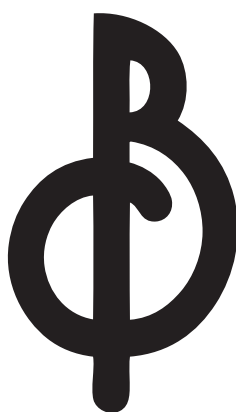


BIRMINGHAM
MUSIC CLUB

A CENTENNIAL RETROSPECTIVE
1905-2006

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B I R M I N G H A M
M U S I C C L U B

BIRMINGHAM MUSIC CLUB: A CENTENNIAL RETROSPECTIVE 1905-2006

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This synopsis of the Birmingham Music Club's (BMC) history was compiled from the club's archives by Janis T. Zeanah, 2005-06 Guild historian, and Jeanne Bradford, recording secretary, BMC Board. Content is heavily indebted to the Barbara Sloan and Eric Olson documentary and to interviews with Penelope Cunningham, BMC Board historian, and Cherie Woods, former longtime BMC executive director. Credit also goes to the copy reviewers for their insightful suggestions. In a brief summary of a productive century, it is impossible to mention all individuals who have generously shared their time, talents, and resources to promote the mission and longevity of the Birmingham Music Club. But you know who you are. Please know that you are appreciated.

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Dedicated to the hundreds of volunteers, thousands of season subscribers, and generations of supporters who fueled the Birmingham Music Club's success for the past 100 years.

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A Chinese proverb says, “Patience and a mulberry leaf make a silk gown.” And it is true: wonderful results can come from the tiniest beginnings if we will give them time enough to develop.

The Beginning: From the Early 20th to the Early 21st Century

The seed for the Birmingham Music Club (BMC) was planted in the fall of 1905 when pianist and harpist Alice Halle Chalifoux chanced to meet another musician, Julia Neely Finch, on Loveman’s corner while shopping in downtown Birmingham. The city was little more than a 35-year-old pioneer town, and Vulcan, the symbol of its burgeoning iron and steel industry, had just returned from his debut at the 1904 St. Louis Exposition.

Mrs. Chalifoux remarked to her friend that they should organize a music study club and lost no time in following up on this thought. In February 1906, Mesdames Chalifoux and Finch enlisted their friends Lillie Miles Johnston and Laura Jackson Davids to help them send out handwritten invitations to 50 prominent women who were musicians and arts patrons asking them to join a group for the serious study of music history. No refreshments were to be served, lest this be regarded as merely a social event. The music study club was launched with 38 charter members, including the four founders. The prospective members who responded were eager to join when they learned a demonstration of their musical talents was not required for membership. On March 16, 1906, they met at the Chalifoux home on Southside’s Nob Hill and voted to call the new organization the “Music Study Circle.” By 1907, it was known as the “Music Study Club” and by 1908 boasted a membership of 62, which grew to 300 by 1910.

What started a century ago as a casual conversation on a downtown street corner produced a music study club that has evolved into a vigorous organization

still dedicated to nurturing the community’s artistic environment.

Today, as the oldest cultural arts organization in continual operation in the Southeast, the BMC has brought great musical artists to Birmingham every year for a century. This remarkable accomplishment was facilitated by the consistent and generous support of the city’s leading citizens. The organization also has

served as a prototype for other groups committed to fostering the arts.

Thanks to the initiative, generosity, and perseverance of visionary individuals, the BMC has survived hard times—the Great Depression, World Wars I and II, the social turmoil of the 1960s, and financial woes that sometimes threatened the club’s very existence. But the past is prologue as the organization and its supporters move into the 21st century still dedicated to the original mission of presenting internationally

acclaimed artists to local audiences. Among BMC supporters are descendants of the early members. They represent the second and third generations of their families to carry on the traditions of the organization.

Birmingham has emerged from its founding in 1871 as a frontier town of 900 people to become Alabama’s largest



*Alice Chalifoux, founder,
Music Study Club*



This 1927 choral group of the Music Study Club invited men to join in when their voices were needed and reciprocated when the men’s choral group needed women’s voices. Choral singing was especially popular in the 1920s.

metropolitan area. From its industrial beginnings as a city of the New South rich in mineral resources, it has grown into a regional center for health care, education, business, and finance. That development has attracted well-educated, sophisticated citizens who appreciate and support a wide range of the performing and visual arts. Now flourishing in the city are numerous arts groups that took a cue from the BMC, the first organization to foster cultural endeavors in Birmingham.

Wonderful Results from the Tiniest Beginnings

Music Study Club Comes of Age

Although the Music Study Club continued its early interest in music study, after the first few years it began to concentrate on bringing the world's best performers and entertainment to Birmingham. The first paid performer was basso Frank Croxton, presented in the 1908-09 season at Cable Hall. The first performer of international fame was Metropolitan Opera star Louise Homer in the 1910-11 season. Madame Homer insisted on being paid before she sang, but box office receipts failed to cover her fee. Mrs. Victor Hanson, the club's president, went backstage to write a personal check for the balance so the diva would give her program.

In 1911, the Music Study Club joined both the State and National Federation of Music Clubs. Men were admitted to membership in 1922. On April 7, 1932, the study club was incorporated with a new name, the Birmingham Music Club.

Trustees signing the incorporation papers were Mrs. Victor H. Hanson, Mrs. George H. Davis, Mrs. E. J. Rice, Mrs. Ruth Y. Chandler, Miss Emma McCarthy, Mrs. R. C. Woodson, and Mrs. J. W. Luke. With the flourish of a pen, these ladies laid the cornerstone for the BMC we know today.

Since 1908, the BMC annual seasons have brought to local

audiences more than 660 performances, many of which drew standing-room-only crowds in halls with varying capacities, some as large as 4,000 or more. In the early days, the club's leadership selected the season series. In more recent years, a booking committee selected the programs and submitted them to the Board for approval. Booking Committee members included Stuart Mims, Cassell Stewart, Bill Price, and Walter Sechriest, all now deceased. Other committee members included Sabert Oglesby, Elberta Reid, Brooks Adams, Dick Deason, Ted Tibbs, Thomas Gibbs, Dorothy Porter, and Milburn Price – among other loyal supporters of the BMC.

Over the years, the Artist Concert Series included Paderewski, Kreisler, Nijinsky, Pavlova, Ballet Russe, American Ballet Theatre, Sadler's Wells Ballet, the Metropolitan Opera, Lily Pons, Marian Anderson, Maria Callas, Arthur Fiedler and the Boston Pops, New York Philharmonic, Philadelphia Orchestra, Pavarotti, Rostropovich, Rachmaninoff, and countless others of national and international reputation (see Birmingham Music Club Concerts, page 13).

Venues for performances included the Chalifoux home and other private homes, Cable Hall, Jefferson Theatre, the Birmingham Conservatory of Music, Phillips Auditorium, Birmingham Municipal Auditorium (Boutwell), Temple Theater, the Museum of Art, Birmingham-Jefferson Civic Center, Alabama Theater, Wright Center Concert Hall at Samford University, and today the Alys Stephens Center of the University of Alabama at Birmingham (UAB).

Over the years, the BMC box office was downtown at E. E. Forbes & Son Piano Company, the former site of the Birmingham Water Works Board, Protective Life Building, Harbert Center, Park Place Tower, Alabama Theater annex, and now UAB's Alys Stephens Center.



Executive Board of the Music Study Club included (back row) Mrs. J. L. Yancey, Mrs. Harry O. Underhill, Mrs. W. D. Tynes, Mrs. E. T. Rice, Mrs. W. L. Kroh, Mrs. Uptown Singluff, Mrs. Jane Lehman, and (front row) Mrs. George Houston Davis, Emma McCarthy, Mrs. George C. Harris, and Alice Graham.

Leading Force for Cultural Endeavors and Music Scholarships

In addition to presenting an annual concert series, the BMC formed the Birmingham Symphony in the 1920s; provided major funding for the Birmingham Civic Symphony in the 1930s; formed Junior Music Study Clubs; made generous contributions to the Birmingham Public Library music department; organized a 60-member civic chorus; sponsored the Young Artists Concert Series; conducted an active outreach program for local schools; and in 1941 established a college scholarship program recognized as one of the most prestigious in the Southeast.

The scholarship program was administered and funded first by the BMC, then by a junior volunteer board created by the BMC. When the Junior Board disbanded in 2001, this responsibility reverted to the BMC. In 2004, the organization's Guild began administering and funding the program. Over the years, the BMC has awarded about \$500,000 in scholarships to music students at Alabama colleges and universities. Based on auditions judged by respected musicians, first-place and runner-up scholarships are awarded annually in four categories: piano, voice, instrumentals, and organ. Currently, three of the scholarships are named-- for Mildred Volentine Green, Penelope Cunningham, and Stuart Mims. In addition, the Walter Sechriest Award is for the best overall performance in any category. Contestants are recommended by the music departments of their respective schools and selected for auditions through an application process.

Winners perform at the BMC's spring scholarship luncheon. These events have been chaired for the better part of 20 years by Anne Lamkin, a member of the BMC Board and past president of the BMC Guild, with assistance from Cherie Woods, former BMC executive director. Dr. James Dorroh was a longtime coordinator of the scholarship program before the BMC turned its administration and funding over to the Guild in 2004 with Lyndel Lyons as coordinator. Among others who served in this capacity were Dr. Stephen Schaeffer and Joseph Schreiber.

Scholarship winners have gone on to become distinguished teachers of a new generation of musicians. They also are highly valued as accomplished members of the Birmingham Symphony Orchestra (now Alabama Symphony Orchestra) and Civic Chorus (now Birmingham Concert Chorale). Some achieved national and international acclaim. Among them are opera stars

Irene Jordan, Rachel Mathes, and the late Nell Rankin. Miss Rankin was a leading mezzo-soprano with the Metropolitan Opera Company for 25 years (1951-76) and starred with other renowned opera companies in America and abroad. Miss Jordan, a coloratura soprano, and Dr. Mathes, a soprano, also sang leading roles at the Met and great opera houses in this country and abroad.

Other winners who gained critical acclaim on concert tours in North America and Europe include the virtuoso duo-pianists Sam and Delores Hodgens Howard (Miss Alabama 1961). For more than 30 years, the Howards have been counted among this country's most outstanding duo-pianists. Along with Rachel Mathes, they are now on the University of Alabama at Birmingham faculty.



The Executive Board of the Junior Music Study Club, pictured in 1927, were ushers at the artists' concerts presented by the senior Music Club at Phillips Auditorium. From left, (top row) are Misses Sallie Rowe, Katherine McKay, Pauline Zinser and (middle row) Dorothy Simpson, Minnie Lou Waldrop, Belle McCall Hart, Martha Hagan, Ellen Barnett and (front row) Ruth Garrett, Ruth Herring, Florette Cohn, and Betty Bonham.

Scholarship winners also have enriched the cultural environment by pursuing music as an avocation rather than a vocation. Just one example is Martha Moore Sykes. While a public relations practitioner in New York, she served on the New York City Opera Board and was a founder of the New York City Opera Guild. She was president of the BMC Board from 1992-94 after returning to her native Birmingham, where she now resides.

Support Groups: The Junior Board and Guild

As the BMC's activities required increased support, the Junior Board was organized in 1961 to assist with box office duties and scholarship auditions. Gail Bolvig, daughter of longtime BMC member Edwina Evans, was the first president of this volunteer group, which began with 40 young women and quickly grew to a membership of 115. The Junior Board's primary project was funding and conducting the music scholarship program for college students. Junior Board volunteers coordinated successful fundraising events, assisted with hospitality for guest artists, and supported the BMC's activities before disbanding in 2001.

In 1988, volunteers formed the Guild of the Birmingham Music Club to support the Artist Concert Series, promote community outreach programs such as the children's concerts, and sponsor music workshops in schools. Since 2004, responsibility for administering and funding the scholarship program has become the Guild's priority.

Penelope Cunningham founded the Guild, along with organizers Jo Campbell and Toulou Fulford. Sarah Scruggs also assisted in the Guild's beginning. Founding members were Jeanne Bradford, Barbara Breard, Pauline Ireland, Ellen Cunningham, Jan Elliott, Anne Lamkin, Mary Helen McCoy, Sylvia Patrick, Anne Rainer, Nancy Sechriest, Babs Simpson, and Jackie Warfel. Pauline Ireland served a few months as first president, followed by Nancy Sechriest. Two hundred charter members were recruited. Membership averaged around 250 each year until 2005-06, when 101 new members joined the Guild. This brought total membership to more than 300 and realized the goal of Membership Co-Chairs Lochrane Coleman Smith and Marlea Foster to salute the BMC's 100th year with at least 100 new Guild members.

The success of the BMC's centennial observance can be credited largely to Guild members and the enthusiastic leadership of Guild Co-Presidents Virginia McDorman and Jessie Bean. A high point of the year's activities was the formal 100th birthday celebration for the BMC on December 1, 2005, at the Country Club of Birmingham. Susan Tipler and Sandra Haley co-chaired this gala event, which raised a substantial amount for music scholarships. Another spectacular birthday celebration was the annual scholarship luncheon co-chaired by Anne Lamkin and Lisa Hayles. It was held at Mountain Brook Club on April 27, 2006.

As the BMC moves into its 101st year, Martha Schoel, who has served the Guild with dedication in several roles, leads the support group as president.

Following the 1975 performance of the Rotterdam Philharmonic Orchestra at the BJCC, Conductor Edo de Waart (center) was honored at a reception hosted by (from left) Mr. and Mrs. Rafe Hirsch and Mrs. Clifford Fulford and Mr. Fulford. BMC Board members attended the party.



Susan Tipler, Chairman of "Take Note," held on December 1, 2005, and Steve Tipler



John Haley and "Take Note" Co-Chairman Sandra Haley

Among officers for the 2006-2007 Guild year are front (from left) Anne Bryson, project vice president, and Sue Watkins, historian. Back



row (from left) are Lyndel Lyons, scholarship vice president, Martha Schoel, president, Shirley Brown, treasurer, Toni Bone, placement vice president, and Lochrane Coleman Smith, executive vice president.

Governance and Administration

The BMC operates as a non-profit organization governed by a volunteer board of men and women from the community, some of whom are Guild members. All are committed to the belief that a city's greatness is directly related to the opportunity it offers to hear great music. The Board is governed by elected officers, who constitute the Trustees. In July 2006, Wyatt Haskell succeeded Philippe Lathrop as president of the Board.



From left (top) in 1934 are Mrs. Glenn Montgomery, Music Club Juvenile Work chairman, and Mrs. Hubert Scruggs, social chairman. Also pictured (bottom) are Mrs. Burr Nabors (left), corresponding secretary, and Mrs. E. T. Bozenhard, treasurer.

In the past, all BMC operations, including the box office, advertising, and mailings, were handled by a salaried office manager and occasional part-time paid staff member along with volunteer help. Especially appreciated for their longtime efforts

on behalf of the BMC are the late box office managers Grace Bozenhard and Jo Campbell, and former executive director Cherie Woods. Mrs. Bozenhard operated the BMC box office for 30 years before retiring in 1960. A singer and musician in her own right, she won the Festival of Arts Silver Bowl Award for her contributions to Birmingham's cultural development. Mrs. Campbell recognized the need for support groups and encouraged their formation. Mrs. Woods, who served the BMC from 1988-98 as executive director and continued on staff until 2001, instituted the practice of offering free concert tickets, when available, to such groups as students at the School for the Blind. This resulted not only in enhancing their quality of life, but also promoted audience development and generated good will in the community. The BMC experienced an outstanding period of growth. Webb Robertson became executive director in 1999 and served until 2003.

Since 2003, an executive director has been chief operating officer with the assistance of three paid staff members under the umbrella of the Birmingham Music Cooperative. The Cooperative, established in the interest of cost-effectiveness and efficiency, also coordinates activities for Opera Birmingham, the Birmingham Chamber Music Society, and the Birmingham Art Music Alliance. As executive director of the Birmingham Music Cooperative, John Jones takes the lead in program selection for the BMC's annual "Classically Inclined" season. Traditionally, these selections are tailored to the tastes of Birmingham audiences and reflect a range of highly regarded performing artists.

With the generous support of private citizens, businesses in the community, and grants, the BMC continues to offer reasonably priced tickets. Ever-increasing costs necessitate fundraising events to supplement revenues for the BMC's presentation of the most sought-after performing artists and to ensure the solvency of the Guild's scholarship program.

With substantial support and enthusiastic audiences, the BMC looks forward to preserving for another spectacular century Birmingham's "silk gown" that evolved from a "mulberry leaf."

Musical Notes from the Past

Excerpted from the BMC documentary researched and scripted by Barbara Sloan and Eric Olson; files of the Birmingham Music Club, Junior Board, and Guild; and newspaper articles from the Birmingham Public Library archives.

1910-1929

☞ As Ignace Paderewski chugged out of L & N Station the morning after his concert in BMC's 1913-14 season, crowds of local girls clamored for a glimpse of the artist or a snatch of his hair.

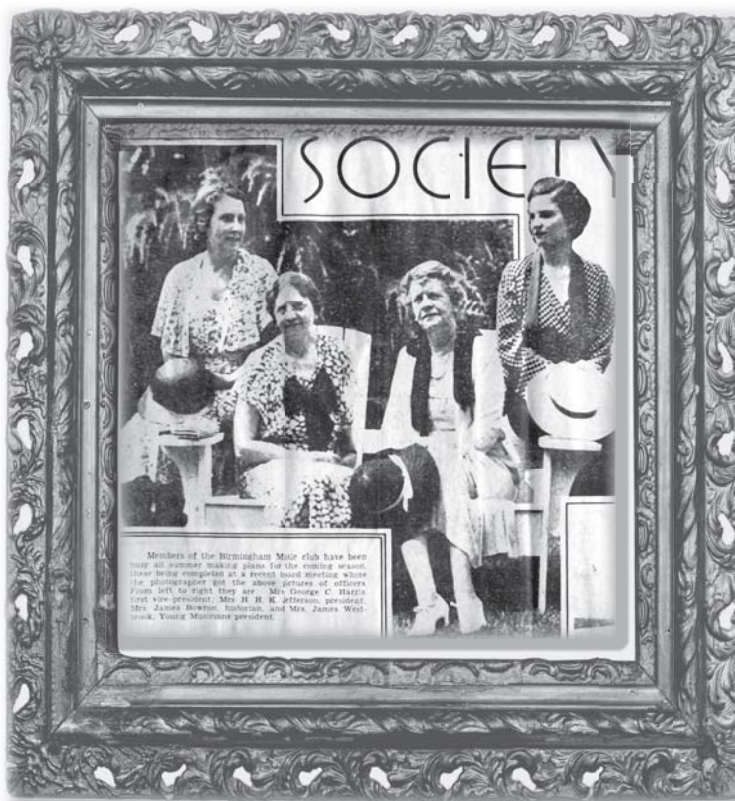
☞ When Fritz Kreisler played his magical violin in the 1914-15 season, the box office took in \$1,250. His fee was \$1,500. The BMC president, Mrs. George Houston Davis, handed him a personal check for the \$250 shortage. He declined the offer, protesting, "It pleases me just as much to play for \$1,250."

☞ In 1917, the club's most ambitious undertaking to date was hosting the 10th Biennial Convention of the National Federation of Music Clubs during the first term of President Lillie Drennen Davis.

☞ In 1927, the Music Study Club celebrated its 21st birthday with 75 guests at the Southern Club. The newspaper described it as a "glamorous" event where a candle was lit for each of the club's nine past presidents.



Former Music Club presidents and members of the Board of Governors are Mrs. George Houston Davis (standing), and Mrs. J. W. Luke and Miss Emma McCarthy (seated).



At a BMC board meeting in 1934 were from left: Mrs. George C. Harris, first vice president; Mrs. H.H.K. Jefferson, president; Mrs. James Bowron, historian; and Mrs. James Westbrook, Young Musicians president.

☞ During this era, the Music Study Club sponsored morning and afternoon musicales, as well as the Artist Concert Course (later Series).
1930-1949

☞ Criticized for bringing world-renowned artists such as Jose Iturbi to Birmingham at a difficult time for citizens from all walks of life, Mrs. John Wallace Luke, club president from 1931-33, said it was the duty of the BMC to present music to help fight the enemy—that is, the Great Depression. The club helped the sagging economy by hiring unemployed musicians to play for concerts and galas.

☞ In a Birmingham Post article, Alyce Billings (later Walker) wrote on October 13, 1933, "No 'New Deal' is necessary for Birmingham music lovers, only a continuance of the high standards set by the club (BMC)." The season series brought Sergei Rachmaninoff, Eugene Ormandy, Nelson Eddy, and soprano Lucrezia Bori. After Rachmaninoff's virtuoso performance, admirers rushed backstage to congratulate him in his dressing room. Shaken when the great Russian pianist responded only with silence and a stony stare, they were comforted when his manager explained, "Don't mind Sergei. He doesn't understand or speak a word of English."

☞ 1933-34, the Birmingham Civic Symphony, funded largely by the BMC, played its first concert season at Phillips High School with Dorsey Whittington conducting. The club not only supported the symphony orchestra, but also organized music programs in schools.

☞ In the 1940s-50s, BMC performances were considered the ultimate social occasions, calling for elegant long gowns for the ladies and formal attire for the men. The frontier town had come a long way!

☞ In 1942, the Metropolitan Opera was included for the first time on the Artist Concert Series, realizing a dream of the music club for the previous 25 years. Mrs. Laura Jackson Davids was BMC president, and the new business manager was Marvin McDonald, who had been responsible for the Met's season in Atlanta. Soprano Helen Jepson and tenor Jan Peerce sang the leading roles in a production staged at Municipal Auditorium exactly as it was presented at the Metropolitan Opera House. This year's series was described as the most brilliant era in BMC history.

☞ In the 1943-44 season, African-American contralto Marian Anderson performed in Birmingham's City Auditorium 12 years before she broke the racial barrier at the Met in 1955. A local newspaper article stated that she was the first female of her race to have achieved "such international success" in the concert world.

☞ Another opera star, Vivian Della Chiesa, arrived in Birmingham after a three-night train ride from North Dakota with no sleep, no breakfast, and no keys to the trunks filled with her costumes. When she checked into the Tutwiler, she learned that her trunks had failed to arrive from New York. Having no keys became academic. She was a good-natured prima donna, however, and made the best of her plight. Her main interest was inquiring about University of Alabama football Coach Frank Thomas, who had been her neighbor years before in Chicago. Miss Chiesa was making her Birmingham debut in Gounod's *Faust* at the BMC's invitation, according to columnist Lily May Caldwell.

☞ In 1943, Glenn Nichols was the first man to be elected president of the BMC in its 38-year history. During his first term, he was called to duty in the U.S. Army, and Vice President Clara Hayden served out his term. Back home by 1946, Mr. Nichols directed the initiative for BMC's New Concert Series, a smaller subscription course offered in addition to the established series of top concert artists. Each season consisted of four concerts by younger and less well-known artists.

☞ At its 1949 spring luncheon, the BMC honored the Birmingham Symphony Orchestra, which had been revived after a hiatus during the war years. The club presented the orchestra with a \$1,000 check.

☞ Season tickets to performances were jealously held by the same people year after year. Legend has it that

those who wanted to improve their seating watched the obits so they could make a timely exchange. In 1949, the BMC offered to reserve 850 gallery seats for African-American concert goers, but inadequate response led to withdrawal of the offer. The seats were made available again to students.

1950-1979

☞ Financial problems forced the Met to terminate its Birmingham performances, but the BMC and individual guarantors financed its return. The BMC was said to be the only music club series in the country that the Met included in its tours. In May 1952, a gala season of opera presented Lily Pons in *Lucia* and Dorothy Kirsten in *Butterfly*. When Lily Pons performed, everyone was looking forward to seeing her Valentino-designed gown. The audience gasped when a Birmingham-Southern co-ed arrived wearing a copy of the same dress!



At the Music Club's Golden Anniversary in 1955 were (front row from left) Mrs. Oliver Chalifoux, Glenn Nichols, Mrs. W. I. Grubb, Mrs. Laura Jackson Lemmon and (back row from left) Mrs. Carol Wilson Schoonover, Mrs. Burr Nabors, Miss Clara Hayden, Mrs. Emma McCarthy, and Mrs. George Houston Davis.

☞ In 1953, with Mrs. A. B. Haswell as president, BMC membership (season subscribers to the Artist Concert Series) numbered 3,000—remarkable for an organization that started less than half a century before with only 38 members.

☞ By 1956, the BMC was considered one of the most outstanding music clubs in the country and presented

an unsurpassed concert series, according to concert managers.

✧ A 1958 Birmingham Post-Herald social column described the gowns worn by some of the prominent women at the first-night performance of the Metropolitan Opera's *Samson and Delilah*. Among those singled out for red carpet attention were Mrs. Elton Stephens, Mrs. Hollis Bush, Mrs. James H. Evans, Mrs. Morris Bush, Mrs. William McWane, Mrs. Hugh Morrow, Mrs. Douglas Arant, and Mrs. Key Foster.

✧ After 53 years of fostering the best in music, the BMC took an innovative step by launching its Broadway Theatre League in 1958 to offer the best in stage productions. As an affiliate of the Broadway Theatre Alliance of New York, the local league's goal was to present five big Broadway hits with outstanding casts at the Temple Theatre. Season subscribers welcomed this addition to the city's entertainment options. Mrs. D. Trotter Jones was BMC president when the project was initiated.

✧ Because racial tensions in the 1960s led some season subscribers to cancel their tickets, BMC



Among the 170 BMC members boarding a charter flight for three and a half weeks in Europe were (second from left) travelers Mrs. Francis Dwyer and Mr. Dwyer, and Mrs. Larry Voight and Mr. Voight. Mrs. Douglas Arant, BMC executive vice president (left) bids them farewell.

supporters solicited underwriters in the community to ensure that the season could be presented as planned. This effort ultimately proved unnecessary. Birmingham rose to the occasion. Season patronage was so strong that not a single underwriter had to provide the funds committed to make up anticipated losses.

✧ In 1961, the BMC Junior Board was organized to

assist the club with its annual activities. The volunteer group's major project was to hold auditions and raise funds to provide scholarships for outstanding young music students in Alabama colleges.



Music Club President Walter Sechriest (center) with BMC Board Life Member Mrs. Douglas Arant (left) and Mrs. Sechriest (right).

✧ In February of 1965, a capacity house at Liberty National Auditorium heard a chamber music concert in memory of Birmingham Music Club founder Alice Halle Chalifoux.

✧ In the 1969-70 season, Jerome Hines gave the last performance at the Temple Theater before it was demolished. The wrecking ball struck its first blow only days after he sang. Mr. Hines quipped that he could tell his New York manager, "Once I literally brought the house down!"

✧ In the 1970s, the BMC sponsored highly successful European trips coordinated by Shirley Trucks. By donating her commission to the club, she provided a substantial source of income for its endeavors.

✧ On November 16, 1970, The Birmingham News reported: "Burglars took an undetermined amount of money and a number of tickets to BMC shows when they pried open money drawers ...at the club's ticket office in E. E. Forbes and Son Piano Co." Reparation was made to reserved ticket holders whose tickets were stolen, but the BMC still had to pay the shows' producers for the missing tickets, according to Box Office Manager Jo Campbell. Locked drawers were pried open, and tickets were scattered everywhere. "And I just got a new desk," wailed Mrs. Campbell.

✧ In the 1973-74 season, when Isaac Stern's plane was late, the audience waited patiently while he was whisked from the airport to the stage. He gave the performance of his life in his tweed traveling suit.

☞ In 1973, the Junior Board brought famous chef Julia Child and her husband Paul to the Birmingham Jefferson Civic Center for “Four Unique Cooking Lessons.” The popular scholarship benefit was a sell-out. Sylvia Patrick and Rae Trimmier were event co-chairs. The cooking enthusiasts who attended still treasure commemorative posters signed by Julia and Paul Child.

☞ In 1974, the Junior Board presented the fundraiser “Cabaret Capers,” a spoof of past BMC events, to a sold-out crowd of 675 people. Chaired by Jeanne Bradford and Carolyn Reed, the successful community event was directed by Cathy R. Gilmore and recognized the Best of Birmingham--citizens prominent in the arts, education, and community.

☞ In 1975, the BMC moved its performances to the recently completed Birmingham-Jefferson Civic Center Concert Hall.

☞ When the Orchestra of Berlin played in Birmingham in 1976-77, it reunited Dr. Werner von Braun and other Germans living in Huntsville with friends from their native land.

☞ Among the outstanding programs of 1978-79 were the Moscow Philharmonic and Luciano Pavarotti, who had the misfortune of splitting the back of his tuxedo coat while taking a bow. Resourceful stagehands mended the split with black electrical tape, and the unabashed tenor continued his concert.

1980-1996

☞ The BMC celebrated its 75th Diamond Jubilee, and all artistic performances moved to the Wright Concert Hall at Samford University. Season subscribers were invited to the official “birthday party,” Jubilee performance, and dinner-dance on October 18, 1980. Jubilee

performers were duo-pianists Delores Hodgens and Sam Howard, former Bolshoi dancers Valentina Koslova and Leonid Koslov, and soprano Judith Blegen.

Rehearsing for the BMC Junior Board's production, “Cabaret Capers,” on February 2, 1974, are (from left) Everette Holle, Mrs. Harry F. Bradford, Mrs. Richard Bruhn, and Amerigo Marino.



TV Chef Julia Child (center) arrives in Birmingham to conduct a cooking school as a BMC Junior Board Fundraiser. Meeting her at the airport are Diane Marks Weatherford (left), president of the sponsoring Junior Board, and Mrs. Vernon Patrick (right), cooking school chairman.



Arriving at the BJCC Concert Hall in 1974 for the performance of the Soviet Georgian dancers and Tbilisi Polyphonic Choir are Music Club members (from left) Mrs. Clewis Trucks, Mr. Trucks, and Mrs. James W. Rainer.

the BMC money that otherwise would have been spent on such amenities.

☞ 1985 was the first year that the BMC Junior Board co-hosted a fundraiser with the Alabama Music Hall of Fame Board. This profitable event at Boutwell Auditorium benefited the club's music scholarship program and the building fund for the Alabama Music Hall of Fame facility in Muscle Shoals. Junior Board member Chris Browning is credited with securing the concessions contract for the event that provided a substantial sum for scholarships. Her co-chair was Marsha Drennen. The Junior Board also co-hosted the Alabama Music Hall of Fame Induction Banquet and Awards Show in 1987 and 1989.

☞ In 1980 and 1981, the Junior Board's scholarship fundraiser was the Birmingham Antiques Show, held at the Birmingham-Jefferson Civic Center and chaired by Susan Pitts. Subsequently, this annual event was turned over to the Junior League of Birmingham and became known as The Market.

☞ In the 1982-83 season, San Francisco Western Opera performed without costumes or scenery. The truck transporting them to Birmingham had broken down in Georgia. This mishap, though unfortunate, saved

☞ While president of the BMC Board from 1986-90, Penelope Cunningham produced a videotaped documentary on the BMC's history scripted by Barbara Sloan and Eric Olson. To garner critical community support, she presented this excellent account of the BMC's early days to more than 75 clubs in the Birmingham area.

☞ On September 9, 1986, a Birmingham News feature by Elma Bell recognized Mrs. George Harris at age 95 for her 50 years of continuous and faithful membership on the BMC Board, which she had served as president from 1936-37. Walter Sechriest called her "Mrs. Quorum" because she always attended the meetings. Mrs. Harris recalled that when the BMC brought the great Jussi Bjoerling to Birmingham, the conductor said Bjoerling was singing so beautifully he forgot to conduct the orchestra and just stood there listening. She also remembered chairing beautiful spring luncheons for the BMC and the buckets of flowers members brought from their gardens for table decorations. Among the gardeners providing flowers were Mrs. Robert Jemison, Mrs. Ross Smith, and Mrs. Hill Ferguson. The luncheons were held at the Birmingham Country Club, Southern Club, and Tutwiler Hotel.

☞ In 1987, the BMC Board hosted a cocktail-buffet fundraiser chaired by Anne Lamkin before the sold-out season performance of The Grenadier Guards and Gordon Highlanders. The fundraiser was held at Boutwell Auditorium's Exhibition Hall.

☞ An initiative to substantially increase season subscribers began, and in 1988 the Guild was organized as a volunteer support group with 200 charter members.

☞ In 1989, the Trustees of the BMC honored Alice Chalifoux (Mrs. James H. Rideout) at a luncheon at The Club on January 3. Considered the Grande Dame of the harp, she was principal harpist of the Cleveland Orchestra for 43 years before retiring in 1974. She was

the daughter of the Music Study Circle's founder, Alice Halle Chalifoux, an accomplished pianist and harpist, and Oliver Chalifoux, who majored in violin at the

Conservatory of Music in Paris and later settled in Birmingham. He operated a music store called The Music Dealer Company on 1917 4th Avenue North.

☞ In the 1990s, Glasnost Ballet of Russia and other distinguished international performers such as the Black Watch from England and the Shalom Israel Pops sparked season offerings.

☞ In 1991, the BMC hosted a benefit cocktail-buffet chaired by Board Member Sally Douglas before the Coldstream Guards and the Queen's Own Highlanders performance at UAB's Bartow Arena.

☞ The BMC never ceased to cater to the whims of its visiting performers. When Met soprano Kathleen Battle performed in the 1993-94 season, she requested that she be met at the Birmingham Airport in a Lincoln Town Car. BMC Board member Dorothy Porter and her husband, Dr. John Porter, not only provided their own car for the specified transportation, but further delighted the diva with a bouquet of roses upon her arrival. In the 1994-95 season, BMC Board President Sabert Oglesby and his wife Carolyn made special arrangements to host Isaac Stern for a late-night, after-concert dinner at Arman's. They had been told that he liked to eat a two-inch thick steak

after performing, so Arman was prepared to oblige him at a time long past the usual hour for dining. To everyone's surprise, the celebrated violinist ordered only appetizers, not steak. The congenial dinner, which also included the Jim Nelsons, lasted until after 1 a.m. Years later, when the Oglesbys' son Donald met Stern, he remembered the Birmingham hospitality and signed a copy of his autobiography to be forwarded to his gracious hosts.



Above: Addressing invitations to the BMC Gala in 1980 are (from left) Mrs. James Y. Cooper, Miss Adele Cohn, and Mrs. Vernon Patrick.

Below: Lance Corp. Joe Jappy (left) of the Gordon Highlanders and Sgt. Cliff Parker of the Grenadier Guards enjoy the "Scottish Event" held at the home of Dr. and Mrs. Thomas Lamkin before their performance in the 1987 season.



☞ 1994 is remembered as the year the Guild almost doubled its membership, taking in 161 new members during the presidency of Elouise Williams.

☞ From 1989-2003, the Guild sponsored an annual fashion show and luncheon to benefit the BMC. These popular events were held at The Club until 1995 and thereafter at Birmingham Country Club. Each year, Miss Alabama was a special guest and model. The luncheon-fashion shows took place in the spring and recognized community leaders prominent in the arts. Honorees included Cecil Roberts, Elton B. Stephens, Emil Hess, Winton Blount, James R. Nelson, Hugh Thomas, Cecil Whitmire, Oliver Roosevelt, Jr., Mrs. Russell M. Cunningham, Jr., Dr. Benjamin Middaugh, and the Guild's past presidents. Chairmen over the years were Janette Beaumont, Gloria Minor, Alice Brown, Rae Trimmier, Mary Ann Jones, Linda Askins, Adele Scielzo, Shirley Evans, Diane Gay, Anna Keith, Gloria Spruill, Joan Parker, Anne Bryson, Jean Hendrickson, Nan Teninbaum, and Dianne Walters.

1996-2006

☞ During Cherie Woods' administration as the club's executive director, the BMC and the Alabama Jazz Hall of Fame formed a partnership to bring jazz performers and productions with diverse audience appeal to Birmingham. Walter Jackson represented the Jazz Hall of Fame in this alliance, which was an



Musicians Lisa Davis and Stan Putnam (seated) entertain at the Birmingham Music Club Guild's new member coffee May 1997. Standing (from left) are hostess Mary Steiner, Anne Lamkin and President Linda Askins.

extraordinary success for several years. The partnership brought to the Alabama Theater five popular programs: Wynton Marsalis with the Lincoln Center Jazz Orchestra, Porgy and Bess, jazz musician Dr. Billy Taylor, Three Mo' Tenors, and Three Other Tenors. Marsalis remarked that his Birmingham audience was more diverse than any he had encountered anywhere in the world.

☞ In 2001, performances moved to the Alys Stephens Center of the University of Alabama at Birmingham (UAB), and the Stephens Center box office took over coordination of ticket sales, advertising, and program publication for the concerts. Previously this had been the responsibility of the BMC office. This alliance with the Stephens Center contributes to the continued success of the BMC as it moves into its second century.

☞ In 2003, the BMC executive director and administration joined the Birmingham Music Cooperative as a positive move toward cost effectiveness, efficiency, and viability in a competitive environment.

☞ Highly successful, formal evening events replaced the luncheon/fashion shows as fundraisers. These events brought in substantial sums for the Guild's music

scholarship fund and featured selected scholarship winners as guest performing artists.



Gathering by the fireplace to toast Birmingham Music Club's 100th anniversary are (from left) BMC Guild's Co-President Virginia McDorman, Penelope Cunningham, Miss Alabama Alexa Jones, Marti Buck and Frank Buck.



Frances and George Wheelock

The first such event, "Martinis, Mignon, and Music," co-chaired by Dianne Walters and Carolyn Reich, was held in February 2004. In January 2005, "A Little Night Music" was chaired by Lochrane Coleman Smith and Linda Askins. Both events were held at Vestavia Country Club. In December 2005, Birmingham Country Club was the setting for the BMC's 100th Anniversary Celebration, "Take Note," hosted by the Guild. Co-chairs were Susan Tipler and Sandra Haley.

✧ In April 2006, the annual scholarship luncheon chaired by Anne Lamkin at Mountain Brook Club was another beautiful birthday celebration for the BMC. Highlighting the event were performances by the extraordinarily talented scholarship recipients and honorees—Patrick Scott, David Talley IV, Cahill Smith, Natalie Dixon, Andrew Duren, Carrie Edwards, Maggie Malone, Brad Whitfield, Andre Chiang, and Chace Garner.



Janis Zeanah, Faye Tynes Dick, and Dr. Marion Dick at "Take Note."

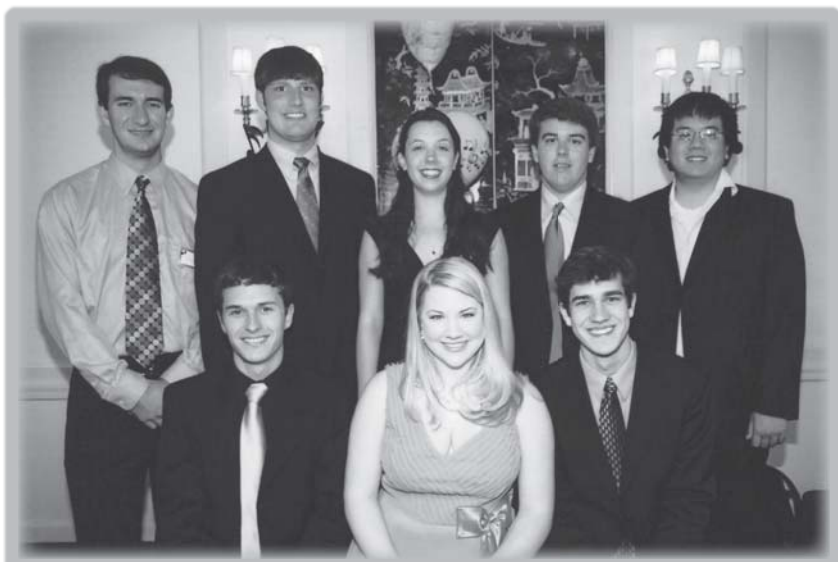
✧ For its centennial season, the BMC's Classically Inclined Series presented From the Top with Christopher O'Riley, pianist Emanuel Ax, soprano Angela Brown, guitarist Christopher Parkening, and the Emerson String Quartet. The price for season ticket subscriptions had increased over the years from \$50 in 1988-89 to prices ranging from \$120 to \$240 in 2005-06.

✧ Dr. Penelope Cunningham's contributions to education and the arts were recognized by a resolution from the Birmingham City Council on the occasion of her 90th birthday celebration in May 2006 at Birmingham-Southern College, her alma mater.

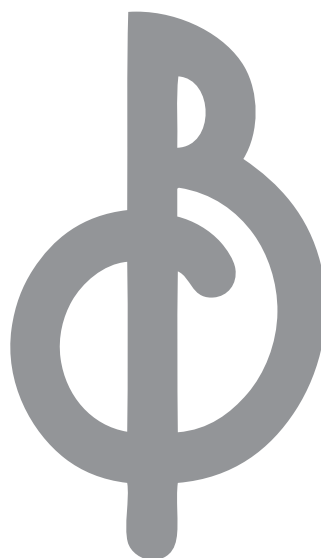
✧ In the Birmingham News on May 21, 2006, a feature article by music and arts critic Michael Huebner summarized the BMC's impact on performing arts in the city over the past 100 years. He called the BMC Birmingham's "...most steadfast arts steward, filling cultural gaps, sparking new organizations, and giving the city the best the world has to offer in classical arts for a century."



Among those attending the November 2005 Guild meeting are (from left) Dottie Kent, Co-President Jessie Bean, previous scholarship winner Dr. Cynthia Perry Jones, hostess Elouise Williams, and Beth Campbell.



Scholarship winners from the 2006 BMC Guild auditions were honored at a luncheon April 7, 2006 at Mountain Brook Club. Seated (from left) are Andrew Duren, Natalie Dixon, and Cahill Smith. Standing (from left) are Chase Garner, Patrick Scott, Maggie Malone, Brad Whitfield, and Andre Chiang. Not pictured are David Talley IV and Carrie Edwards.



The Birmingham Music Club Concert Series 1908 - 2007

1908-1915

1908-09 (*first ticketed concert*)

Frank Croxton, bass
Eleanor Stark Stanley,
accompanist

1909-10 (*not presented by the Music Club, but supported by its members*)

Ferruccio Busoni
N.Y. Symphony, w/Walter
Damrosch, conductor

1910-11

Louise Homer, Met contralto

1911-12

Efram Zimbalist, violinist
Anna Otten, violinist

1912-13

Pasmore Trio
Leopold Godowsky, pianist
Eugene Vsaye, violinist



Ignace
Paderewski,
1913-14 BMC
Season

1913-14

Phillip Memoli's
Band
Paulo Gruppe, cellist
Ignace Paderewski,
pianist
Wilhelm Bachaus,
pianist
Maud Powell,
violinist



Fritz Kreisler, 1914-15
BMC Season

1914-15

Fritz
Kreisler,
violinist
Rose Fabian,
violinist
Alma Beck,
Met
contralto
Claudia
Weaver,
pianist

Mr. & Mrs. Leon Cole, baritone
and soprano

Germaine Schnitzer, pianist
Chorus of the Music Study Club
Frank Gittelson, violinist
Mrs. William Gussen, pianist
Cecil Fannine, baritone
Edgell Adams, pianist

1915-1920

1915-16

Fritz Kreisler, violinist
Ernest Hutcheson, pianist
The Fuller Sisters, folk songs
Mrs. William Gussen, pianist
Jenny Dufau, soprano

1916-17

Diaghilev's Ballet Russe w/
Nijinsky
Tilly Koenen, contralto
Choral Concert
Barrere Ensemble

1917-18

John Powell
Anna Case, Met soprano
Trio de Lutece w/Georges
Barrere, flutist
Carlos Salzedo, harpist
Paul Kefer, cellist
Paulist Choristers of Chicago

1918-19

Bianca Randall
Miller-Gunster
Ignace Paderewski, pianist
The Flonzaley Quartet
The Paris Orchestra
Alma Beck, contralto

1919-20

Maggie Teyte, soprano
Eddy Brown, violinist
Sol Marcossen, violinist
Anna Case, Met soprano
Madam Novaes
Cornelius van Vliet, cellist

1920-1925

1920-21

The Scotti Opera Co.
Margaret Romaine, Met soprano
Edna Thomas, mezzo - soprano
New York Philharmonic
Cincinnati Orchestra
Frederick Gunster, tenor
Mme. Schuman-Heinck
Percy Grainger, pianist

1921-22

Scotti Opera Co. (*Tosca*)
Josef Lhevinne
Isadora Duncan & her Dancers
George Copeland, pianist

1922-23

Claire Dux, Chicago Opera Co.,
soprano
Francis Macmillan, violinist
Alberto Salvi, harpist
Louis Graveure, baritone
Harold Bauer, pianist
St. Louis Symphony
La San Carlos Grand Opera
(*Aida, Madame Butterfly, Faust,*
and *Il Trovatore*)

1923-24

Duncan Dancers
Alberto Salvi, harpist
St. Louis Symphony
Sigrid Onegin, Met contralto
Erika Morini, violinist
Ignaz Friedin, pianist

1924-25

St. Louis Symphony
Minneapolis Symphony
Albert Spalding, violinist
Claire Dux, soprano
Joseph Hofmann, pianist
Reginald Werrenrath, baritone

1925-1930

1925-26

Russian Symphonic Choir
Dusolini Giannini, soprano
Minneapolis Symphony
Mischa Levitzski, pianist
Tito Schipa, Met tenor

1926-27

Tipica Mexican Orchestra
E. Robert Schmitz, pianist
Richard Crooks, tenor
Luella Mellus, soprano
Louis Graveure, Met baritone

1927-28

Mary Fabian, soprano
Russian Symphonic Choir
Flonzaley String Quartet
Maier & Pattison, duo-pianists
Julia Claussen, contralto

1928-29

Salzedo Harp Ensemble
Myra Hess, pianist
English Singers
Benjamin Gigli, Met tenor

1929-30

Hilda Burke, Chicago Opera
Company
Cameron McLean, baritone
Mischa Livitsky, pianist
Sigrid Onegin, Met contralto
Minneapolis Symphony



*Lily Pons, 1932-33
BMC Season*

1930-1935

1930-31

John Philip Sousa Band
Jose Iturbi
Richard Crooks
Cornelius van Vliet, cellist
Barrere Little Symphony
Ignace Paderewski, pianist

1931-32

Don Cossack Russian Male
Chorus
Grace Moore, Met soprano
Albert Spalding, violinist
Minneapolis Symphony
Elizabeth Jordan
Robert Golsand

1932-33

Lily Pons, Met coloratura soprano
Ernest Hutcheson, pianist
Richard Vonelli, Met baritone
NY String Quartet



*Sergei Rachmaninoff,
1933-34 BMC Season*

Minneapolis
Symphony
Lawrence Tibbett,
Met baritone

1933-34

Sergei Rachmaninoff
Vienna Choir Boys
Lucrezia Bori, Met
soprano

Minneapolis Symphony w/
Eugene Ormandy
Fritz Kreisler
Nelson Eddy

1934-35

John Charles Thomas,
Met baritone
Rose Teentoni,
soprano and Ottaker
Cadek, violinist
Minneapolis Symphony w/
Eugene Ormandy
Ballet Russe de Monte Carlo
Vladimir Horowitz, pianist



*Vladimir
Horowitz, 1934-
35 BMC Season*

1935-1940

1935-36

St. Louis Symphony
Katherine Meisle, contralto
Dalies Frantz, pianist
Vienna Choir Boys
Nelson Eddy, baritone
Nathan Milstein, violinist
St. Louis Symphony
Ruth Slenczynski, child pianist
Philadelphia Symphony, Leopold
Stokowski, conductor

1936-37

Jascha Heifetz, violinist
Kirsten Flagstad, Met soprano
Rudolph Serkin, pianist
Lawrence Tibbett, Met baritone
St. Louis Symphony

1937-38

Elizabeth Rethberg, Met soprano
Ezio Pinza, Met baritone
Salzburg Opera Company
Dorsey Whittington, pianist
Gregor Piatigorsky, cellist
St. Louis Symphony
Rose Bampton, Met mezzo-
soprano

1938-39

Lily Pons, Met coloratura soprano
Eudice Shapiro, violinist
Nino Martini, tenor
Josef Hofmann, pianist
St. Louis Symphony
Grace Moore, Met soprano

1939-40

Donald Dickson, baritone
Marjorie Lawrence, Met soprano
Robert Virovai, violinist
Guiomar Novaes, pianist
Philadelphia Symphony w/
Eugene Ormandy
Ballet Russe de Monte Carlo

1940-1945

1940-41

Joseph Szigeti, violinist
Richard Crooks, Met tenor
Martha Lipton, Met contralto
Minneapolis Symphony, Dimitri
Mitropoulos, conductor
Vladimir Horowitz, pianist

1941-42

Sergei Rachmaninoff
Mme. Zino Francescatti, violinist
Ballet Russe de Monte Carlo
Philadelphia Orchestra
Lawrence Tibbett, Met baritone
Helen Traubel, Met soprano
Metropolitan Opera (*La Traviata*)
Marian Anderson, contralto

1942-43

John Charles Thomas, Met
baritone
Metropolitan Opera (*La Boheme*)
Jascha Heifetz, violinist
Ballet Theatre
Philadelphia Orchestra
Vladimir Horowitz, pianist
Minneapolis Symphony
Helen Traubel, Met soprano

1943-44

Richard Crooks, Met tenor
Bidu Sayao, Met soprano
Metropolitan Opera (*Faust*)
Fritz Kreisler, violinist
Licia Albanese, Met soprano
Vladimir Horowitz, pianist
Don Cossack Russian Male
Chorus
Minneapolis Symphony Orchestra
Artur Rubenstein, pianist
Ballet Theatre
Marian Anderson, contralto
Jeanette McDonald
Sigmund Romberg and his
Concert Orchestra
Oscar Levant, pianist

1944-45

Metropolitan Opera (*La
Traviata*)
Ezio Pinza, Met baritone
Helen Jepson, Met soprano,
& James Melton, Met
tenor
Rudolf Serkin, pianist
Zino Francescatti, violinist
Philadelphia Orchestra
Helen Traubel, Met soprano
Ballet Theatre
Minneapolis Symphony
Vladimir Horowitz

1945-1950

1945-46

Charles Wagner Opera
(*Rigoletto*)
Fritz Kreisler, violinist
Pittsburgh Symphony
Ballet Russe de Monte Carlo
San Francisco Opera (*La Boheme*)
Luboshutz & Nemenoff, duo-
pianists
Draper and Adler, dancer &
harmonica
Cincinnati Symphony

1946-47

Metropolitan Opera (*Il Trovatore*)
James Melton, Met tenor
Alicia Markova & Anton Dolin,
dance
Lily Pons, Met coloratura soprano
Pittsburgh Symphony
Artur Rubenstein, pianist
New York Philharmonic Orchestra

1947-48

Charles Wagner Opera
(*Madame Butterfly*)
Helen Traubel, Met soprano
Nathan Milstein, violinist
Ballet Russe de Monte Carlo
John Charles Thomas, baritone
Philadelphia Symphony



Irene Jordan, 1948-49 BMC Season

Vladimir Horowitz, pianist
Minneapolis Symphony
Rudolf Serkin & Adolf Busch,
violinist & pianist
William Kapell, pianist
Gordon String Quartet
Jennie Tourel, Met mezzo-soprano

1948-49

Lily Pons, Met coloratura soprano
Charles Wagner Opera Company
(*Romeo and Juliet*)
Ferruccio Tagliavini, Met tenor
Ballet Russe de Monte Carlo
First Piano Quartet
Pittsburgh Symphony
Zino Francescatti, violinist
New York Philharmonic Orchestra
Irene Jordan, Met soprano

1949-50

Cavalleria Rusticana and *I Pagliacci*
Rudolph Serkin, pianist
Robert Shaw Chorale
Ballet Russe de Monte Carlo
Cincinnati Symphony
Eleanor Steber, Met soprano
Nelson Eddy

1950-1955

1950-51

Sadler's Wells Theatre Ballet
The Royal Philharmonic of
London
Alexander Brailowsky, pianist
Tossy Spivakovsky, violinist
Robert Shaw Chorale
James Melton, Met tenor
Blanche Thebom, Met mezzo-
soprano
Houston Symphony
Efrem Kurtz w/Oscar Levant
Byron Janis, pianist
Eileen Farrell, Met dramatic
soprano
Mia Slavenska and her Ballet
Variante
London String Quartet

1951-52

Rise Stevens, Met mezzo -soprano
Yehudi Menuhin, violinist
Leonard Warren, Met baritone
Sadler's Wells Theatre Ballet
Pittsburgh Symphony
Metropolitan Opera
(*Die Fledermaus*)

1952-53

Danish Orchestra
Nathan Milstein, violinist
Robert Shaw Chorale
Solomon, pianist
Ballet Theatre
Bidu Sayau & Jan Peerce (Met stars
replaced by Jerome Hines)
Philadelphia Orchestra
Metropolitan Opera (*Aida* and
Carmen)
David Gibson, pianist

1953-54

Agnes DeMille Dance Theatre
Erika Morini, violinist
Sadler's Wells Ballet Theatre
Detroit Symphony w/Irene Jordan,
soloist

John Brown's Body w/ Tyrone Power,
Judith Anderson, Raymond
Massey (drama w/music)
New York Philharmonic
Vladimir Horowitz, pianist
Walter Geiseking, pianist
Metropolitan Opera (*La Boheme*
and *La Traviata*)

1954-55

Roberta Peters, Met soprano
Royal Concertgebouw Orchestra
of Amsterdam
London's Festival Ballet
Wilhelm Backhaus, pianist
Leonard Warren, Met baritone &
Jan Peerce, Met tenor
Philadelphia Symphony w/
Eugene Ormandy
Ballet Russe de Monte Carlo
Metropolitan Opera (*Faust* and
Tosca)

1955-1960

1955-56

(50th Anniversary)
Boston Symphony
Myra Hess, pianist
Ballet Theatre
Philadelphia Orchestra
Zino Francescatti, violinist
Ballets Espagnoles
Robert Shaw Chorale
Metropolitan Opera (*Marriage of
Figaro* and *Rigoletto*)

1956-57

National Swedish Chorus
Ballet Russe de Monte Carlo
Boston Pops w/Arthur Fiedler
Artur Rubenstein, pianist
Jose Greco and Company
Pittsburgh Symphony
Lois Marshall, soprano
(Met cancelled its tour)

1957-58

American Ballet Theatre

Black Watch Regiment
Eileen Farrell, Met dramatic
soprano
Pittsburgh Symphony
Gina Bachauer, pianist
NBC Opera (*Traviata*)
Southern Regional Ballet Festival
(six companies)
Metropolitan Opera (*Samson and
Delilah*)
No Time for Sergeants



Maria Callas, 1958-
59 BMC Season

1958-59

Maria Callas,
Met dramatic
soprano
(opened her
first U.S. tour
in B'ham
w/ Atlanta
Orchestra)
Danish
National
Orchestra

Grenadier Guards
Robert Shaw Chorale
Minneapolis Orchestra
Glen Gould, pianist
Metropolitan Opera (*Tosca* and *Die
Fledermaus*)
An evening with Mary Martin
Auntie Mame
Diary of Anne Frank
Romanoff & Juliet w/Bert Lahr
Lil Abner
Juilliard String Quartet

1959-60

Boris Goldovsky Theater
(*Rigoletto*)
Birgit Nilsson, Met soprano
David Oistrach, violinist
Canadian National Ballet
Gina Bachauer, pianist
Ruth Page Chicago Opera Ballet
(*Merry Widow* and *Camille*)
Pittsburgh Symphony
Andrea Chenier
Metropolitan Opera
(*Madame Butterfly*)
My Fair Lady

The Dark at the Top of the Stairs
Two for the Seesaw
Dear Liar
Look Homeward, Angel
Odd Man I Am w/ Ann Sheridan

1960-1965

1960-61

New York Philharmonic w/
 Leonard Bernstein
 Branko Krasmonivich
 Chorus of Yugoslavia
 Coldstream Guards
 Royal Ballet of London w/ Margot
 Fonteyn
 Van Cliburn, pianist
 Jerome Hines, Met basso
 Henry Szeryng, violinist
 Cleveland Symphony w/ harpist
 Alice Chalifoux (daughter of
 BMC founder)
 Betty Jo Harmon, soprano
Once Upon a Mattress w/ Imogene
 Coca & Edward Horton
Fiorello
The Music Man w/ Forrest Tucker
The Pleasure of Your Company
J.B. w/ John Carradine
 Judy Garland in concert

1961-62

Pirates of Penzance produced by
 Tyrone Guthrie
 Irene Jordan (Met soprano) w/
 B'ham Symphony
 Roger Wagner Chorale
 Bayanihan Philippine Dance Co.
 Arthur Gold & Robert Fizdale,
 duo-pianists
 Richard Tucker, Met tenor
 Indianapolis Symphony
 Byron Janis, pianist
 Metropolitan Opera (*Martha* and
La Traviata)
 William Alton, pianist
 Julliard String Quartet

1962-63

Anna Moffo, Met soprano
 (substituting for Eleanor
 Steber)
 Leon Fleischer, pianist
 Nathan Milstein, violinist
 National Ballet of Canada
 Vienna Choir Boys
 Detroit Symphony
 Minneapolis Symphony
 Leonard Bernstein Gala



Nell Rankin, 1963-64
BMC Season

1963-64

Ballet Folklorico of Mexico
 Augustin Anievas, pianist
 Norman Luboff Choir
 Nell Rankin, Met mezzo-soprano
 American Ballet Theatre
 Pittsburgh Symphony
 Birgit Nilsson, Met soprano

1964-65

Zizi Jeanmarie Roland Petit Ballet
 de Paris
 Raduga Dancers (first Soviet
 troupe to dance in the South)
 Jose Iturbi, pianist
 Berlin Philharmonic
 Boston Pops w/ Arthur Fiedler
 Royal Welsh Men's Choir

1960-1965

1965-66

Dorothy Kirsten, Met soprano, &
 Frank Guarrer, Met baritone

Royal Winnipeg Ballet
 Van Cliburn
 Vladimir Ashkenazy & Malcolm
 Frager, duo-pianists
 Minneapolis Symphony Orchestra
 Robert Shaw Chorale and
 Orchestra

1966-67

Ballet Folklorico
 Jeanmarie Darre, pianist
 Vronsky and Babin, duo-pianists
 Pittsburgh Symphony Orchestra
 Westminster Choir
 Sandor Konya
 Jim Nabors w/ B'ham Symphony

1967-68

Czech Philharmonic
 Welsh Guards Band & Scots
 Guards Dancers
 American Ballet Theatre
 John Browning, pianist
 The Romeros, Spanish guitarists
 Irene Jordan replaced Anna Moffo

1968-69

Leontyne Price, Met soprano w/
 B'ham Symphony
 Hague Philharmonic
 Montserrat Caballe, soprano &
 Bernabe Marti, tenor
 Vladimir Ashkenazy, pianist
Fiddler on the Roof (national
 Broadway tour)
 Stars of Lawrence Welk Show



Jerome Hines, 1969-70
BMC Season

1969-70

Osipov Balalaika Orchestra
Sviatoslav Richter, pianist
Van Cliburn, pianist
Jerome Hines, Met basso
Houston Symphony Orchestra
w/Andre Previn

1970-1975

1970-71

Eden and Tamir, duo-pianists
Bayanihan Dance Co. of the
Philippines
Joseph Kalichstein, pianist
Liberace
Gabriella Tucci, Met soprano
Alabama Ballet w/Natalia
Makarova (replaced American
Ballet Theatre)
Artur Rubenstein, pianist
Minnesota Orchestra

1971-72

National Ballet of Washington
w/Margot Fonteyn (*Sleeping
Beauty*)



Richard Tucker, 1971-72
BMC Season

Beverly Sills, Met soprano
Hodgens and Howard, duo-
pianists
Garrick Ohlsson, pianist
National Orchestra of Belgium
Richard Tucker, Met tenor

1972-73

National Ballet of Canada w/
Rudolf Nureyev (*La Sylphide*
& *Swan Lake*) – 2 nights
Beryozka Dance Company
Minoru Nojima, pianist
Marilyn Horn, Met soprano
National Ballet of Washington
(*Cinderella*)
Renata Tebaldi, soprano

1973-74

Agnes DeMille's Dance Theater
Stephen Bishop, pianist
Budapest Symphony Orchestra
Vienna Choir Boys
National Ballet of Washington
(*Romeo and Juliet*)
Isaac Stern, violinist
Joan Sutherland, Met soprano

1974-75 (first year in BJCC)

Soviet Georgian Dancers & Tbilisi
Polyphonic Choir
Royal Swedish Ballet
Don Juan in Hell w/Ricardo
Montalban and Myrna Loy



Luciano Pavarotti, 1978-79
BMC Season



Delores Hodgens and Sam Howard,
1971-72 BMC Season

Obernkirchen Children's Choir
Beverly Sills, Met soprano
Alvin Ailey City Center Dance
Theatre
Christina Ortiz
Rotterdam Philharmonic

1975-1980

1975-76

Chinese Acrobats
Jorge Bolst, pianist
Moscow State Symphony
Marcel Marceau, mime
Canadian Opera Company (*La
Boheme*)
Evangelos and Liza, classical
guitarists
Royal Winnipeg Ballet (*Rodeo*)
Mazowsze (100 Polish dancers,
singers & instrumentalists)
Opera Quartette

1976-77

Charles Ives Show
Vladimir Viardo, cancelled
Shirley Verrett, Met soprano
B'ham Civic Chorus (*Messiah
Sing-In*)
Osipov Balalaika Orchestra,
Bolshoi Ballet and opera stars
St. Hedwig's Cathedral Choir &

Domkapelle Orchestra of Berlin
 Mstislav Rostropovich, cellist
 Waverly Consort
 Houston Ballet
 Philadelphia Orchestra w/Eugene
 Ormandy (last tour before
 retirement)

1977-78

Martina Arroyo, Met soprano
 Benny Goodman & jazz sextet
 Claudio Arrau, pianist
 National Ballet of Flanders
 Pinchas Zukerman, Eugene
 Zukerman and Carlos Bonell,
 violinist/viola, flutist and
 guitarist
 Roger Wagner Chorale
 Philharmonia Hungarica
 The American Symphony
 Orchestra
 The Pennsylvania Ballet
 John Ogdon, pianist

1978-79

Ransom Wilson's Wind Quartet
 Luciano Pavarotti, Met tenor
 Emil Gilels, pianist
 Vienna Choir Boys
 Moscow Philharmonic
 Elly Ameling, soprano
 Philadelphia Orchestra
 Eliot Feld Ballet



Itzhak Perlman, 1978-79
 BMC Season

Michel Block
 Itzhak Perlman, violinist

1979-80

H.M.S. Pinafore
 Rosalyn Tureck, pianist
 Justino Diaz, bass
 Igor Oistrakh, violinist
 Ballet West (*Coppelia*)
 Our Lady's Choral Society of
 Dublin
 Eleanor Bergquist, soprano

1980-1985

1980-81

(75th Anniversary)
 Misha and Cipa Dichter, duo-
 pianists
 Hodges and Howard, duo-pianists
 Paul Schenly, pianist
 Les Grands Ballets Canadiens
 Cornell MacNeil (cancelled)
 Frederica von Stade (cancelled)
 Ballet Folklorico Nacional de
 Mexico
 Czech Philharmonic Orchestra

1981-82 (*first year at Samford*)

The Cleveland Orchestra
 Coldstream Guards; Royal Scot
 Dragoon Guards
 The Westminster Choir
 Paul Schenly, pianist
 Bach International Competition
 Winner

1982-83

Western Opera Co. (*Rigoletto*)
 Pirin, Bulgarian National Folk
 Ensemble
 Vienna Choir Boys
 Mummenschanz
 Strasbourg Philharmonic
 Bach International Competition
 Winner

1983-84

Royal Regiments on Parade: Scots
 Guards/The Black Watch
 The Bamberg Symphony

Beverly Hoch, soprano, Daniel
 Phillips, violinist & Margo
 Garrett, pianist
 Hungarian State Folk Ensemble
 Richard Cass, pianist
 The Washington Ballet
 The Welsh Choir of Cardiff

1984-85

Western Opera (*La Cenerentola*)
 The Boston Camerata, *A Medieval
 Christmas*
 Fr. Sean Brett Duggan, pianist
 (Bach Winner)
 Mozowsze Dancers
 New York City Opera (*Rigoletto*)
 Marcel Marceau, mime

1985-1990

1985-86

National Folk Ballet of Yugoslavia
 NY City Opera National
 Company
 Fr. Sean Brett Duggan, pianist
 (Benedictine monk)
 I Solisti de Zagreb Chamber
 Orchestra
 Peter Van Derick, baritone

1986-87

Christopher Sager, pianist
 Orpheus Chamber Orchestra
 George Marsh, violinist (Bach
 winner)
 NY City Opera National Co.
 (*Madama Butterfly*)

1987-88

Vienna Choir Boys
 Grenadier Guards & Gordon
 Highlanders
 Julliard String Quartet
 NY City Opera National Co.
 (*Barber of Seville*)
 Stephen Francis Thomas, cellist
 (Bach winner)

1988-89

Roger Williams
The Prague Symphony
Ensemble for Early Music of New
York (*Daniel and the Lions*)
NY City Opera National
Company (*La Traviata*)
Vladimer Viardo

1989-90

The Black Watch
First International Glasnost Ballet
Tour
Chamber Orchestra of Cannes
Cote D'Azur w/Ransom
Wilson
NY City Opera National Co.
(*La Boheme*)

1990-1995

1990-91

Shanghai Acrobats and Warriors
of the Peking Opera
The Slovak Chamber Orchestra
Ballet Francais de Nancy
Christopher Parkening, guitarist
The Shalom Israeli Pops
Orchestra
NY City Opera National Co.
(*Marriage of Figaro*)

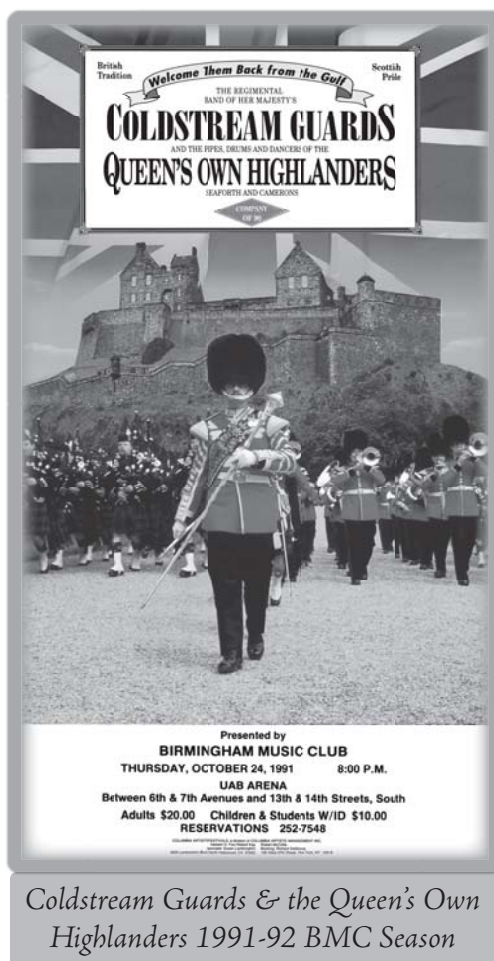
1991-92

Coldstream Guards &
the Queen's Highlanders
NY Ensemble for Early Music
(*Herod and the Innocents*)
Jessye Norman, soprano
Black Light Theatre of Prague
(*Alice in Wonderland*)
NY City Opera National Co.
(*Tosca*)

1992-93

The Incomparable Red Stars,
Russian Red Army Band, Chorus
and Dancers
Opera Nazionale Italiana

Neil Rutman, pianist
Two Student Programs
The Tallis Scholars
Leontyne Price, Met soprano
NY City Opera National Co.
Danish National Radio Symphony
w/Bella David Dividovich,
pianist



1993-94

Bolshoi Symphony w/Alexander
Rudin
The Canadian Brass
The Hambro Quartet of Pianists
NY City Opera National Co.
(*Madama Butterfly*),
Royal Winnipeg Ballet
Kathleen Battle, Met soprano

1994-95

Principal Dancers of the NY City
Ballet
Chanticleer

Sherrill Milnes, Met baritone
Kremlin Chamber Orchestra
Isaac Stern/Yefim Bronfman
Orchestra Philharmonique de
Monte Carlo, James DePriest,
conductor
Porgy and Bess, special performance

1995-2000

1995-96

BBC Orchestra from London
w/Najda Salerno-Sonnenberg,
violinist
Frederica von Stade, Met mezzo-
soprano
Katia & Marielle LaBeque, duo-
pianists
Black Light Theatre of Prague
(*Peter Pan*),
Bolshoi Ballet
NY City Opera National Co.
(*La Traviata*)
Chet Akins w/Birmingham
Metropolitan Orchestra, Henry
Panion, conductor

1996-97

Thomas Hampson, Met baritone
Bolshoi Symphony, Alexander
Alvarez, conductor
Riverside, Calif. Light Opera
Company (*H.M.S. Pinafore*)
Moscow Festival Ballet (*Carmen*)
NYC Opera (*La Boheme*)
Danny Davis and the Nashville
Brass and Boots Randolph
Yakety Sax with Birmingham
Metropolitan Orchestra

1997-98

Stuttgart Philharmonic Orchestra
Opera Nazionale Italiana with
the Budapest State Opera
Orchestra
Washington Ballet (*Hansel and
Gretel*)
Stars of the Kirov Ballet
Regimental Bank of the Scots

Guards Pipes, Drums &
Highland Dancers of the Black
Watch

1998-1999

St. Petersburg State Symphony
Orchestra
Stewart Goodyear, pianist
London City Opera (*Die
Fledermaus*)
Corey Serovek, violinist
Russian National Ballet
(*Swan Lake*)

1999-2000

Opera Gala, Moscow State Radio
Symphony
Don Cossacks of Rostov
Gil Shaham, violinist
Turandot, Teatro Lirico d'Europa
Ballet de L'Opera de Bordeaux, *A
Tribute to Diaghilev*

2000-2007

2000-01

Kathleen Battle, Met soprano
Neil Rutman, pianist
London City Opera (*Carmen*)
Bolshoi Symphony Orchestra
Moscow Festival Ballet (*Giselle*)

2001-02

Mark O'Connor, violinist &
Metamorphosen Chamber
Orchestra
The Orpheus Chamber Orchestra
Estonian Philharmonic Chamber
Choir & Tallin Chamber
Orchestra
Chanticleer
Alon Goldstein, pianist

2002-03

Jean Yves Thibaudet, pianist
Denyce Graves, Met mezzo -
soprano

Orquestra de Sao Paulo
Stuttgart Chamber Orchestra

2003-04

Los Angeles Guitar Quartet
Katia and Marielle LaBeque,
pianists
New York Festival of Song
Pilsen Philharmonic w/Janice
Martin
Nadja Salerno-Sonnenberg,
violinist, & Anne-Marie
McDermott, pianist

2004-05

Warsaw Philharmonic
Orchestra
The Canadian Brass
Andre Watts
Academy of St. Martin in the
Fields Chamber Ensemble
Isabel Bayrakdarian, soprano

2005-06

From the Top, featuring
Christopher O'Riley
Emanuel Ax, pianist

Angela Brown, Met soprano
Christopher Parkening, guitarist
Emerson String Quartet

2006-2007

Moscow State Symphony
Orchestra
Denyce Graves, mezzo-soprano
Hilary Hahn, violinist
Awadagin Pratt, pianist



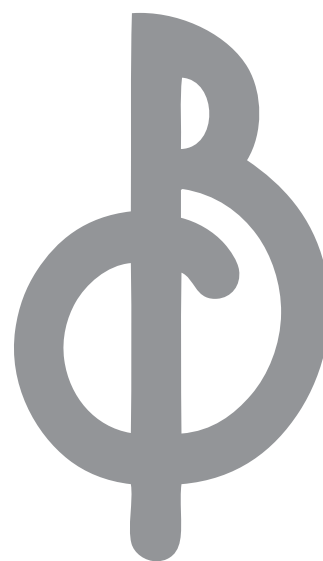
Roger Williams, 1988-89 BMC Season



Isaac Stern/Yefim
Bronfman 1994-95
BMC Season



Kathleen Battle,
2001-01 BMC
Season



APPENDIX

Music Study Circle Charter Members – 1906

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Mrs. Oliver Chalifoux
Mrs. Richard F. Johnston
Mrs. Julia Neely Finch
Mrs. Laura Jackson Davids

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Mrs. David Roberts, *Vice President*
Mrs. W. M. Jordan, *Secretary*
Mrs. L. J. Davids, *Treasurer*
Mrs. Julia Neely Finch, *Director*

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Mrs. Julia Neely Finch
Mrs. Lillie Miles Johnston
Mrs. Laura Jackson Davids
Mrs. Jack Adams
Mrs. J. V. Allen
Mrs. O. D. Atkins
Mrs. Hammond Brown
Mrs. J. C. Carmichael
Miss Julia Chenoweth
Mrs. Paul Cocke
Mrs. E. G. Cole
Mrs. J. T. Coulbourn
Mrs. Hoyt Dobbs
Miss Alice Fallon
Mrs. John Fletcher
Miss Mamie Fogarty
Mrs. J. E. Frazier
Miss Louise Hall

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Mrs. Solon Jacobs
Mrs. Houston Johnston
Mrs. W. M. Jordan
Mrs. E. C. Kingsberry
Mrs. Harriett W. O'Neill
Miss Annie Parker
Mrs. C. T. Randall
Mrs. David Roberts
Miss Nellie Sloss
Mrs. R. I. Stone
Mrs. J. M. Stillwell
Mrs. W. L. Sims
Miss Amy Ward
Mrs. W. M. Mayes
Mrs. W. M. Walker
Mrs. Turner Weakley
Mrs. R. C. Woodson
Mrs. J. A. Yates

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Past Presidents

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Mrs. W. S. Lovell	1907-1908	Mrs. William I. Grubb, Jr.	1954-1956
Mrs. R. F. Johnston	1908-1910	Mrs. Hollis Bush	1956-1958
Mrs. Victor Hanson	1910-1913	Mrs. Trotter Jones	1958-1960
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Mrs. George H. Davis	1914-1918	Mrs. John A. Seals	1960-1962
Mrs. Charles J. Sharp	1918-1919	Mr. Everett Pittman	1962-1964
Mrs. Victor Hanson	1919-1920	Mrs. Frank Gafford	1964-1966
Mrs. George H. Davis	1920-1922	Mrs. Harry B. Rust	1966-1968
Mrs. E. T. Rice	1922-1924	Mr. Stuart Mims	1968-1970
Mrs. E. G. Chandler	1924-1925	Mr. William A. Price	1970-1972
Miss Emma McCarthy	1925-1928	Mr. Walter Sechriest, Jr.	1972-1976
Mrs. George H. Davis	1928-1929	Mr. Joseph Schreiber	1976-1978
Mrs. R. C. Woodson	1929-1931	Mr. Carl Martin Hames	1978-1981
Mrs. John Wallace Luke	1931-1933	Dr. H. Edward Tibbs	1981-1986
Mrs. H. H. K. Jefferson	1933-1936	Mrs. R. Cunningham, Jr.	1986-1990
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Mrs. George H. Davis	1937-1939	Dr. Thomas J. Gibbs, Jr.	1990-1992
Mrs. Laura J. Davids	1939-1942	Ms. Martha Moore Sykes	1992-1994
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Miss Clara Hayden	1943-1946	Mr. James R. Nelson	1998-2000
Mrs. E. D. Lemay	1946-1948	Mr. Thad G. Long	2000-2003
(Mrs. Heinz V. Menking)		Mr. Philippe Lathrop	2003-2006
Mrs. Burr Nabors	1948-1952	Mr. Wyatt R. Haskell	2006-

The Guild of The Birmingham Music Club

Founding Members 1988

Penelope Prewitt Cunningham, *Founder*

Jo Campbell and Toula Fulford, *Organizers*

Jeanne Bradford

Barbara Breard

Ellen Cunningham

Jan Elliot

Pauline Ireland

Anne Lamkin

Mary Helen McCoy

Sylvia Patrick

Anne Rainer

Nancy Sechreist

Babs Simpson

Jackie Warfel

The Guild of The Birmingham Music Club

Past Presidents

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Nancy Sechriest 1988-1989

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Janette Beaumont..... 1991-1992

Carolyn Long..... 1992-1993

Patsy Collat..... 1993-1994

Elouise Williams..... 1994-1995

Annie Green 1995-1996

Linda Askins 1996-1997

Anne Lamkin 1997-1998

Judy Daniel & Gloria Spruill..... 1998-1999

Andrea Nelson 1999-2000

Anna Keith 2000-2001

Joan Parker 2001-2002

Carolyn Reich..... 2002-2003

Anne Lamkin 2003-2004

Jessie Bean..... 2004-2005

Virginia McDorman & Jessie Bean .. 2005-2006

Martha Schoel..... 2006-2007

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Past Presidents

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Mrs. Elbridge Hydinger 1963-1964
Mrs. E. B. Oliver 1964-1965
Mrs. Tom Nesbitt 1965-1966
Mrs. Jack Orcutt 1966-1967
Mrs. Frank Kennedy..... 1967-1968
Mrs. Hugh Morrow 1968-1969
(Mrs. Walter Wilson)
Mrs. E. B. Meyercord, Jr. 1969-1970
Mrs. E. Barry Evans 1970-1971
Mrs. David J. Sullivan..... 1971-1972
Mrs. D. Evans Marks..... 1972-1973
(Mrs. G. Allen Weatherford, Jr.)
Mrs. Walter S. Sechriest, Jr..... 1973-1974
Mrs. Grady W. Gibbons..... 1974-1975
Mrs. William J. Warfel 1975-1976
Mrs. J. Vernon Patrick, Jr..... 1976-1977
Mrs. James W. Rainer, Jr..... 1977-1978
Mrs. J. Peyton McDaniel..... 1978-1979

Mrs. Edmund A. Terrell..... 1979-1980
Mrs. Ernest C. Wood 1980-1981
Mrs. Robert H. Woodrow III 1981-1982
Mrs. James Rotch 1982-1983
Mrs. Alex P. Goodhew 1983-1984
Mrs. Charles Henry 1984-1985
Mrs. Elias C. Watson III..... 1985-1986
Mrs. Morton Simpson..... 1986-1987
Mrs. Walter Browning..... 1987-1988
Mrs. Russell Greenhalgh..... 1988-1989
Mrs. James L. Drennen 1989-1991
Ms. Lauren Manning..... 1991-1992
Mrs. Kirk Dortch..... 1992-1993
Ms. Sherri Nielson 1993-1994
Mrs. John Nelson..... 1994-1995
Ms. Anne Bryson 1995-1996
Ms. Heather Gibbons 1996-1997
Mrs. Michael Eady..... 1997-1998
Mrs. Mark Burson 1998-2000
Mrs. Scott Welch 2000-2001

The Birmingham Music Club

Centennial Committee

2005-06

Kathi Ash
Linda Askins
Edith Bauman
Jessie Bean
Cruse Bevill
Martha Black
Jeanne Bradford
Lynn Briggs
Alice Brown
Shirley Brown
Anne Bryson
Marti Buck
Laurie Bullington
Beth Campbell
Bonnie Cicio
Elaine Clark
Anne Cobb
Grace Cooper
Penelope Cunningham
Judy Daniel
Sally Demetz
Marsha Drennen
Pat Durward
Ann Elliott
Elizabeth Ezell
Marlea Foster
Anna Gainer
Sandra Haley
Diane Hall
Yvonne Henderson

Margaret Hubbard
John Jones
Anne Lamkin
Philippe Lathrop
Sandra Lynn
Lyndel Lyons
Virginia McDorman
Nancy Morrow
Marilyn Murray
Bess McCrory Peeples
Sheri Perry
Fiona Pratt
Dana Robicheaux
Kathleen Roth
Deidra Ryan
Martha Schoel
Fay Shirley
Babs Simpson
Lochrane Coleman Smith
Nan Teninbaum
Susan Tipler
Sue Ann Watkins
Nancy Watson
Francis Wheelock
Freida White
Jenny Whitmore
Elouise Williams
Harold Williams
Cherie Woods
Janis Zeanah

*The Birmingham Music Club
appreciates the many friends and supporters
who have made the first 100 years so successful.
Now, the Music Club is ready for
and looking forward to the next 100 years!*

