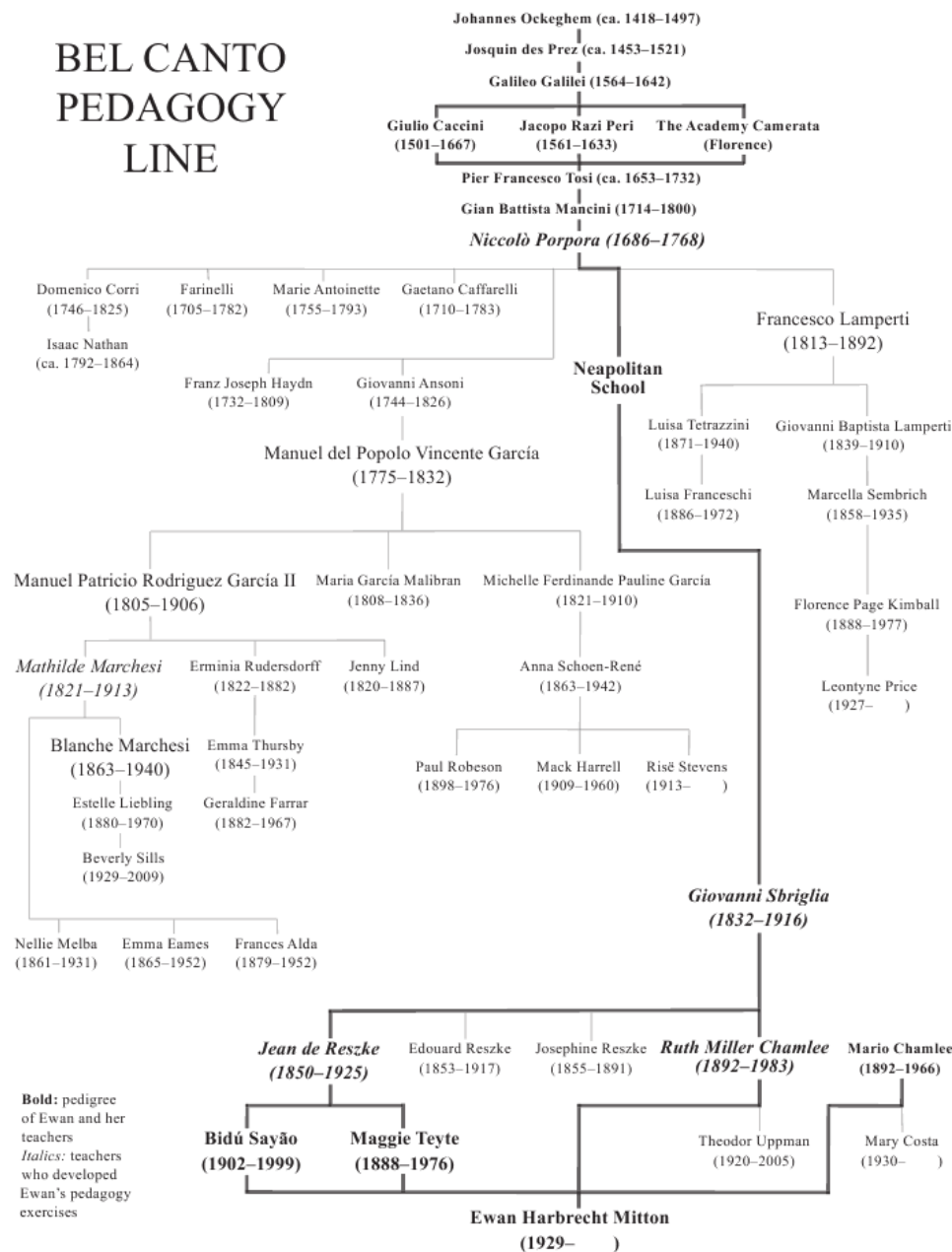


Ewan Harbrecht Mitton

NATS Presentation

Sept 18, 2010

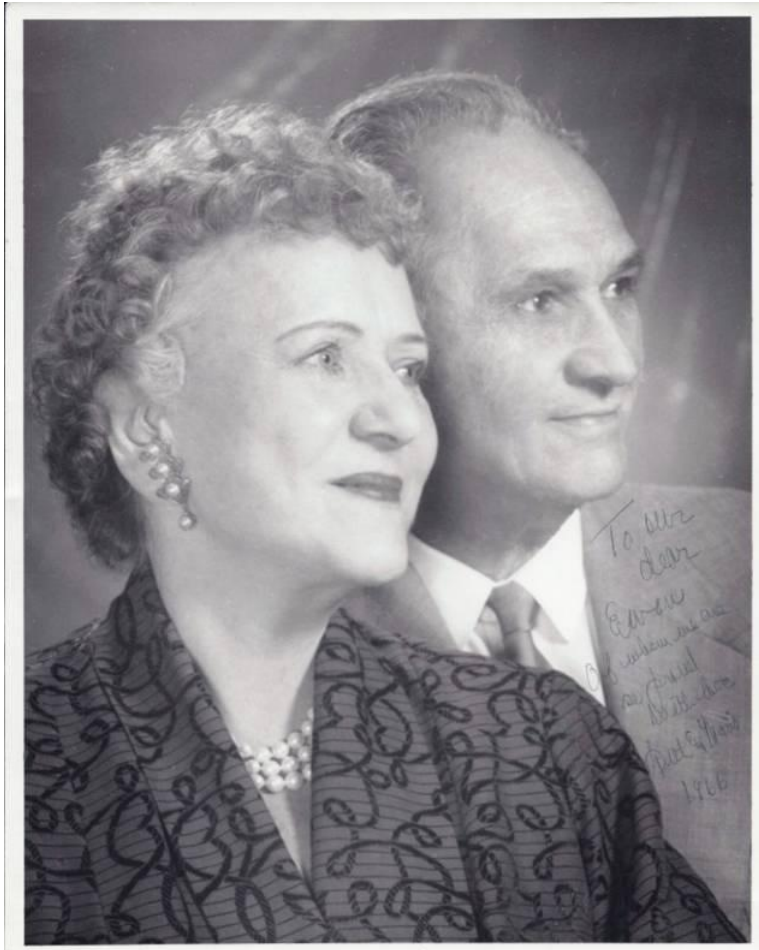
BEL CANTO PEDAGOGY LINE



Bold: pedigree
of Ewan and her
teachers
Italics: teachers
who developed
Ewan's pedagogy
exercises

My Teachers

Ruth Miller Chamlee (1892-1983)



Ruth & Mario Chamlee
My Bel Canto teachers

- Ruth was the 2nd National NATS President**
- Sang at NY Met Opera, later taught at USC
 - Was student of Sbriglia in Paris (1914)

- Mario was leading tenor at NY Met Opera
- Took roles of Caruso at time of death
 - Assisted Ruth with my instruction

Vocalize Demonstration

Vocalises of the Sbriglia-Porpora Bel Canto Technique

Women Track 2

Men Track 2

etc.

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah
a a a a a a o oo oo oo oo oo oo oo oo oo oo oo oo oo oo oo

Women Track 3

Men Track 3

etc.

hung ee ay ah oh oo hung ee ay ah oh oo
haŋ i e a o u oo oo oo oo oo oo oo oo oo oo oo oo oo oo oo

Women Track 5

Men Track 5

oo oo oo
u u u

Women Track 6

Men Track 6

etc.

oo oo
u u

Women Track 7

Men Track 7

ee ab
i a
o

etc.

ee ab
i a
o

Women Track 8

Men Track 8

etc.

oo oo oo oo
u u u u

Copyright 2010 by Ewan Harbrecht Mitton

2

Women Track 9
Men Track 9

ee eh ee eh ee i ee eh ee eh ee i ee eh ee eh ee i etc.

Women Track 10
Men Track 10

oo u ah a

Women Track 11
Men Track 12

oo u ah oo oo u ah oo oo u ah oo

Women Track 13
Men Track 15

ee i ch e ah a

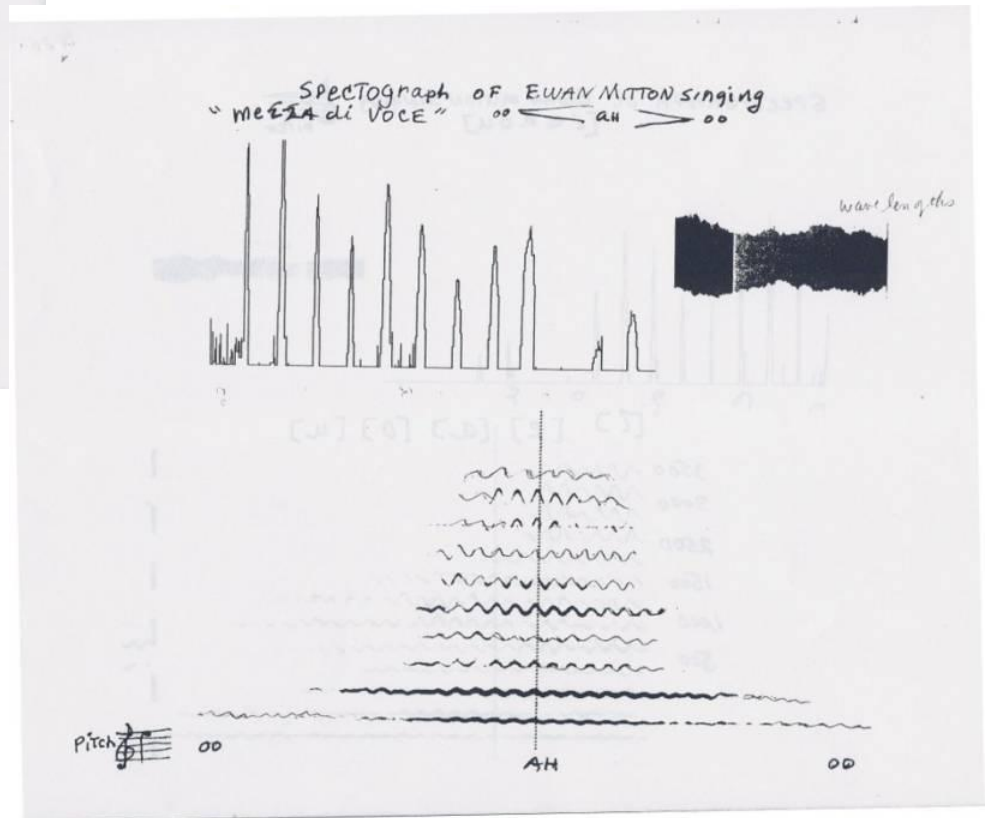
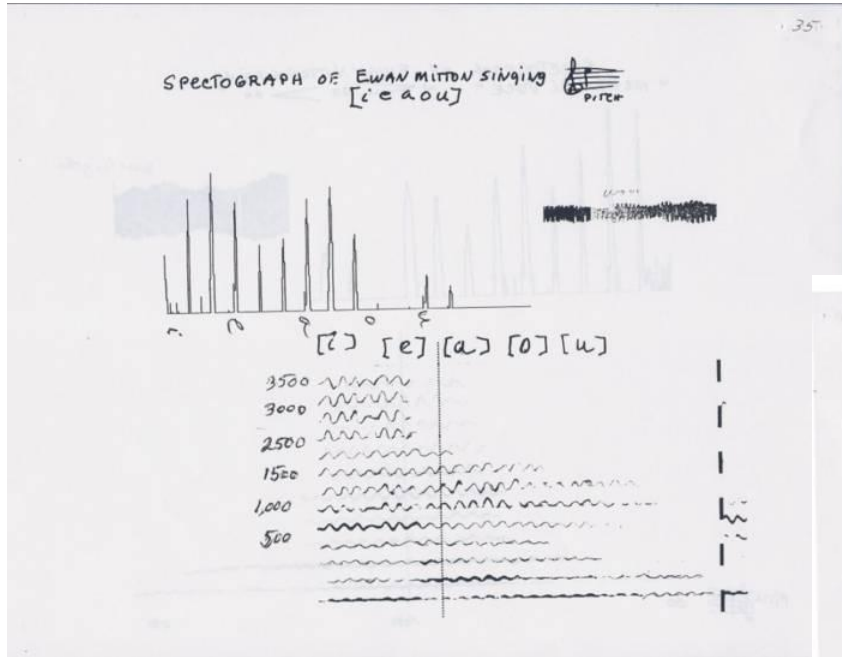
oh o oo u

Women Track 14
Men Track 17

ah a ah a ah a ah a ah a ah a ah a

nee nay nah nob noo nee n'ay
ni ne no no ni ni n'c nee nay nah nob noo nee n'ay

Spectrograph Discussion



My Teachers

Maggie Teyte (1888-1976)

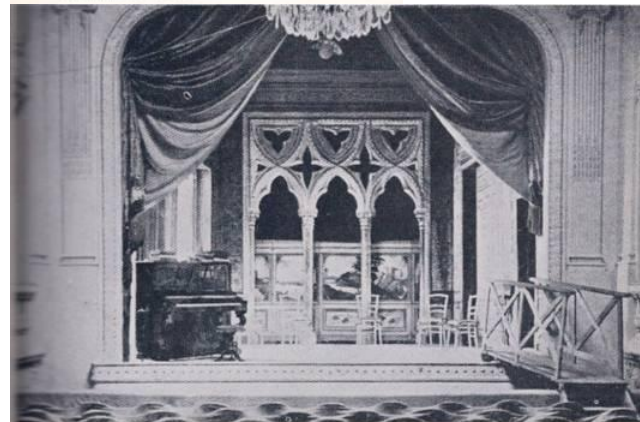


The Mastersingers. Maggie Teyte (Eva) singing at the music desk.



As Mélisande, Paris 1909. An illustration from *The Planet*

Coached Ewan 3 months
London - 1953

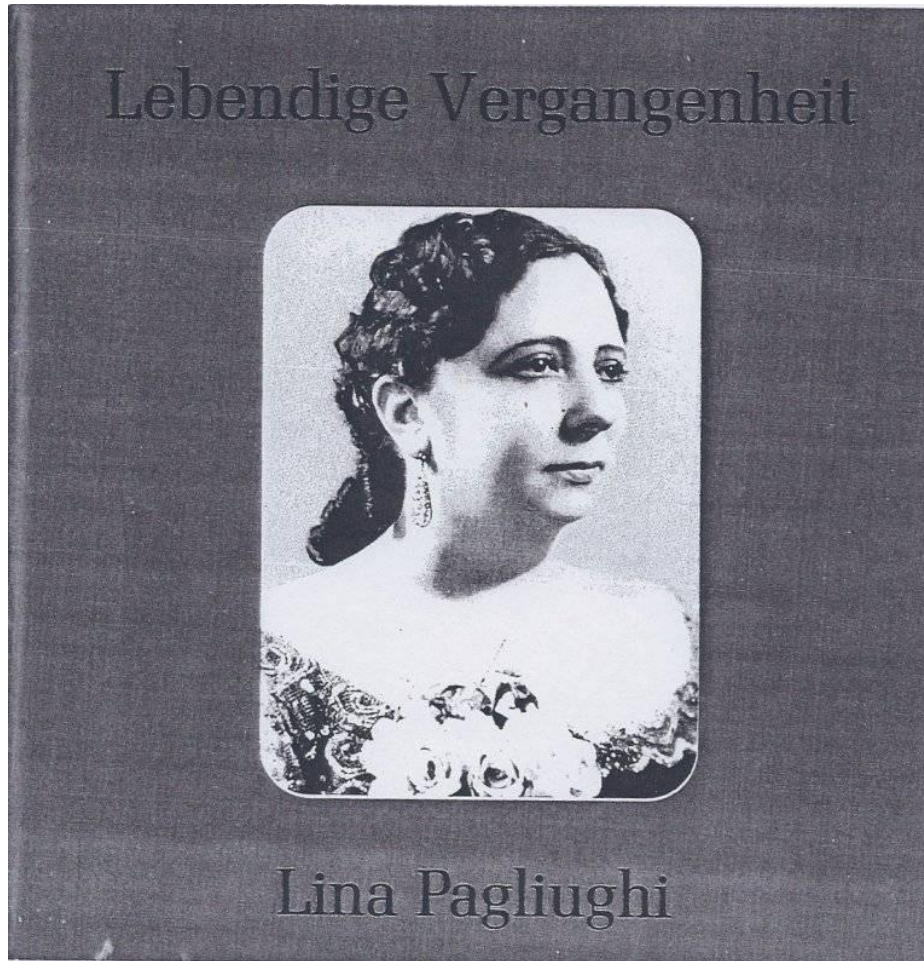


De Reszke's little private theatre at 53 Rue de la Faisanderie

Jean de Reszke
studio in Paris

Milan Experience (1951-1953)

Lina Pagliughi



Ewan's teacher in Milan

*Noted Italian soprano
Student of Luisa Tetrazzini*

Opened up high notes for me

Felt comfortable with high F's

She coached me on the operas

- *Queen of the Night (Magic Flute)*
- *Rigoletto (role of Gilda)*
- *Other coloratura roles*

*First opera fully recorded featured Lina as
Gilda in Rigoletto on His Master's Voice*

Milano Teatro Nuovo (1953)



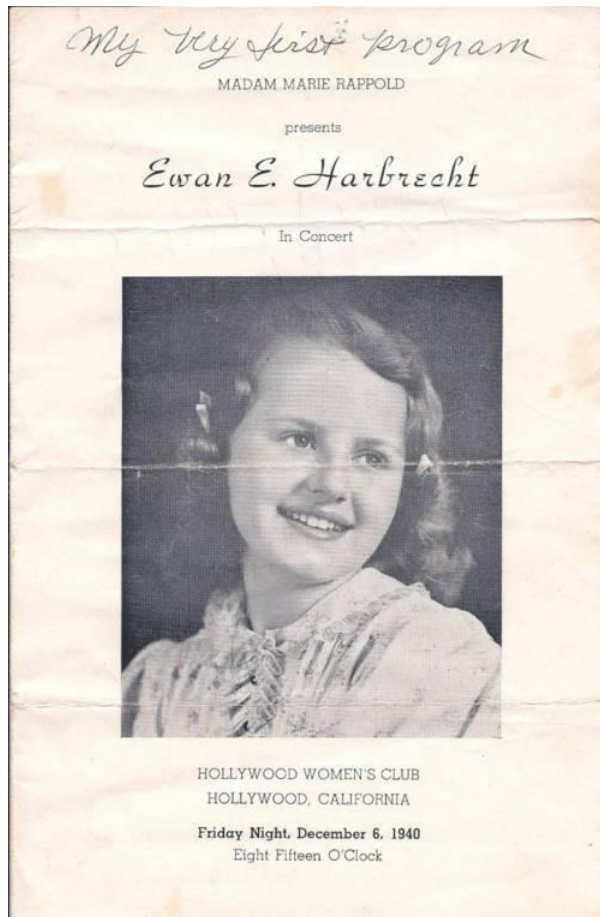
Studied under Roberto Moranzoni

- friend of Puccini, he conducted many of Puccini's premier works
- 30 years as a conductor (NY Met)

Columbia Artist Management agent attended my debut, then called me to NY, hired as soloist for 15 years after this concert



Debut – 10 yrs old



Continued studying violin to 16

Mother made all my dresses
Performed violin, drama, voice
Violin soloist with Hollywood Bowl Symphony

Growing up in Hollywood



Appeared in Bing Crosby movie (Paramount)
“The Starmaker” with my school pals
(Hollywood Professional School)



Publicity poster used to age 13

With Fellow Student Jerome Hines

Jerome was later NY Met bass for 30 years

I sang "Faust" role of Margherita with him
when I was 15 in Los Angeles



Dress is one of the gowns I wore on 1955 Tabernacle Choir Tour
(above is publicity shot with Jerome in 1955 when I was 26)

Performances in 1940's



"Natoma" by Victor Herbert
Role of Barbara della Guerra
"Martha" (Lady Harriett)
LA Grauman's Chinese Theater
Glyn Ross, Director
- Ross later director of Seattle &
Arizona operas with Henry Holt



**USC Opera Workshop – under direction of
Carl Ebert & Wolfgang Martin – noted European directors**
Hansel & Gretel (Gretel)
La Traviata (Violetta)
Barber of Baghdata (Margiana)



Albert Herring (Nancy)
Der Rosenkavalier (Sophie)
Various opera scenes

Interaction with Composers

Tanglewood with Jaques Ibert (1950)



"Le roi d'Yvetot"
(Jeanneton)



Act One *"La Boheme"*
(Mimi)

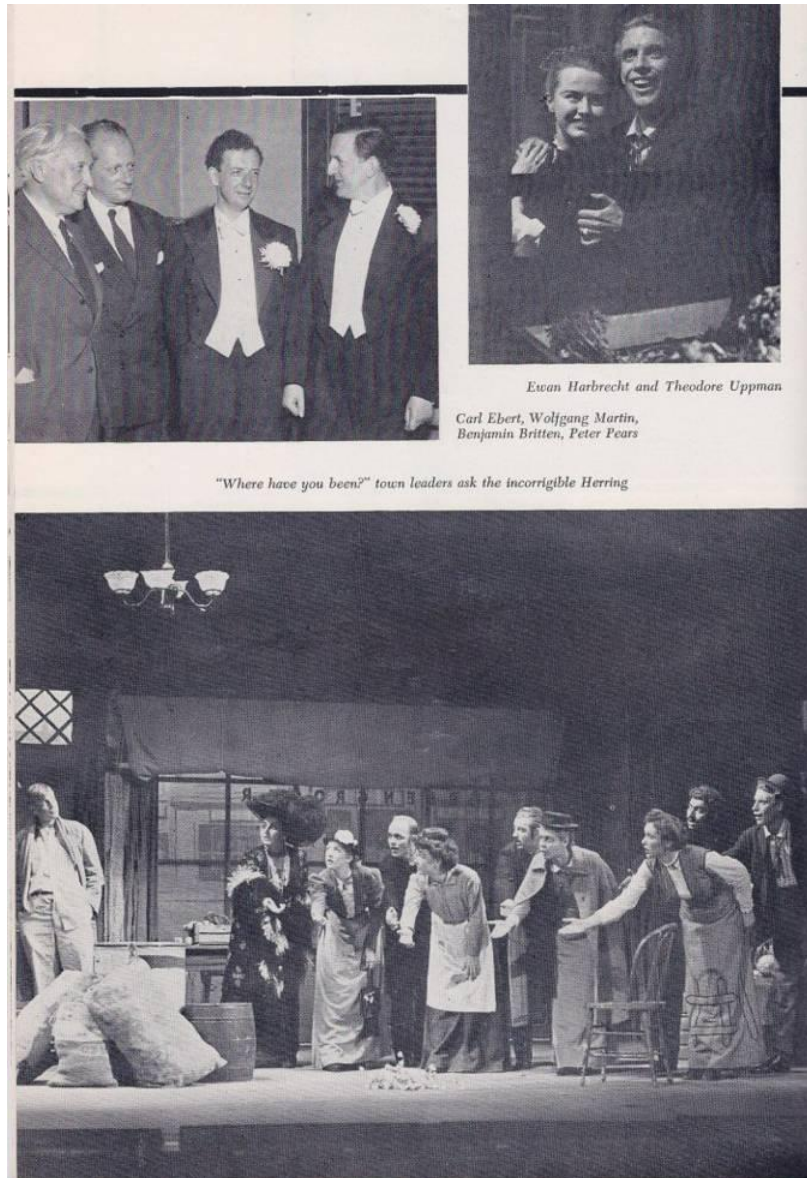
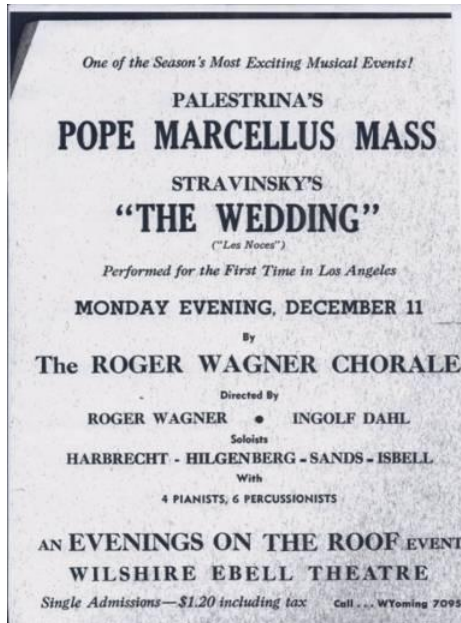


Manfred Hecht , Jaques Ibert, Ewan
Role of Jeanneton

US Premier *"Le roi d'Yvetot"* comic opera by Ibert

*"Miss Ewan Harbrecht handled the music expertly
and was charmingly girlish"*
(*Metropolitan Opera News*)

Igor Stravinsky
with Robert Wagner Chorale
 First performance in the West
 4 pianos & 6 percussionists



Benjamin Britten
 West Coast Premier:
"Albert Herring" (op. 39)

At left:

- Carl Ebert
- Wolfgang Martin
- Benjamin Britten
- Peter Pears

At Right:

Ewan with Theodor Uppman

Albert Hay Mallot
 TV Premier "The Lord's Prayer"



Cast included: Theodor Uppman, Lucine Amara, Marni Nixon

With Grammy-award winner **Ernest Gold**
(*Exodus*, *Fun with Dick & Jane*, *On the Beach*)

Reception in my home 800 N Fuller Ave. Hollywood
Ernest met Marni Nixon at this occasion



Jan Popper (TV Series "*Spotlight on Opera*"), Ewan, Ernest Gold

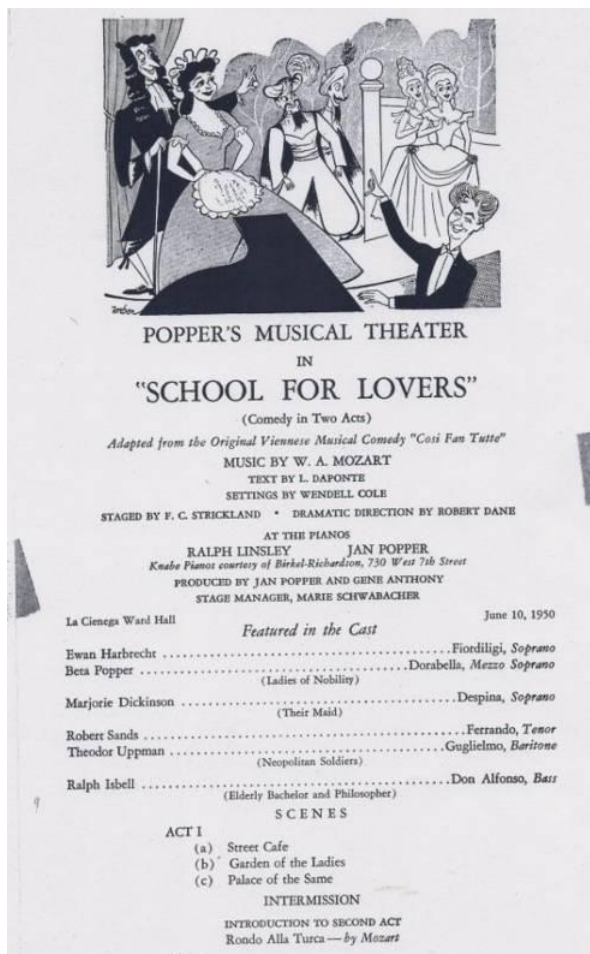


With **Robert Ward** in his world premier "*Pantaloone*" (1956)
Performed at The Julliard School in New York (photo NY Times)

Revived in 1973 to rave reviews as "*He Who Gets Slapped*"
Ward later collaborated with Arthur Miller to set Tony-award
winning "*The Crucible*" to music.

Tours & Performances

Cosi Fan Tutte (1950)



Jan Popper's opera company
Toured Northern California & Nevada
Performed at San Francisco Opera House

Rigoletto Performances



Concert version Los Angeles (1947)

Pacific Opera – Conducted by Arturo Casigilia in San Francisco & tour (1952)

Portland Opera – Conducted by Herbert Weiskopf , later Henry Holt at new Portland auditorium

Salt Lake City – Song of Norway (1957)



MAURICE ABRAVANEL

... When the Maestra came to Utah to reorganize the Utah Symphony, the University was quick to invite him and his fast-rising orchestra into the Summer Festival. Already an internationally known conductor, he gave the Festival not only a professional orchestra but also the benefit of his personal experience from Metropolitan Opera and Broadway, where he personally conducted many triumphs.



New England Opera Theater (1958)

Rossini *"Count Ory"*



American Premier of Count Ory
- Excellent reviews

With Conductor Boris Goldovsky
Role of Countess Adele de Fourmetier

Adelphi Univ. Opera, New York

Marriage of Figaro (1961)



First Scene:
Susanna & Figaro

With dear friend Angela Rasmusson,
her husband Laurence conductor of
University Orchestra

Crawford Gates Premier (1959)

"SAND IN THEIR SHOES"

Story of the Mormon Battalion

Conducted by Harold I. Hansen

Coached by the composer

Cast included:

- Ewan Mitton
- Lael Woodbury
- Howard Ruff
- Walter Richardson



ANNA, played by Ewan Mitton, told Joel Dr. Lael J. Woodbury, good-bye as he left to go with the battalion.



MIXING of the cañon for ailing soldiers was done by the dancers.



JOSHUA, Walter Richardson, and Dr. Lael J. Woodbury were comic reliefs in "Sand in Their Shoes."

SAND IN THEIR SHOES

For the second consecutive year, "Sand in Their Shoes," the story of the Mormon Battalion, was presented in the Brigham Young University stadium May 27, 28, 30, 31, and June 1. The original production presented last year was in preparation for two years, and was presented during the last week of spring quarter, drawing crowds from throughout Utah and the western states. The original script was written by Don Oscarson and the stirring mu-

sical score was composed by Dr. Crawford Gates of the BYU music faculty. Dr. Harvey Fletcher, the "Father of Stereophonic Sound," designed the intricate four-track sound system. The gigantic musical was directed by Dr. Harold I. Hansen, for years the director of the famed Hill Cumorah Pageant. This year the sets were even larger than during the original production, encompassing almost the entire length of the BYU football field.

The Male Chorus and dancers performed at the Mormon Battalion.



Seattle Opera “*Fidelio*” (1968)

Directed by:

Henry Holt (English)

Milton Katins (German)

(I performed both languages)



Tabernacle Choir Europe Tour 1955

Soprano Soloist

Farewell Concert in Tabernacle



EWAN HARBRECHT

Lovely Ewan Harbrecht, young lyric soprano soloist with the Salt Lake Tabernacle Choir of Salt Lake City, Utah, had a difficult time deciding whether to make music or the dramatic stage her career.

And having chosen music, the young artist who will be heard with the famous choir on its European tour this summer, then had to choose between her voice and her violin. But finally, her future — as a soprano — was assured by the tremendous success of her concert debut in Milan, Italy, two years ago.

On her return to the United States she sang in two oratorio performances as the soprano lead, with the Salt Lake City Tabernacle Choir, in the spring of 1954. During the summer she concertized extensively all over the West Coast.

Program

J. SPENCER CORNWALL, Conductor
 RICHARD P. CONDIE, Assistant Conductor
 ALEXANDER SCHREINER and FRANK W. ASPER, Accompanists
 EWAN HARBRECHT, Soprano Soloist
 RICHARD L. EVANS, Master of Ceremonies
 INVOCATION - - Elder Adam S. Bennion

- I Ave Verum - - - - - Liszt
 Jesu, Priceless Treasure - - - - - Bach
 Come, Blessed Repose - - - - - Bach
 Now We Sing Thy Praise - - - - - Tschernokoff
- II Toccata in F - - - - - Widor
 - - - - - MR. ASPER
- III My Redeemer Lives - - - - - Gates
 The Lord's Prayer - - - - - Robertson
- IV O King of Kings, Alleluiah - - - - - Handel
 Praise Ye Jehovah - - - - - Beethoven
 - - - - - MISS HARBRECHT
- V Light In Darkness - - - - - Jenkins
 - - - - - MISS HARBRECHT AND CHOIR
- VI Listen to the Lambs - - - - - Arr. Dett
 David's Lamentation - - - - - Billings
 - - - - - MR. CONDIE, Conducting
- VII Carillon de Westminster - - - - - Vierne
 - - - - - MR. SCHREINER
- VIII Sound An Alarm - - - - - Handel
 Clouds - - - - - MEN'S CHORUS - Charles
 - - - - - WOMEN'S CHORUS
- IX Behold God the Lord Passed By [Elijah] - - - - - Mendelssohn
 For Unto Us A Child Is Born [Messiah] - - - - - Handel
- X The Marseillaise [French] - - - - - de Lisle
 Annie Laurie [Scottish] - - - - - Arr. Johnston
 God Save the Queen [English] - - - - - Carey
- XI Glorious Everlasting - - - - - Cousins



With Mayor
of
Amsterdam



Raising flag at castle
Cardiff, Wales

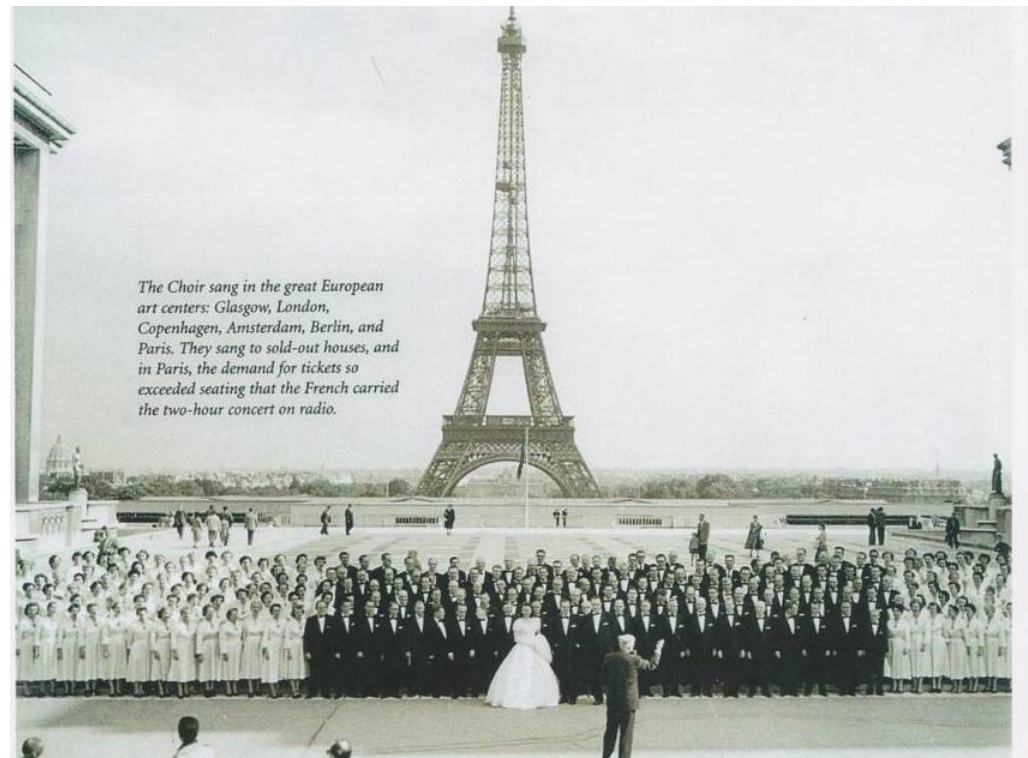


Paris Concert Palais de Chaillot



Photo courtesy of Van Dermeest, Life Magazine

*At the Grosse Tonhalle
in Zurich, Switzerland*



Zurich Concert Grosse Tonhalle

Columbia Artists Management (1953 – 1968)



PERSONAL REPRESENTATIVE

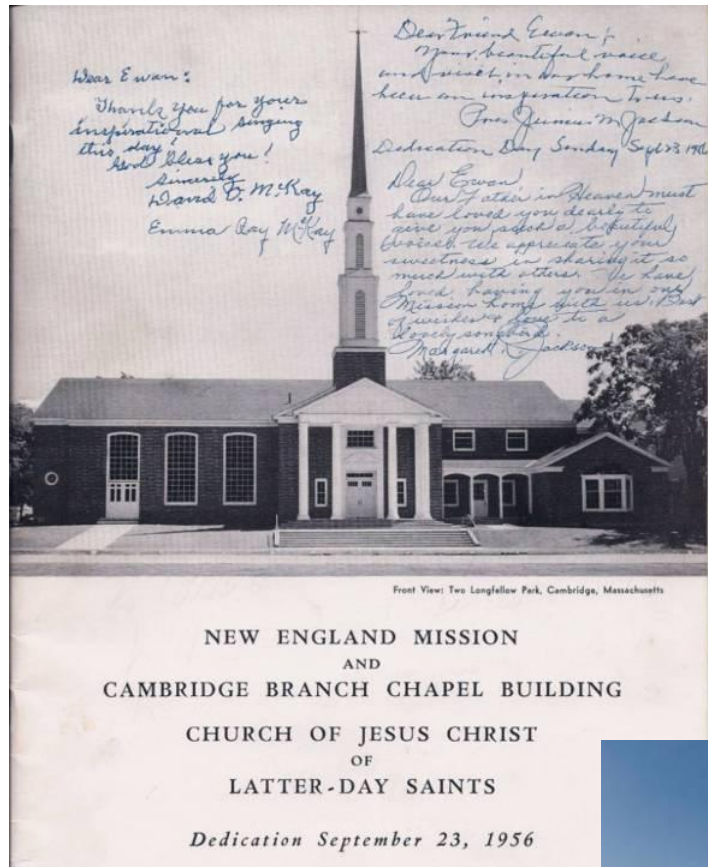
MURIEL FRANCIS
116 East 65th Street, New York 21, N. Y.
LEhigh 5-3200

MANAGEMENT

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction: Judson, O'Neill and Judd
113 West 57th Street, New York 19, N. Y.
Circle 7-6900



Soloist At Temple & Chapel Dedications



Los Angeles 1956



Bern 1955
With Tabernacle
Choir



Oakland 1964

Bless This House

Bless this house, O Lord we pray,
Make it safe by night and day;
Bless these walls, so firm and stout,
Keeping want and trouble out;
Bless the roof and chimneys tall,
Let Thy peace lie over all;
Bless this door, that it may prove
Ever open to joy and love.

Bless these windows shining bright,
Letting in God's heav'nly light;
Bless the hearth a-blazing there,
With smoke ascending like a prayer;
Bless the folk who dwell within;
Keep them pure and free from sin;
Bless us all that we may be
Fit, O Lord, to dwell with Thee,
Bless us all that one day we
May dwell, O Lord, with Thee.

Words by
HELEN TAYLOR

Music by
MAY H. BRAHE

Moderato. (With much feeling)

VOICE

PIANO

mp

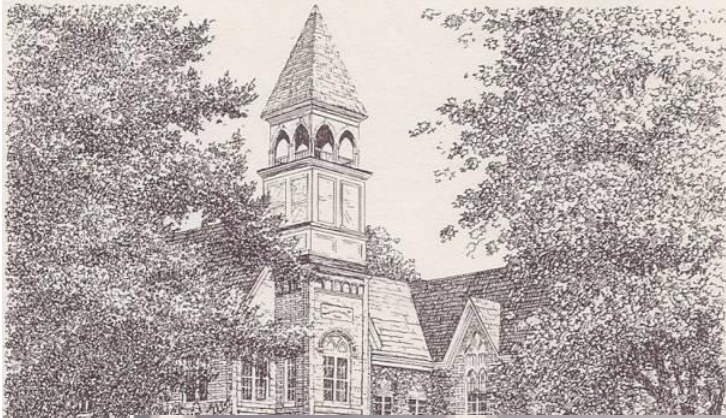
Bless this house, O Lord we pray,

poco rall. *a tempo*

Settling Down in Oregon



Teaching in Oregon



Campbell Hall
Oregon College



"TRIAL BY JURY"



College Opera Workshop Productions 23 yrs.

*Various Glibert & Sullivan, Magic Flute,
Cosi Fan Tutte, Tales of Hoffman, etc.*

My Best Treasures

