

City State

Permanent address 6652 Wabash Avenue Chicago, Illinois

City State

Present position (be specific)... Student

Institution or organization... Annual salary

Address

City State

Specific Field... Music

Concise statement of plan of work. Study of Negro Folk materials and techniques in preparation for the development of Negro Folk idioms into large choral and symphonic forms.

What institution do you wish to attend? Institution not certain...Teacher, Roy Harris

Have you been admitted? Yes For what degree will you work? Ph.D, if I work toward degree

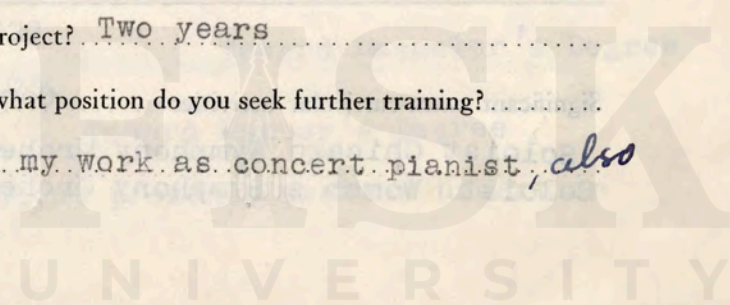
Under whose supervision? Roy Harris Department of... Music

Dates of period for which grant is desired. October 1941 to October 1942

What is your estimate of the total duration of the proposed project? Two years

Will you return to your present position? If not, for what position do you seek further training?

Composer..Arranger.. I shall continue my work as concert pianist, also



Personal History

Place of birth... Chicago, Illinois Date of birth... March 3, 1913
 Single, married, widowed, divorced... Married
 Name and address of wife or husband... Lawrence Richardson..240 E. 106th St., N.Y.C.
 Occupation and salary of wife or husband... Social Worker .. Sixteen Hundred dollars.. (see note)
 Number and ages of children... None
 Dependents... none To what extent? Relationship.....
 Have you any constitutional disorder or physical disability?
 No

(The Committee on Fellowships reserves the right to require a full physical examination.)

Education

One official transcript of your college and university records together with four copies must be submitted with your application. (Copies may be typed by the applicant.)

	Name of Institution	Period of Study (Give dates)	Degrees, Diplomas, Certificates (Give dates)
College			
University	Northwestern University	1929..1933	Bachelor of Music
	Northwestern University	1933..1934	Master of Music
Professional or technical	Emily Boettcher, Piano	1934..1936	
	Albert Noelte, Instrumentation,	1936	
Special study	Rudolph Reuter, Piano,	1937	
	Roy Harris, Composition, Counterpoint Instrumentation	at present	

Significant extra-curricular activities... Concert pianist
 Soloist Chicago Symphony Orchestra, 1933.. Frederick Stock, Conducting
 Soloist Woman's Symphony Orchestra, 1934.. Ebba Sundstrom, Conducting

Experience

Give record chronologically.

Institution or Organization	Address	Position	Inclusive Dates	Annual Salary
Merriell Abbott School of Dance	Adams St., Chicago	Composer Accompanist	1935..36	1300..?
Concert Pianist and Accompanist	Traveling		1934..1939	?
Allied Arts Academy	6652 Wabash Ave. at present	Founder and Director	1938..39	2000
Clarence Williams Publishing Co.	145 W. 45th Street New York City	Music Editor	10 39..3 40	780

Accomplishments

1. Of what learned, scientific, or artistic societies are you a member?

National Assn. of Negro Musicians
Alpha Kappa Alpha Sorority

2. What research or creative work have you done? (If in business or a profession, give evidence of standing and achievements.)

Winner Wanamaker Award of 250 dollars for best song in 1932
Have composed piano, choral, vocal, and chamber works. Research on Negro Spirituals and Blues through medium of victrola records and books.
Master's Thesis on History of the French Song Literature

3. Publications (Books and articles. Give title, date, and publisher.)

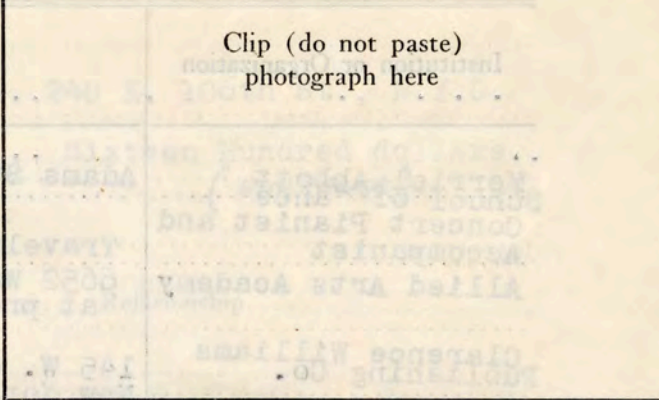
Peach Tree Street..Blues.. Georgia Music Co. 1939
Georgia Georgia Music Co. 1939
Beginners Music Book.. Bowles Music Co., 1938
Three Sheep in A Pature..for piano.. Clarence Williams Co...1940
Survey of Music Fundamentals..C.Williams Co...to be published this year
Childrens Sleep..choral Composition..Carl Fischer Music Co. to be published this year

4. List scholarships or fellowships you have previously held or now hold, stating in each case the places and periods of tenure, the studies pursued during your incumbency, and the amounts of the stipends.

Alpha Kappa Alpha Scholarship..100..1929 Toward Bachelor's Degree
Alpha Kappa Alpha Scholarship..100..1930
Rosenwald Scholarship..1933.. 450...?.. Toward Master's Degree
Roy Harriss..Tuition Free..Toward Project, at present..Duration uncertain

Budget Estimate

Room and board \$ 500
 Clothing 100
 Insurance
 Tuition 500
 Transportation 100
 Miscellaneous Books, Music,
 Records, Writing materials etc. \$ 300
 Total amount needed \$ 1500
 Amount applicant can provide \$ Other needs supplied by husband
 Amount requested from Fund \$ 1500



If you have applied or expect to apply elsewhere for any fellowship for the same period (which is permissible) state the facts regarding such application.

References

List references from whom confidential information may be obtained concerning your professional qualifications and from whom expert opinion may be obtained as to the value and practicability of your proposed plan of work.

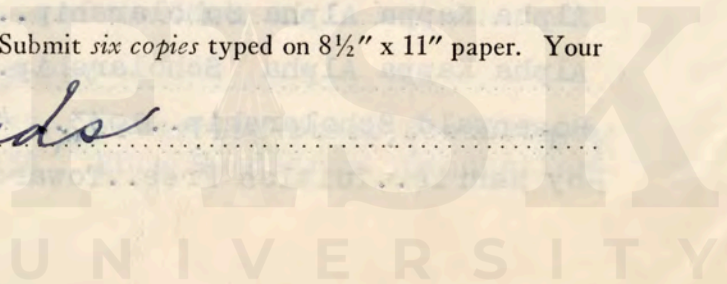
Name of Reference	Position	Address
✓ Mr. Roy Harris	American Composer	21 Chittendon Ave., N.Y.C.
✓ Dr. Frederick Stock	Cond. Chi. Symphony	Orchestra Hall, Chicago
✓ Mr. John Alden Carpenter	American Composer	1020 Lake Shore Drive
✓ Mr. Paul Robeson	American Folk Singer	555 Edgecombe Ave., N.Y.C.
Dr. Rufus Rorem	Formerly of Fund	5617 Dorchester, Chicago
✓ Mr. Walter Aschenbrenner	Editor Choral Series	Kimball Hall, Chicago, Ill.
✓ Marion Lychenheim	Carl Fischer Music Pub. Co. First Bassonist Woman's Symphony	2030 Touhy Ave., Chicago, Ill.

Statement of Plan of Work

Submit a statement giving detailed plans for your work during the tenure of your fellowship. This statement should include: (1) a full description of the project, including its character, scope, and significance; (2) the present state of the project (time of commencement, progress to date, etc.) and expectation as to completion; (3) the proposed university, institution of similar grade, or other place where work would be carried on, and the authorities with whom it would be done; (4) your expectation as to publication or use of the results of your study; (5) subsequent plans for your career.

Your plan of work should be complete and carefully prepared. Submit *six copies* typed on 8½" x 11" paper. Your name should be on each sheet.

SIGNATURE *Margaret Bonds*



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Miss Margaret Bonds
Report Requested of Mr. Roy Harris
21 Chittendon Avenue, New York City

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. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

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

[Signature]
Director for Fellowships

REPORT

It has been my pleasure to instruct Margaret Bonds in composition and in various aspects of technique. I think that she is decidedly worth your attention. She is gifted, alert and industrious and her prospective plans for developing Negro material into symphonic, choral and instrumental forms is a decidedly worthy project.

I think that she is already at the threshold of achieving her ideals in this matter and that assistance from your Fund would no doubt enable her to fully realize her plans for the development of Negro materials.

OVER

HASKINSON UNIVERSITY

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Miss Margaret Bonds

Report Requested of Mr. Roy Harris

21 Chittenden Avenue, New York City

The above-named candidate has applied to the Fund for a fellowship and has given your name as 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. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates. We request candid and critical comment. Your reply will be held in strict confidence.

Director for Fellowships

REPORT

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?

The candidate has an engaging personality and should have every opportunity to further develop her talents.

Signed Roy Harris

Position or Title Composer

Address 21 Chittenden Avenue

New York City Date 1/15/41

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

ERSKINE UNIVERSITY

A

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

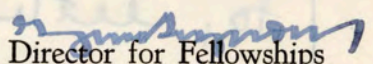
Confidential Report on Candidate for Fellowship

Name of Candidate Miss Margaret Bonds
Report Requested of Miss Marion Lychenheim
2030 Touhy Avenue, Chicago, Illinois

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. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

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


Director for Fellowships

REPORT

My very good friend Margaret Bonds deserves all the financial help she can get - & I wish I could be her backer. She has a wealth of talent, both for composition & piano playing & would justify any assistance.

In reading her plan of work, I note she has stressed the composing. I hope you will urge her to keep up her playing, for it is refreshing to hear such talent these days. She is a fine pianist - leaving the word "begs" out of it.

OVER

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Miss Margaret Bonds

Report Requested of Miss Marion Lychenheim

2030 Touhy Avenue, Chicago, Illinois

The above-named candidate has applied to this Fund for a fellowship and has given your name as 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 estimate of the assistance in effecting the fellowship. Committee sufficient time for adequate consideration of the report will be held in your office.

If you sent me a big questionnaire I would answer just as enthusiastically. And not because Margaret told me to, 'either'!

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, absolutely.

Signed Marion Lychenheim

Position or Title Member of Chicago Women's Symphony Orchestra

Address 2030 Touhy Ave
Chicago

Date Jan. 14, 1941

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

H

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

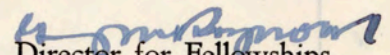
Name of Candidate Miss Margaret Bonds

Report Requested of Mr. Walter Aschenbrenner, Editor, Choral Series
Carl Fisher Music Publishing Company, Kimball Hall, Chicago, Ill.

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. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

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


Director for Fellowships

REPORT

Miss Margaret Bonds, with whom I have been acquainted the last four years, is a competent and capable musician. She is a young woman of fine character and high ideals, most sincere in all her undertakings. It is my belief that her case is most worthy of consideration, for I am very sure she will make a noteworthy contribution in her field.

Signed

Position or Title

Address

OVER

HASKIN
UNIVERSITY

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidates for Fellowship

Name of Candidate Miss Margaret Bond

Report Requested of Mr. Walter Aschenbrenner, Editor, Grouse Series

Carl Fisher Music Publishing Company, 1500 North Dearborn, Chicago, Ill.

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.

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

Director for Fellowships

REPORT

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 Walter Aschenbrenner
Position or Title Conductor Chicago Symphony Orchestra
Address 500 Knapp Hall
Chicago, Illinois Date February 22, 1941

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

A

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

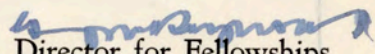
Confidential Report on Candidate for Fellowship

Name of Candidate Miss Margaret Bonds
Report Requested of Mr. John Alden Carpenter
 1020 Lake Shore Drive, Chicago, Illinois

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.

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Director for Fellowships

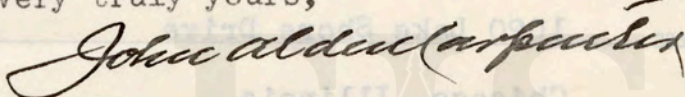
REPORT

Dear Mr. Reynolds:

During the past ten years I have had several opportunities to talk with Miss Margaret Bonds and to hear some of her public performances as a pianist. I consider her an extremely gifted musician and a woman of intelligence and character.

I have had little opportunity to become familiar with her creative work but I have great faith in her ability to complete the study which she is contemplating, with credit to the Rosenwald Fund, if the award is granted to her.

Very truly yours,



OVER

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Miss Margaret Bonds

Report Requested of Mr. John Alden Carpenter

1020 Lake Shore Drive, Chicago, Illinois

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

Director for Fellowships

REPORT

Dear Mr. Reynolds:

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 consider her an extremely gifted musician and a woman of intelligence and character.

I have had little opportunity to become familiar with her creative work but I have great faith in her ability to complete the study which she is contemplating with great interest.

Signed John Alden Carpenter

Position or Title

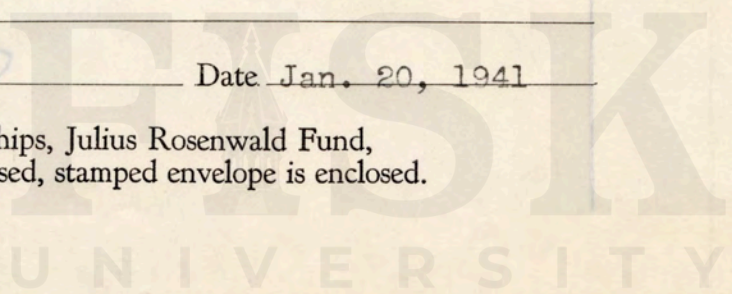
Address 1020 Lake Shore Drive

Chicago, Illinois

Date Jan. 20, 1941

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

OVER



FELLOWSHIPS

April 21, 1941

Dear Miss Bonds: I am returning to you
today by express the
manuscripts which you submitted in connection
with your application for a fellowship.
I hope everything reaches you promptly and
in good condition.

Very truly yours,

MARGARET L. UTLEY

Secretary to Mr. Reynolds

Miss Margaret Bonds
240 East 106th Street
New York, N. Y.

FISK
UNIVERSITY

SCHOLARSHIP

Bonds Margaret

Northwestern University
School of Music

Evanston, Illinois

Annual Commencement Concerts
by Members of the Class of 1934

(Under Class Students and Alumni of the School of Music Assisting)

First Methodist Church, Great Hall

Winman Avenue and Church Street

Tuesday Evening, May 22, 1934

Wednesday Evening, May 23, 1934

8:15 o'clock

JUN 4 1934

The public is cordially invited

FISK
UNIVERSITY

Program

Tuesday Evening, May 22, 1934, 8:15 o'clock

- Chorale in A minor.....*Franck*
RUTH RICKETTS
- Toccatà and Fugue in D minor.....*Bach-Taussig*
AUSTIN COGGIN
- L'Esclave.....*Lalo*
Elsa's Traum.....*Wagner*
KATHERINE MOOS
J. PAUL KENNEDY, Accompanist
- Requiem (for three cellos).....*Popper*
MARION HARTUNG
ELIZABETH SMITH
ALICE MASON
- Poissons d'Or.....*Debussy*
Capriccio in B minor.....*Dohnányi*
BERNEICE HILL
- Sonata in A Major (for piano and violin).....*Franck*
Allegretto ben moderato
Allegretto poco mosso
ROBERT SHELDON
CLIFFORD BERGE
- Introduction and Allegro (for harp and piano).....*Ravel*
HELEN HORTON
MURIEL LOKEN ALLEN
- Trio in D minor (for violin, cello, and piano).....*Arensky*
Allegro moderato
VALERIA CHAP
ELIZABETH SMITH
FRIDA D. GUTSTEIN
- Hymne au Soleil (for chorus and solo voice).....*Lili Boulanger*
Spanische liebeslieder (for chorus and solo voices).....*Robert Schumann*
Tief im Herzen trag' ich Pein.....MISS MOOS
Romanza, Fluthenreicher Ebro.....MR. CHEESMAN
Weh, wie zornig ist das, Mädchen.....MR. BURKHALTER
Blaue Augen hat das Mädchen.....MR. CHEESMAN
AND MR. BURKHALTER
- Dunkler, Lichtglanz, blinder Blick.....CHORUS
Sopranos—KATHERINE ELLIS, KATHERINE MOOS
Altos—ALICE DAVIDSON, RUTH ALLABEN
Tenors—ROBERT MORRIS, FREEMAN BURKHALTER
Baritones—HOWARD BERHALTER, FRANK CHEESMAN

Piano from the Cable Piano Company

Program

Wednesday Evening, May 23, 1934, 8:15 o'clock

Sonata in D Major (for two pianos).....*Mozart*

Andante

Allegro con fuoco

MARGARET BONDS

JEAN WILLIAMS

I Waited for the Lord (for two sopranos).....*Mendelssohn*

Sous le dôme épais (from "Lakme") (Duet for two sopranos)....*Delibes*

MARY MURPHY

MAYME PORTER

String Quartet, Opus 59, No. 1.....*Beethoven*

Allegro

CLIFFORD BERGE, Violin I

CARL LUNDGREN, Violin II

FRITZ WOLFF, Viola

MARION HARTUNG, 'Cello

Rhapsody in E flat major.....*Brahms*

J. PAUL KENNEDY

Chanson Perpétuelle (for Soprano, String Quartet
and Piano).....*Chausson*

The Voices of Children.....*Rummel*

(The voice parts transcribed for string quartet
by Manley Whitcomb)

KATHERINE ELLIS

ELIZABETH WILCOX, Pianist

Impromptu in F sharp minor.....*Chopin*

Ballade in G minor.....*Chopin*

MARION JORDALEN

Quintet for Piano and String Quartet in F minor.....*César Franck*

Molto moderato quasi lento

ROBERT SHELDON, Piano

Pianos from the Cable Piano Company

The Post-Graduate of 1934

Degree of Master of Music

Margaret Allison Bonds	Mary Catherine Murphy
Elizabeth Dorine Bonner	Helen Lathrop Polley
Austin Ellsworth Coggin	Gracia Anne Robinson
Hilda Elrod Humphreys	John Walter Schaum
Harlo Edward McCall	David Sterling Wheelwright
	George Bradish Williston

The Senior Class of 1934

Degree of Bachelor of Music

Valeria Frances Chap	Helen Amelia Horton
Frank Telfer Cheesman	Margaret Louise Lennox
Elizabeth Dunn	Ruth Caryl Ricketts
Frida Dorothy Gutstein	Robert Paddock Sheldon
	Genevieve Pearl Willard

Degree of Bachelor of Music Education

Clifford Arthur Berge	Millie Pauline Johnson
Peter Freeman Burkhalter	Wilberta Lavina Marie Kaemper
Helen Virginia Cleaveland	Gladys Adelaide McKirnan
Martin Conrad Dahlberg	Paul William Peebles
Ruth Marion Davidson	Auguste Eugene Raspillaire
Lorna Frema Duling	Wendell Sanderson
Katherine Koons Ellis	Smith Brinley Shaw
Gladys Cornelia Gewe	Clarice Gertrude Shoffner
Margaret Lucile Gum	Jennie Mildred Smith
Marian Ruth Hartung	Fritz James Wolff
Berneice Kathryn Hill	Lucile Geneva Zulliger

Degrees Awarded
At the Conclusion of the Summer Session, 1933

Degree of Master of Music

Mary Elizabeth Moutray Merle Madeline Sliter

Degree of Bachelor of Music

Ethel Mildred Kane Gertrude Elizabeth Krieg

Degree of Bachelor of Music Education

Florence Elizabeth Biesemeier	Harriette Turner Neufeld
Virginia Letitia Engels	Alfred Martin Niefer
Adele Gecht	Gertrude Frances Otto
Margaret Elizabeth Hanson	Clara Alice Reichardt
William Allen Metcalf	Fred Behm Reinert
Margaret Elizabeth Midelfart	Adolph Edward Svec
Frances Theodora Moor	George Worcester Trumbull

Membership in Pi Kappa Lambda

(National Honorary Music Fraternity)

Clifford Arthur Berge	Frida Dorothy Gutstein
Frank Telfer Cheesman	Margaret Elizabeth Hanson
Ruth Marion Davidson	Robert Paddock Sheldon
Katherine Koons Ellis	George Worcester Trumbull
David Sterling Wheelwright	

Austin Ellsworth Coggin, by Chapter in the
College of the Pacific

Scholarship

Northwestern University

School of Music

Evanston, Illinois

Bonds
Margaret

PROGRAM OF ORIGINAL COMPOSITIONS
by the students of the
ADVANCED VOCAL COMPOSITION CLASS H8

Assisted by
KATHERINE MOOS, Soprano
MARY MURPHY, Soprano
FREEMAN BURKHALTER, Tenor
GEORGE BURHOP, Baritone
JOHN GREEN, Baritone
EDWARD STACK, Baritone
The accompaniments played by the composers

Music Hall, Orrington Ave. and University Place
Monday Evening, April 30, 1934, 8:15 o'clock
Forty-third Season, 1933-1934

PROGRAM

1. Song that Lasts (Richard Le Gallienne)
From A Jongleur Strayed
Sung by JOHN GREEN
2. (a) Silver (Walter De LaMare)
(b) Images (Richard Aldington)
Like a Gondola
The Blue Smoke Leaps
A Rose-yellow Moon
A Young Beech Tree
The Flame which the Wind has Shaken
The Red Deer
Sung by FREEMAN BURKHALTER
.....Ida Kogon
3. (a) Autumn Within (Longfellow)
(b) The Rival (Riley)
Sung by GEORGE BURHOP
4. Susperia (Longfellow)
Sung by EDWARD STACK
5. To my Brooklet (Longfellow)
(Trans. from French)
Sung by MARY MURPHY
.....Robert Sheldon
6. (a) To One who might have Borne a Message
(Edna St. Vincent Millay)
(b) Poème d'Automne (Langston Hughes)
(c) Winter Moon (Langston Hughes)
(d) Sonnet No. 4 (Rosetti)
Sung by JOHN GREENE, Baritone
.....Margaret Bonds
7. (a) Let all Mortal Flesh keep Silence
(French Folk Tune)
(b) Sea Wind (Sara Teasdale)
Sung by MARY MURPHY
8. (a) Oh Breathe not his Name (Thomas Moore)
(b) To Delia (Longfellow)
(c) Beauty (Masefield)
Sung by KATHERINE MOOS
.....Paul Kennedy

Piano from the Cable Piano Company

THE PUBLIC IS CORDIALLY INVITED

NOTES

Late comers are requested to defer their entry until the conclusion of a movement or a number. Those desiring to leave before the termination of the program will please do so between numbers.

All recitals are scheduled at 8:15 P.M. unless otherwise announced and are free to the public except when definite announcement to the contrary is made. The Secretary will be pleased to place upon the mailing list the names of all who wish to be advised from week to week of the many student, faculty, and other recitals.

The Wanamaker Prize for song composition was won by Miss Margaret Bonds, a native of Chicago—now a senior student at Northwestern University. The song which she presented in the competition was originally a part of her class work at Northwestern. Miss Bonds was awarded the Alpha Kappa Alpha Sorority Scholarship in 1930-1931.

* * *

Negro Population of Baltimore

Alpha Kappa Alpha
Magazine
Dec 1932

Daily Northwestern
Sept 1931

Awards Granted to Five Students in Music School

The School of Music scholarships and awards were announced today by Dean Carl Beecher. The awards were made to talented students of high scholastic standing.

The two Presser foundation awards for juniors and seniors of high scholastic standing were given to Gertrude Krieg, Freeport, Illinois, and Ethel Kane, Chicago.

The special George A. Mason scholarship of the Northwestern foundation was awarded to Oswaldo Saielli, Highwood, Illinois.

The scholarship award, to which Phi Beta sorority gives one-half and the school of music the other half, was awarded to Maybell McNutt, Forest Grove, Oregon. Phi Beta offers a similar award in cooperation with the school of speech.

The National Association of Negro Musicians award to one of their people who is especially talented was given to Margaret Bonds.

EXPECT MANY

Music Student Wins Negro Song Prize

Margaret Bonds, 6652 Wabash avenue, Chicago, a Negro girl enrolled in the school of music of Northwestern university, yesterday received word that a song she wrote had been awarded first prize of \$250 in cash in a contest restricted to Negro composers. She entered the school of music a year ago and, as an exercise in Dean Carl Beecher's class in vocal composition, composed a song called, "The Sea Ghost."

Encouraged by the praise this received, she entered it in the contest, in which the cash prizes are awarded by Rodman Wanamaker of Philadelphia. Miss Bonds' specialty is piano, but she has developed a decided gift for composition, according to Dean Beecher.

Sept 29 - 32.

Daily Northwestern

NOTICE

Members of the staffs of all publications are asked to attend an important meeting in Room 107, Harris hall, Saturday morning at 11 o'clock.

Chairman, Board of Publications.
Ward V. Evans,

Chicago Bee.
Sept-1931.

City, Mo.

Class 2—First prize, "Allegro," by J. Harold Brown, Indianapolis, Indiana; second prize, "Sonata," by Eugene Alexander Burkes, Newark, N. J.; honorable mention, "Cotton Dance," by Florence B. Price, Chicago, Ill.; honorable mention, "A Dance in Brown." by Margaret A. Bonds, Chicago, Ill.

Class 3—First prize, "String

City Assured Symphony Season of 28 Weeks for Next Winter

Negro in Music Given Place in Concert of Century of Progress Series.

tribune
6/16/33

BY EDWARD MOORE.

[Reprinted from yesterday's late editions.]

IN announcing that arrangements have been completed insuring a 1933-'34 season of the Chicago Symphony orchestra, the orchestral management added a word of cheer to subscribers to the effect that the prices of season tickets will be lower. The extent of the reduction was not made public, merely the statement that there will be a reduction.

Frederick A. Stock will continue as conductor. The season will consist of twenty-eight successive Thursday evenings and Friday afternoons, beginning Oct. 5, and twelve Tuesday afternoons beginning Oct. 10. The statement adds:

"The Chicago Symphony orchestra, like all other organizations of similar character, has felt rather severely the effects of the depression, and the financing of such institutions has been a problem with which boards of directors have had to struggle. It should be gratifying to the vast number of music lovers in Chicago to know that the problems of the Chicago Symphony have been solved and that this famous orchestra is to continue."

FAIR CONCERT

Chicago Symphony orchestra, A Century of Progress series, under the auspices of Chicago Friends of Music, Inc., at the Auditorium Thursday, June 15; Frederick Stock, conductor; Roland Hayes, tenor, and Margaret Bonds, pianist, soloists.

The program:

- Overture, "In Old Virginia.....Powell
- Aria, "Le Repos de la Sainte Famille"
..... Berlioz
- From "L'Enfance du Christ."
[First time in Chicago.]
- Symphony in E Minor....Florence Price
[First performance.]
- Aria, "On-Away, Awake Beloved"
.....S. Coleridge-Taylor
- From "Hiawatha."
- Concertino, for piano and orchestra..
.....John Alden Carpenter
- Two Negro Spirituals,
[a] "Swing Low, Sweet Chariot."
Arranged and orchestrated by
H. T. Burleigh.
- [b] "Bye and Bye."
Arranged and orchestrated by
Roland Hayes.
- BamboulaS. Coleridge-Taylor

The Negro in music, both as executant and composer, was featured in Thursday night's concert at the Auditorium, and it was by no means the least worthy idea evolved by the Friends of Music that there should be a program devoted to such an end.

Roland Hayes has given a number of song recitals here in the past, but this was his first appearance with a symphony orchestra. He is as fine an artist in such surroundings as when he appears with a piano accompaniment, and this means that he is a singer of high accomplishments. It is true that one suspects him of having tried to expand his naturally light voice into larger volume. It is not entirely good tactics, for his voice was always well produced and carried excellently. Apart from this he made a fine impression, being as much at home in the French of the Berlioz aria as in the English of that by Coleridge-Taylor. His spirituals are exquisite miniatures.

Mrs. Price is a Negro composer living in Chicago, and her symphony displayed high talent, both in what she did and what she omitted, each one of which is a test for a composer. She has based her work on racial folk song idioms, choosing some first rate melodies and harmonizing them fully and yet with the essential simplicity that they demand. She would seem to be well acquainted with the use of orchestral instrumental color. With these merits she has another and perhaps a greater one. She knows how to be concise, how to avoid overloading and elaboration. The performance made a well deserved success.

Miss Bonds, who played the solo part in Mr. Carpenter's Concertino,

is a talented Negro pianist. She has a brilliant, well developed technic, with a tone tending toward modern brittleness rather than old fashioned suavety, and she played with much composure and good sense of the lines of construction of the work.

* *

F1112 Cl.1



ROLAND HAYES WINS PRAISE AT CONCERT

BY HERMAN DEVRIES.

Last night's symphony concert was another revelation of the new and encouraging spirit so clearly displayed by those leaders of our cultural life in whose hands the Fate of our musical destiny now rests, rightly called "Friends of Music."

The program reflected that atmosphere of artistic democracy which is in reality the genuine artocracy of intelligence and culture, for the races, black and white, blended on the platform and in the audience, and their art, too, blended as appropriately.

There was, for instance, one of the finest artists in the world, Roland Hayes, singing Berlioz in the first part of his task and the works of his own people later. There were also Mrs. Florence Price, whose brain-child, her symphony in E minor, was admirably performed by the symphony orchestra, and Margaret Bonds, to whom fell the honor of playing John Alden Carpenter's concertino for piano and orchestra.

TORCH BEARERS.

These Americans are indeed torch-bearers of their races' ideals, and is there a people more intrinsically idealistic?

To hear Hayes sing the "On-Away, Awake, Beloved," by Cottrige Taylor, is humbly to accept a lesson in the fine arts.

His delicate yet impassioned style, his matchless phrasing, the beauty of his ineffable mezza-voice, the clarity of his diction, and his so lovable simplicity—all these are expressions of a nature and a talent so far, far beyond and above the usual that they almost awaken veneration. The public was not slow to show appreciation, as it always does, lavishly at any and all appearances of this remarkable tenor.

SYMPHONY LAUDED.

Mrs. Price's symphony won the Wanamaker 1932 contest, and though we did not hear the other contestants, we can readily understand her success. The symphony is ably, intelligently, interestingly constructed and conceived. There is abundance of typical coloring and "atmosphere," and, if we were to express a preference for any specific divisions of the score, we would say that the third and fourth movements are more nearly a perfect portrait of Mrs. Price's evident intention to be herself and to reflect herself in terms of modern orchestral language and resource. She is not an imitator, but let us say a follower of the best tradi-

tions of our day, if our day can be said to possess traditions?

CARPENTER PRESENT.

Mr. Carpenter's charming concertino received exactly that sort of interpretation from Miss Bonds, who has both the technique and the imagination, the fingers and the mind, ably to reproduce Mr. Carpenter's genial and persuasive music. The composer, was present in a box, and quite openly pleased and perhaps a little moved at the

warmth of the applause, directed for and at him.

Applause, too, crowned the efforts of Miss Bonds who was literally covered with flowers and might have counted at least six recalls to the platform.

With all this wonderful success for every one, including that spontaneously rewarding as well the exceedingly fine playing of the orchestra under Mr. Stock's unfailingly potent baton, we need no

longer say, "we are arriving." We can now proudly say, "We have arrived."

BRINGS GOOD NEWS.

Just as we write this, the best of news comes to the desk.

The Chicago Symphony Orchestra opens its new season next October under the direction of Frederick Stock!

We inform us that the prices for season tickets will be considerably lower, and that, too, is good news for many, who have formerly considered tickets "to the symphony" a forbidden luxury.

MISS PAGE DANCES.

Tonight, Ruth Page and the Laurent Novikoff ensemble will divide the program at the Auditorium with the Chicago Symphony Orchestra under the direction of Mr.

Stock. Isaac van Grove will conduct for the ballet.

The Novikoff ensemble will dance the series known in the choreographic world as "Chopiniana" . . . and Miss Page will lead the William Grant Still "La Guiblesses," its first Chicago performance, her own conception and text.

PUPPET SHOW AGAIN.

Those who missed the performance of the internationally famous

"Piccoli" or Podrecca marionettes will have another chance, for they are going on at the Chicago Theater under the Balaban & Katz management, or sponsorship, for a week's engagement, beginning this evening.

It is the first time that the "Piccoli" will be presented to the public at the popular prices of the motion picture theater.

SHERWOOD CONCERT.

The Sherwood Music School an-

nounces its thirty-eighth annual concert and commencement, to take place at the Goodman Theater, Sunday afternoon at 3:15 o'clock.

F. Marinus Paulsen will lead the Sherwood Symphony Orchestra and the soloists will be Miriam Jaschob, Waldemar Schroeder, Olive Nelson Russell, Mildred Walach, Jocelyn Powell, Maxine Lagerstrom and Roberta Saylor.

Class 1—A Song:

First Prize: "The Sea Ghost," Margaret Allison Bond, Chicago, Ill.; Honorable mention, "Lamentation," Eric Franker, Kansas City, Mo.; "Hymn of the Universe," G. Raymond Smith, Chicago, Ill.

This is the fifth contest for composers of the Negro race, and the interest is steadily growing. They were originated by the late Rodman Wanamaker and are being continued by Captain John Wanamaker, Jr., in memory of his father, whose deep interest in the race, and its native gift of music, prompted the series of awards.

Their aim is to attain wider prominence for Negro composers, and to give financial aid to those who show depth of musical understanding and individuality of expression.

The judges were:

Frank Black, noted composer, musical arranger and eminent radio artist of international reputation; Rosamond Johnson, music publisher, arranger for Columbia Broadcasting System and an outstanding Negro musician; Edward B. Cullen, musical instructor and director of the band at Girard college, Philadelphia; George P. Spangler, special assistant in charge of instrumental music, Philadelphia public schools; Melville Charlton, Negro organist and composer; William T. Timmings, composer and organist of renown; Arthur A. Rosander, director of the bands which constitute a part of the educational organization in the Wanamaker Store, Philadelphia.

This contest is conducted and the prizes offered through the Robert Curtis Ogden Association of the Wanamaker Store, Philadelphia. The presentations were made by Major J. Harry Scroggins, president of the association, who came to Chicago especially for the purpose.

WINS FIRST PRIZE FOR SONG Sept
Chicago Sunday Bee 1932



MARGARET ALLSON BONDS, youthful Northwestern university co-ed won first prize in the Wanamaker contest for her song "Sea Ghost."

Evening American Sept 28th

Two Chicagoans Awarded First Prizes in Wanamaker Music Composition Contests

By Herman Devries.

The \$1,000 in cash prizes, given annually in the Rodman Wanamaker musical composition contest for Negro composers, has been awarded this year to two Chicago women, Florence B. Price and Margaret Allison Bond.

Miss Price has competed in previous contests, receiving honorable mention in 1931.

This contest has attracted national attention, and contestants from every part of the United States have taken part. Hundreds of manuscripts were submitted and prominent musicians feel that the contests thus far have done much to gain recognition for Negro composers, and to stimulate interest in their work.

Other Winners.

Other winners who received their awards at a special meeting of the National Association of Negro Musicians, Inc., held in Chicago, are as follows:

CLASS IV—(This class calls for a symphonic work or contest suite of not less than three numbers for band or orchestra; or a choral work with quartet or solo parts at will and orchestra or organ accompaniment. Two years were given the competitors to complete their manuscripts.)—First, Symphony in E Minor, by Florence B. Price, Chicago; honorable mention, Autumn Moods, by J. Harold Brown, Indianapolis, Ind., and Ethiopia's Shadow in America, Florence B. Price, Chicago.

CLASS II—(Piano compositions.)—First, Sonata in E Minor, by Florence B. Price, Chicago; honorable mention, Fantasie No. 4, by Florence B. Price, Chicago, and Moon Bevel, Hugo Bornn, New York City.

CLASS I—(A song.)—First, The Seat Ghost, by Margaret Allison Bond, Chicago; honorable mention, Lamentation, by Eric Franker, Kansas City, Mo., and Hymn of the Universe, G. Raymond Smith, Chicago.

Play Greek Music.

This is the fifth contest for com-

posers of the Negro race, and the interest is steadily growing.

Marion Schroeder Booras, together with her arranger, Spiro Starn...

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UNIVERSITY

JULIUS ROSENWALD FUND
4901 Ellis Avenue
Chicago, Illinois

SCHOLARSHIP

The Julius Rosenwald Fund is making a review of the Negro fellowships which it has granted during the past seven years. Since an appraisal of our activity thus far in this field will naturally have some effect on future policy, it is requested that all persons who have received fellowship grants from the Fund cooperate by filling in carefully the brief information asked for on the following blank and returning the information promptly to the Fund.

Name Margaret Allison Bonds

Position at time grant was made Student

Specific purpose of the fellowship study To receive the degree Master of Music.

Subject studied under the fellowship (or special work accomplished) Piano and Composition

Institution at which fellowship study was carried on (or, if no specific institution was attended, state nature and place of the work carried out under the grant) Northwestern University School of Music.

Present position or occupation Teacher of Pianos; Concert Pianist and Lecturer; Composer

Your opinion of benefits received from the fellowship (1) General knowledge of teaching problems through discussions in the Seminar. (2) Through more intensive study of Instrumentation. I received greater insight in the handling of instruments. (primarily Chamber Music.) (3) Enlarged piano repertoire. (4) Became better acquainted with musical

Other reports or comments may be written on the back of this sheet

^{musical} literature and developments which has
assisted me in preparing lectures.
This season I have played and lectured in
the following places.

Lincoln University, Jefferson City, Mo.
Saint Louis, Mo.

St. North, Texas

Hiley College, Marshall, Texas

Y. H. C. A., Beaumont, Texas

Tillotson College, Austin, Texas

Deaf, Dumb and Blind Institute, Austin, Texas

First Baptist Church, Austin, Texas.

West Virginia State College, Institute, West Va.

=

Jan. 12, 1936,

I am awaiting a reply from
the American Chamber Music Society
relative to the publication of my
string quintet (played during Negro
History Week in Chicago) which I
wrote while a Rosenwald Fellow at
Northwestern University.

I have submitted two transcriptions of Negro
spirituals for piano to G. Schirmer Co., and
have in preparation my first string
quartet which I shall send to the
Elizabeth Sprague Coolidge Foundation
quartet contest before Sept., 1936.

SCHOLARSHIP



St. Peter's Evangelical Church

Elmhurst, Illinois

April 25., 1929

Miss Margaret A. Bonds,
Chicago, Ill.

My dear Miss Bonds:-

I would feel that I had acted as an ingrate were I not to write you at least a brief note of appreciation of your kindness last Sunday evening in coming to Elmhurst to play for us. I need hardly say that your coming and playing were heartily appreciated and that your reception at the heart of ^{the} audience should give you every occasion for satisfaction.

I am hearing only lovely things said about both your ability as pianist and talent as composer, and everyone agrees with me that your appearance in Elmhurst on this occasion was only an earnest of a much more successful appearance, in terms of numbers, at some future time.

Cordially Yours

Karl M. Chworowsky

Karl M. Chworowsky

Dean of Music Dept
Elmhurst College

JUN 1 1933

UNIVERSITY

JULIUS ROSENWALD FUND

900 SOUTH HOMAN AVENUE
CHICAGO

SCHOLARSHIP

The Julius Rosenwald Fund plans to have on file the records of all students who are studying under our scholarship grants. We should therefore appreciate receiving on this blank a transcript of the grades for the past semester or quarter of the student whose name appears below.

Name MARGARET BONDS

Institution Northwestern University School of Music Degree Bachelor of Music

Year 1933-1934 Semester FIRST

attained June 1933.

or
~~Quarter~~ FIRST

Date March 30th 1934

Oliver S. Beltz Registrar

Subject	Description	Credit	Grade	Instructor
Counterpoint	G2	2	B	Professor Whitehouse
Instrumental	Composition H3	2	B	Professor Oldberg
Piano	Performance	6	A	Miss Bottcher
Vocal	Composition H8	2	B	Professor Beecher
Seminar	H4	2	B	Professor Beltz

Explanation of Marks

Comments - Miss Bonds, subject to satisfactory completion of all her work during the second semester of the school year 1933-1934, is a candidate for the degree Master of Music from the School of Music Northwestern University. All of her grades in the first semester were of the requisite standing to qualify this work for credit towards the Master's Degree.

Oliver S. Beltz
Registrar

MAY 4 1934





MY DEAR MISS BONDS:

I wish to thank you for a most delightful evening. Your work on the piano is marvelous and I wish every school in the country could hear you, as the students would receive such wonderful inspiration from you. Why not try to make a trip South? I think you would like that section of the country as much as I do and I am sure they would love you. Very sincerely,

RICHARD B. HARRISON

("De Lawd," Green Pastures.)

FISK
UNIVERSITY

The Pianist

MARGARET BONDS was born in Chicago, Illinois. At an early age she showed evidence of musical talent. When she was five years of age she began the study of music as a scholarship pupil of Martha B. Anderson at the Coleridge - Taylor School of Music.

She won scholarships in piano for two successive years at the ages of eight and nine at The Chicago Musical College. Later she again entered the Coleridge-Taylor School of Music as a scholarship pupil of T. Theodore Taylor, with whom she continued until she entered the Northwestern School of Music in 1929 as a piano student of Emily Boettcher.

For outstanding achievements in high school she was awarded the Alpha Kappa Alpha Scholarship in 1929. In 1930 she was again awarded the Alpha Kappa Alpha Scholarship for having made the Honor Roll in her Freshman year. In 1931 she was awarded a scholarship by the National Association of Negro Musicians.

In 1932 she was the winner of a \$250 prize awarded by the Rodman Wanamaker Memorial Foundation in a nationwide contest for the best song composed by a Negro.

In 1933 she was the soloist with the Chicago Symphony Orchestra at the Auditorium Theater, being the only pianist of her race to have ever had this honor, and the same year received the degree of Bachelor of Music from Northwestern University.

She was awarded a fellowship by the Julius Rosenwald Fund, which enabled her to study for the degree of Master of Music which she received at Northwestern University in 1934.

In the fall of the same year she appeared as soloist with the Woman's Symphony Orchestra in the Ford Symphony Gardens at A Century of Progress—again being the first of her race to have achieved this honor.

The Press

MISS BONDS' vivid style and able technique, together with a rhythmic instinct which may be racial or musicianly, and doubtless is both, made the graceful work glow with a fire more experienced pianists well might envy.—Glenn Dillard Gunn, Chicago Herald Examiner.

MISS BONDS, who played the solo part, is a talented Negro pianist. She has a brilliant, well developed technic and she played with much composure and good sense of the lines of construction of the work.—Edward Moore, The Chicago Tribune.

MARGARET BONDS, a brilliant and dependable pianist, gave an admirable performance.—Eugene Stinson, The Chicago Daily News.

Mr. Carpenter's charming "Concertino" received exactly that sort of interpretation from MISS BONDS, who has both the technic and the imagination, the fingers and the mind, ably to reproduce Mr. Carpenter's genial and persuasive music. MISS BONDS, who was literally covered with flowers, might have counted at least six recalls to the platform.—Herman Devries, Chicago Evening American.

MISS BONDS made a lasting impression by her excellent technique and her charming stage presence.—Kathryn Irwin, The Chicago Bee.

MISS MARGARET BONDS, talented pianist and a graduate of the Northwestern University School of Music, reached the heights expected of her in her rendition.—Maude Roberts George, The Chicago Defender.

I recommend most heartily a young woman who has just completed the Bachelor of Music Degree at the School of Music of Northwestern University. I have no hesitation in saying that she is the most talented colored person who has been in this school during forty years. Her pianistic attainments are nothing short of unusual, and she has a decided gift as a composer.—Carl Beecher, Dean of the School of Music, Northwestern University.

Season 1935 - 1936
Now Booking

Address E. C. Bonds, 6652 Wabash Avenue
Chicago, Illinois

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC
EVANSTON, ILLINOIS

SCHOLARSHIP

Bonds Margaret

OFFICE OF THE DEAN
MUSIC ADMINISTRATION BUILDING
1822 SHERMAN AVENUE

Jan	23		
	April		
	Twentieth		
	1934		

Dear Mr Arthur:

The delay in sending you Miss Bond's records must seem like gross negligence on my part. This is not the case. This girl has a very great talent in music and in those subjects in which she is primarily interested she can, and does, give a great deal of energy and time. Throughout her course there have been certain fields that she has neglected at the expense of others. It has taken several weeks for me to get two of her first semester courses cleaned up satisfactorily to issue her grades, and this is the reason for the delay in answering you.

I have a real interest in her, believe in her abilities and that she will do something excellent in her chosen field. The one fault I have mentioned is one common to gifted youths of all races.

We appreciate as a school the support of the Rosenwald Fund in furthering the education of this young woman, and I wish to thank you personally for what you have done in the matter.

Very cordially yours

Carl Beecher
Dean

Mr George R Arthur
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago Illinois

MAY 4 1934

FISK
UNIVERSITY

THE KEYBOARD

PRESENTS

MARGARET BONDS

IN PIANO RECITAL

ASSISTED BY

VALERIA CHAP Violinist MAYBELLE McNUTT Accompanist

8:15 Monday Evening, November the Ninth, 1931

BEREAN BAPTIST CHURCH DEARBORN AT FIFTY SECOND

PROGRAM

I

Italian Concerto MISS BONDS Bach

II

Sonata in G minor MISS CHAP and MISS BONDS Tartini

III

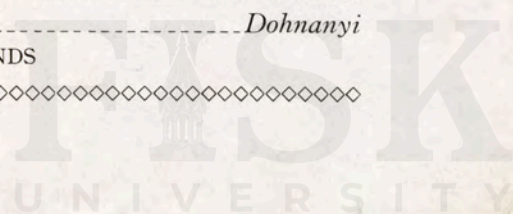
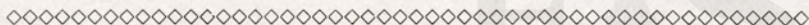
Papillons MISS BONDS Schumann

IV

A Dance in Brown Bonds X
Zara (a gypsy dance) Chap-Bonds X
Spanish Dance Granados-Kreisler
Hejre Kati Hubay
MISS CHAP

V

Prelude in A minor Debussy
Danseuses de Delphes Debussy
Leme (a Brazilian dance) Milhaud
Capriccio in B minor Dohnanyi
MISS BONDS



SCHOLARSHIP

The Student Symphony Association
of the Y M C A College of Arts and Sciences

presents

THE DEEP RIVER QUARTET

Lemmyon Amoureux, First Tenor,
Shelby Nichols, Baritone, Charles
Davis, Second Tenor, Roma Russel,
Bass.

Margerite Allison Bands, Accompanist

Sunday, February 5, 1933 at four-thirty o'clock
Auditorium, 19 S. La Salle Street
Chicago.

P R O G R A M

- I. Lower South Spirituals:
 - (a) Deep River
 - (b) Oh Lord Look Down
 - (c) Wait till I get on My Robe
 - (d) Listen to the Lambs

- II. Tenor Solos by L. Amoureux
 - (a) Je suio seul Massenet
 - (b) Three Shadows Burleigh

- III. Upper South Spirituals
 - (a) Certain'y Lord
 - (b) Climbing up the Mountain
 - (c) Crying Holy
 - (d) Let the Church Roll on

- IV. Readings by Charles Davis
 - (a) Wisperin' Bill Bachelier
 - (b) Confidence Dunbar

- V. Baritone Solos by Shelby Nichols
 - (a) Lord God of Abraham (Elijah) Mendelsohn
 - (b) Der Erlkonig Schubert
 - (c) I've Got a Sixpence Whitney

- Negro Work Songs:
 - (a) Cotton Pickin' Song
 - (b) Southe'n Jack
 - (c) Hammerin' Song

Hostesses: Miss Anna Judge, Miss Emilie
Herrmann, and Mrs. Lily Tuttle.

JUN 1 1933

