

MYRNA LAYTON

Dean Eckertsen (1928–2007): Into and out of the Spotlight

It was 1955. In New York City, the Symphony of the Air announced a series of four concerts featuring works by Pulitzer Prize-winning composers. Held in February and March, each concert would have a different conductor: Howard Hanson, Izler Solomon, Dean Eckertsen, and Léon Barzin would take the podium.¹ The third program, held on March 6, 1955, under the baton of Dean Eckertsen, included music by Pulitzer Prize winners Gail Kubik (1952), Leo Sowerby (1946), Douglas Moore (1951), and Gian Carlo Menotti (1950).² Two premieres were to be played: the US premiere of Gail Kubik's *Thunderbolt Overture* and the New York premiere of the Adagio from Leo Sowerby's *Sinfonietta* for Strings.

Sowerby had composed the *sinfonietta* in 1934, although the title was spelled "Symphonietta" on the program of the 1948 American Music Series, held in Chicago.³ This concert series had been cosponsored by one Leopold Egerinsky, who was also the conductor for the series, and by the board of directors of the American Musical Society. Their intent was to feature "little-known works" and to give performance opportunities to "deserving young performers."⁴ Both the Chicago premiere and the later New York premiere of the piece received complimentary reviews. A review of the 1948 concert, which had appeared in *Musical Courier*, called the Sowerby piece a "superior" composition.⁵ Longtime *New York Times* music critic Ross Parmenter's comments about the 1955 concert in the March 7 issue applauded the work of the composer and

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the conductor, who this time around was Dean Eckertsen—a conductor whom Sowerby knew and trusted because he was actually the same person as Leopold Egerinsky, who had conducted the piece so ably in Chicago.⁶

Sowerby trusted this young conductor enough to loan his manuscript of the symphonietta or sinfonietta, along with the parts, on at least two occasions. But as far as is known, this work is, sadly, lost. Apparently, after the 1955 concert, the manuscript did not find its way back to Sowerby, because in 1998 the Sowerby Foundation posted on a music listserv asking for help in locating “Dean Egrinsky, who after c.1955 changed his name to Dean Eckertsen,” or his heirs.⁷ Francis Crociata of the Sowerby Foundation wrote again a decade later, in 2008, still hoping to find this person and/or news of the missing manuscript.

A crucial piece of information needed in the search for “Egrinsky” or “Eckertsen” was missing: his actual birth name, Eggertsen, information that could have been found in historical Utah newspapers, where ads for Eckertsen recordings had identified him as “Utah’s own Dean Eggertsen.”⁸ But by 2008 it was a year too late, because the man the Sowerby Foundation sought had died on September 1, 2007. Who was this conductor of many names? Dean, as he will be referred to throughout this article for simplicity’s sake due to his surname variations, was known by Dean and/or Leopold Eckertsen, Eckertson, Eckerston, Eckertsen, Egerinski, Egerinsky, Egrinski, Egrinsky, Eggertsen, Eggertson, Eggerston. One man. Three identities. So many variant spellings. All of which makes for an intriguing puzzle, the pieces of which this article will endeavor to put together.

Who Was Dean Eggertsen?

Dean Edwin Eggertsen was a Salt Lake City native, a musician, a conductor, a recording artist, a photographer, a philanthropist, a retail clerk, a devoted son, a loving uncle, a gregarious and friendly soul.⁹ He was born on August 31, 1928, in Salt Lake City, the youngest of two children born to Zion’s Cooperative Mercantile Institution (ZCMI) executive Simon Bernard Eggertsen (known usually by his initials, S.B.) and his wife, Rosena Florence Purdie Eggertsen. A Provo native, S.B. graduated from Brigham Young University with an accounting degree in 1906, taught accounting at BYU from 1910 to 1912, and then accepted employment with ZCMI, where he eventually became general manager of the Wholesale Grocery Division. An astute businessman, S.B. retired from ZCMI in 1949 to concentrate on investments and philanthropy until his death in 1969. S.B.’s oldest son, Bernard Junior, known as Barney, became a prominent psychiatrist, practicing in San Diego for many years.¹⁰ The second son, Dean, went into music.

Little is known about Dean's early musical education, but newspaper accounts indicate his activity as a performer. For example, Dean played a violin solo at the graduation ceremony for the University of Utah Medical School held at Kingsbury Hall in 1946.¹¹ He entertained the Salt Lake City Ladies Literary Club and was dubbed one of "the city's outstanding artists" by reporters.¹² In the summer of 1946 Dean was accepted as a student at the Berkshire Music Centre at Tanglewood, one of four hundred young musicians selected for the first year of Tanglewood's postwar reopening.¹³ That summer, Serge Koussevitzky was assisted by Leonard Bernstein, Lukas Foss, Marc Blitzstein, and various members of the Boston Symphony Orchestra. Aaron Copland, Virgil Thomson, and Bohuslav Martinů (who fell off a balcony and had to be replaced by Nikolai Lopatnikoff) were among the teaching staff. Students included Ned Rorem, Daniel Pinkham, and Phyllis Smith (later Phyllis Curtin). Benjamin Britten's opera *Peter Grimes* was commissioned by Koussevitzky for premiere by Tanglewood students that summer of 1946. This was the rich experience into which young Dean Eggertsen of Salt Lake City was immersed just a few weeks before his eighteenth birthday.¹⁴

In addition to rubbing shoulders with musical giants at Tanglewood, Dean had already developed a correspondence relationship with Arnold Schoenberg, which spanned the years from at least 1945 to 1951, the year of the composer's death.¹⁵ An early letter from Schoenberg, for example, praised Dean's efforts to familiarize himself with great music, then offered to grant him an interview: "For that I charge ordinarily \$25.00 per hour. If you intend to see me, write me in time, so you know I am not away."¹⁶ A letter from Dean to Schoenberg written after Tanglewood described Dean's experiences with Koussevitzky, discussed Dean's plans to give free violin recitals at home in Utah, and sought Schoenberg's permission to perform his violin concerto with changes, including "the lowering of a few passages an octave, the alteration of some double-stopped artificial harmonics, and perhaps changes or possibly omissions of the cadenzas."¹⁷ The most remarkable thing about this letter was the signature: "Dean Eggertsen (Leopold Egerinsky)."

The Egerinsky Years

Although it is unknown exactly why or when Dean began to use the name Egerinsky (variously spelled Eggerinsky or Egerinski), it may have resulted from his Tanglewood experience with Koussevitzky. This time of prominence for Russian composers—Stravinsky, Kabalevsky—may have influenced Eggertsen's choice of pseudonym. Certainly, Dean, as Egerinsky, was in Chicago in the fall of 1946 conducting the Egerinsky Sinfonietta for the premiere of Harry Hewitt's Twenty-Four Preludes for String Orchestra op. 19, which took place in September.¹⁸ Dean remained

an active conductor at Chicago venues such as Kimball Hall throughout the fall and winter of 1948, conducting works by Hewitt, John Becker, Leo Sowerby, and other composers of new music.¹⁹ It is important to note that all existing Dean Eggertsen correspondence between January 1947 and December 1949 bears the name Leopold Egerinsky—in its various spellings—with the same Salt Lake City address of the S. B. Eggertsen family home. This includes correspondence with Quincy Porter, John J. Becker, John Alden Carpenter, and Harry Hewitt in addition to Arnold Schoenberg.

The Egerinsky story took a strange twist in April 1948. “U.S. Probes S.L. Man on Russ Trip Story,” read a headline in the *Salt Lake Telegram*.²⁰ Another article, in the *Ogden City Examiner*, detailed how Dean Eggertsen, having assumed the “professional name of Leopold Egerinsky,” applied to a contest sponsored by the University of Kiev and won. He was twice contacted by Soviet agents, who picked him up, took him to a “remote sector of the Boston airport,” and flew him back and forth across the ocean.²¹ This bizarre occurrence, especially for the Cold War period, is described in a chapter in the Eggertsen family history with the title “Dean Eggertsen’s Acclaim in Russia.” This chapter, accompanied by a small, grainy picture, tells a variation of the story, placing the airport in Chicago, not Boston. Dean was contacted by “representatives of the Russian Arts” and invited to conduct orchestras in Russia. He was “taken to a remote part of O’Hare airport, welcomed aboard on a waiting jet plane, and flown to Moscow.” He rehearsed, conducted, was entertained and celebrated, was “awarded the title of Leopold Egerinsky,” and was made “an honorary Russian and robed with a handsome black velvet cape robe with brilliant red lining. On return to Utah he conducted local symphony groups to great acclaim. Utah newspapers featured photographs of him in his regal robes.”²²

Monroe Paxman, one of Dean’s cousins, commented via email about this astounding episode, remembering Dean giving news interviews at the time but stating that “some people wondered if this might be a grand publicity stunt.”²³ The story hit national newspapers, including a detailed article by Ross Parmenter in the *New York Times*. He wrote of Egerinsky’s “Russian Doctor of Music degree and a handful of Russian press clippings,” reporting that during the summer of 1946, Egerinsky applied to a University of Kiev contest for young conductors. A year later, while studying with Pierre Monteux in Hancock, Maine, Egerinsky was contacted by the contest organizers. Following instructions and with passport in hand, Dean went to the Boston airport and “was flown immediately to Odessa for an audition,” which involved conducting a concert on August 31. Later, being “informed that he had won” the contest, he flew to the Soviet Union a second time, in February 1948, proceeding first to Sofia, Bulgaria, to conduct two concerts; then to Belgrade, Yugoslavia,

for another two; next to Odessa to conduct one concert on February 26; then on to Kiev to conduct a final three concerts. There he was "made a Doctor of Music" by the university, "which paid all his expenses and made all the arrangements." Details are included about the concerts: in Odessa, for example, Dean conducted a work by an American composer, Lothar Klausa, entitled *Hero and Leander*. Dean was invited to remain as a conductor, but he declined and so "was flown back to this country, being deposited in Boston March 9."²⁴

In 1949, still using the Egerinsky name (though spelled more frequently Egerinski now), Dean began a project called Concerts Against Cancer to raise money for cancer research. He solicited support from prominent musicians, using a promotional flyer written in a bold and eloquent style. He asked musicians to endorse a concert series with two purposes: to bring "music to the masses" and to "eliminate the most evil of all diseases." Proceeds would go to the Damon Runyan Cancer Fund and the American Cancer Society. Through their support, musicians would be "diminishing their own chance of dying with the horrors of Cancer." Dean said they "must" return a postcard reply by April 1 but that "no answer is desired if you are willing to see Cancer spread." At time of mailing, Dean had already recruited the participation of John Becker, Alban W. Barkley, and Rudolph Ganz and had received notices of support from Carnegie Hall, the American Cancer Society, and the General Federation of Women's Clubs, among other organizations. The two-page missive ends with the question, "Isn't this your fight too?"²⁵

In Washington State, several Concerts Against Cancer were scheduled in various cities. The headline of Spokane's *Spokesman-Review* on June 14, 1949, read "Top Maestro to Visit City." The article noted that Egerinsky had been in Spokane the previous September in the role of conductor and was now returning as the national chairman of Concerts Against Cancer. The article outlined his collaborators in the venture and the artists who would solo in the concerts.²⁶

It took courage, confidence, and a bit of presumption for a twenty-year-old man to contact so many musical luminaries. Dean's manner of expression in the promotional letter comes across as almost impertinent, yet despite this he succeeded in getting support from many of those contacted. Schoenberg, for example, said he would "accept participation" but would not give financial support. Schoenberg's reply was actually very supportive, but there was one surprising thing about it: he addressed the letter to "Leopold Egerinsky [a.k.a. Dean Eckertsen]."²⁷ This was the first mention, chronologically, of a new name for Eggertsen: Dean Eckertsen.

The Eckertsen Years

From this point on, Dean Eggertsen's correspondence with Schoenberg used the name Eckertsen. In a letter dated only with the year 1950, "Dean

E. Eckertsen (formerly Leopold Egerinski)" thanked Schoenberg for his support of Concerts Against Cancer and requested a publicity photo of the two of them together for the program of a concert planned for April 29, 1951, at Carnegie Hall. As they discussed this request in their correspondence, Dean mentioned his intention to conduct Schoenberg's Second Symphony from memory. Schoenberg replied emphatically: "I don't know whether you recall that in my Verein fur musikalische Privatauffuhrungen moderner Musik, I forbade playing by heart. 'Music notation' I said, 'delivers only an enigmatic picture of what the music should be.' You cannot look often enough at your score to realize all its decisive features. I would advise you never to play my music by heart."²⁸ He urged Dean to please call him on a specified day, but the letter would have arrived too late, since it was mailed after the date of the concert.

Eckertsen, as he now chose to be known, advertised the concert in small newspaper ads and in a full-page ad in the February issue of *Musical America*, in which he publicized both the April concert at Carnegie Hall and his own career.²⁹ His ad reads, "Leopold Egerinski returns to the concert stage under his original ancestral European name after two years as National Chairman of a musical Cancer education organization. Carnegie Hall–New York Debut on Sunday Afternoon April 29, 1951."³⁰ Notice that the ad ties the identity of Eckertsen to that of Egerinsky, perhaps an effort to retain the support of his followers under the new name. However, the claim to be reverting to his "original" name, Eckertsen, was not true. Just as in the case of the name Egerinsky, no documentation remains to explain the reasoning behind the name change to Eckertsen.

The September 1951 issue of *Musical Courier* contained an article by Dean Eckertsen, "Reviving the Rare Art of Corelli," which promoted a performance that he would conduct at Carnegie Hall on September 29. This concert would be, according to Eckertsen, the first time the twelve concerti grossi of Arcangelo Corelli (1653–1713) had ever been played in their entirety outside of Europe, though this claim is difficult to verify. Two days before the performance, the *Brooklyn Eagle* called attention to this: "Arcangelo Corelli's *Concerto Grossi* will be given their first complete performance to America Saturday evening at Carnegie Hall when a chamber orchestra, made up of members of New York's leading orchestras, will perform under the baton of Dean Eckertsen."³¹ The soloists listed in the article included violinists Mischa Mischakoff and Hugo Kolberg, cellist Laszlo Varga, and harpsichordist Herman Chessid.³²

The audience included important guests: the Right Reverend Monsignor Philip J. Furlong, soon thereafter appointed auxiliary bishop to the US military vicariate; the Very Reverend Monsignor William T. Greene, chairman of the music commission of the New York Archdiocese, representing Cardinal Spellman, sixth archbishop of New York; Count Alesandro Savorgnan, a previous vice-consul to the United States, Consul Italo Papini, and Vice-Consul Aldo Marotta, all representing

Italian ambassador Alberto Tarchiana; and Acting Mayor Joseph Sharkey.³³ The concert was well advertised and well attended. It is impressive that a twenty-three-year-old conductor and arranger could attract such dignitaries.

Reviews of the concert were plentiful and mostly positive.³⁴ The *New York Times* review of October 1, 1951, said, "The conductor deserves a word of commendation for his enterprise, for it is not an easy task to unearth the necessary scores and parts of music from the seventeenth century and put them into condition for a modern performance." Yet this sentence begs many questions. Where and how did Eckertsen find the scores and parts? Had there been a trip to Europe, perhaps to Italy? Did someone help him with what would have been an arduous task of creating the performance parts for three hours of music? The *New York Times* review also applauded Eckertsen's choice of soloists, "who with the fine ensemble, did yeoman work for more than three hours." But the reviewer was less impressed with Corelli, saying, "We might as well face it: this music has only limited appeal for modern ears. One could admire the resonance of the orchestra, its effortless ability to handle the technical problems and the novelty of the music for only a brief period."³⁵ This reviewer might be surprised to realize that Corelli and his music have certainly entered into the standard repertoire of what is both studied and performed at schools of music and in professional concerts—modern ears have grown quite able to bear this music and find its appeal!

Dean's recording of the Corelli concerti grossi on the Vox label appeared in late 1952, to positive reviews.³⁶ The *Chicago Daily Tribune* of April 12, 1953, mentioned that the conductor was the same Leopold Egerinsky who had conducted in Chicago in the past. Now seen as a Corelli specialist, Dean published articles about that composer in the *Newsletter of the American Symphony Orchestra League* and in *The Etude*, among others. Dean also joined the American Musicological Society, his name listed on its quarterly membership roster at the Salt Lake City address of the Eggertsen family.

In 1953 Dean and his agent, Joseph Bollew, founded the New York Music and Dance Center. The *Musical Courier* reported this as "a musical and Eurythmic project" that would offer "year-round performances of opera, ballet and operetta, oratorio, choral, madrigal and orchestral works" and would sometimes feature "previously unperformed works by contemporary composers and choreographers, with emphasis on Americans."³⁷ Dean was accorded an entry in Sigmund Spaeth's publication *Music and Dance in the New England States: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut*, published in 1953. His entry mentions these accomplishments: "Organized Salt Lake Bach Cantata Choir, (1947); conducted American Music Festival, Chicago, (1948); organized Concerts for Cancer Research & Education, (1949); prepared

Corelli's complete *Concerti Grossi* for modern performance and conducted their first American performance, (1951); conducted the first complete recording of Corelli's *Concerti Grossi* for worldwide distribution by Vox Productions, (1952); one of the World's Youngest Recording Conductors"; and more.³⁸

These accomplishments helped bring Dean Eckertsen to the height of his conducting career, and he appeared on the cover of *Musical Courier's* January 1, 1954, issue. The accompanying biographical note praised his work on the Corelli concerti grossi, calling the recording "one of the most significant and highly-praised albums of 1953."³⁹ It referred to his time in Chicago, where he "conducted 10 major compositions by American composers, six of which were premieres," but without indicating that Dean was using the name Leopold Egerinsky at the time. It mentioned his birth in Salt Lake City without mentioning the Eggertsen name.

Throughout 1954 and 1955 Dean worked as a teacher of "interpretation and repertoire students (vocal and instrumental)" for the New York Music and Dance Center.⁴⁰ He participated in a lecture series about Arcangelo Corelli on Fordham University's station WFUV-FM, which aired on Sunday afternoons.⁴¹ In 1955 he returned to the podium, conducting the Symphony of the Air at Carnegie Hall in the performance referred to in the opening paragraph of this article, exhibiting "a sure hand" as a conductor.⁴² Dean led the orchestra in the Adagio from Leo Sowerby's *Sinfonietta* for Strings, which he had conducted previously in 1948 as Egerinsky.⁴³ The audience also heard excerpts from Douglas Moore's *The Pageant of P. T. Barnum* and two Gail Kubik works: his symphony concertante, in its postrevision premiere, and *Thunderbolt Overture*, which *New York Times* critic Ross Parmenter found "witty and inventive."⁴⁴ The last work on the program was the 1939 Gian-Carlo Menotti work *The Old Maid and the Thief*, performed in concert format by the orchestra and four soloists, with Sigmund Spaeth as narrator. The *New York Times* reviewer noted that "the opera was led with excellent spirit by Dean Eckertsen, who as well as making it move at a fine clip also varied the dynamic levels so that the orchestral accompaniment was considerate to the singers."⁴⁵

Eckertsen's musicological musings turned to the relationship between baroque music and new music, perhaps in defense of his penchant for conducting either of the two, but nothing from the intervening periods. His essay "From Corelli to Menotti" discussed similarities and differences in their musical styles, concluding that "all composers, after all, are simply attempting, within their historical background, to express their ideas in tone." Just as audiences could adjust their listening to account for different eras and styles of music, performers and conductors could also make that transition "without a lessening of understanding" and should perform across many musical periods, Eckertsen importuned.⁴⁶

Eckertsen's recording of the Corelli concerti grossi on the Vox label continued to receive critical acclaim, and other American conductors began to record this work. The *New York Times* reported that "in fairness to a version of the same twelve Corelli concertos made in this country, it needs to be said, too, that the highly charged Quadri readings do not have all the variety and sweetness of expression to be found in the more modest set that the Utah-born Dean Eckertsen led for Vox three years ago with an ensemble drawn chiefly from what is now the Symphony of the Air."⁴⁷

After the successful Pulitzer Prize winners concert of 1955, Dean Eckertsen went to Europe.⁴⁸ While there, he conducted an Italian ensemble, I Musici di Milano, in music by Francesco Manfredini, the Concerti Grossi, op. 3, nos. 1–12; a recording was released in August 1956 on the Vox label.⁴⁹ In October *High Fidelity* magazine reported, "These concertos by Francesco Maria Manfredini, which were published in 1718, are practically unknown today. They were scored and edited by their young American conductor [i.e., Dean Eckertsen] from a set of parts in Munich. We owe him and Vox a vote of thanks for making available an interesting group of works by a composer of considerable inventiveness."⁵⁰ From this, we can assume that Dean was in Munich, Germany, to do the scoring and editing work and then traveled to Italy for rehearsals and recording sessions with the orchestra. In 1957 Vox released two more recordings on which Eckertsen conducted: Pietro Locatelli's Concerti Grossi, op. 1, nos. 1–12 and Giuseppe Tartini's Concertos for Violin and Strings, op. 2, all performed by I Musici di Milano.⁵¹

Having spent two years in Europe, Dean used a full-page advertisement in the February 1957 issue of *Musical America* to notify America that he was back and ready to be involved in music. He was chosen for a second appearance on the cover of *Musical Courier* in November 1957. Reporter Mary Craig wrote, "Dean Eckertsen of Utah, U.S.A., is not only among the youngest of the world's great conductors, he has the rare distinction among American conductors of having been sought first by the music capitols of Europe." She outlined what the 1957–58 season would hold for Eckertsen: returning to Europe for a rigorous conducting schedule in Rome, London, Paris, Munich, and Copenhagen. The following season (1958–59), Craig indicated, Eckertsen would tour South America. On a personal note, she wrote, "Still under 30, he is unmarried, and his family tell us, 'Girls, yes. But Locatelli comes first!'"⁵²

However, before beginning another European tour, Eckertsen successfully conducted in New York City. Critics lauded his style at a January 16, 1958, all-baroque concert at the Town Hall, where Dean conducted a chamber orchestra made up of players from the Symphony of the Air.⁵³ The *Musical Courier* noted that "the conductor, 29-year-old Dean Eckertsen, explored, traced, deciphered, assembled the fragmentary

originals; set these into scores; worked out the figured bass, according to the best of the printed records; devised the orchestrations for strings of the present era; and gave us what is possibly the most realistic reading of the concerti grossi. It was undoubtedly a labor of love and the resulting presentation brought warmth and emotional nuance to the music."⁵⁴ Robert Sabin, reviewing the program for *Musical America*, noted that three pieces were in their first performance on New York stages. He stated that Dean had edited all of the scores "from the original manuscripts and in so doing is making a lasting contribution to the repertoire."⁵⁵ Unfortunately, Dean Eckertsen's "lasting contribution" survives only in recorded performances, since the scores seem to have vanished. There is no reference to them in libraries or archives, and unfortunately his papers seem to have passed into oblivion at his death, if not earlier.

It was in 1958 that Vox ads created specifically for Utah began to appear in Salt Lake City newspapers.⁵⁶ These Utah ads pointedly connected Dean Eckertsen to Dean Eggertsen, leaving no doubt that both names referred to the same person. These ads promoted a new Corelli recording, opus 5, as interpreted by Corelli's student Francesco Geminiani and conducted by Dean Eckertsen. Frank Milburn Jr., a *Musical America* reviewer, wrote, "The music speaks more eloquently for itself than words can. . . . [T]he listener will find himself engulfed in a flow of noble thought as well as more earthly emotions. The recording is excellent, the performance always satisfying. Mr. Eckertsen must be congratulated for producing music that breathes spontaneity after what must have taken hours of arduous research."⁵⁷ After 1958 there is no evidence that Dean continued as a conductor, although his various recordings still received extensive air play, as evidenced by radio programs published throughout the country.

The Eggertsen Years

Family health challenges beset the Eggertsens in the sixties. Dean's mother, Florence, passed away in 1962. Her obituary in the *Salt Lake Tribune* reported her death on August 6 of a heart ailment at sixty-seven years old. Dean was almost thirty-four and, according to the obituary, living in Salt Lake City at the time of her death. At some point, Dean's father, now in his midseventies, was diagnosed with cancer. Dean's nephew Cliff Eggertsen related during telephone conversations that Dean chose to remain at home and care for his father during the illness that would take S. B. Eggertsen's life on October 31, 1969.

After the death of Simon Bernard Eggertsen, his wealth, amassed through careful investment in corporate stocks, was divided into three equal portions: one for each of his two sons and the last for the continuation of his philanthropic work.⁵⁸ S. B. Eggertsen had established

a foundation in his own name in 1956 that he used both to “assist the suffering of mankind” and to support the arts in Utah.⁵⁹ At the time of S.B.’s death, Dean’s older brother, Dr. Barney Eggertsen, was busy with his psychiatric practice in San Diego County, California, so it was agreed by the brothers that Dean would carry on their father’s philanthropic work.⁶⁰

Dean, with the reins of the S. B. Eggertsen Foundation in his hands, immediately began giving money to deserving organizations. By June 1970 he had been named to the board of trustees of Ballet West and financed the acquisition of “completely redesigned costumes, sets and staging created by Ron Crosby” for the seasonal performance of *The Nutcracker*.⁶¹ A year later, he financed a Ballet West tour to Europe.⁶² Dean did not limit himself to supporting performing arts only: he supported visual arts as well, appearing on the donors list for the New York Metropolitan Museum of Art in the 1970–71 fiscal year, for example, among many others.⁶³

The Sunday, April 4, 1971, issue of the *Salt Lake Tribune* announced, “BYU Reveals \$50,000 Endowment,” a gift from “one of the largest donors to the performing and fine arts in Utah,” the Eggertsen Foundation. President Ernest L. Wilkinson of Brigham Young University received the money “to establish the Eggertsen Art and Music Research Library.”⁶⁴ A brochure about the endowment honored S. B. Eggertsen, his son Dean and uncle Lars Eggertsen, and Earle G. Vought, whose collection was the first to be purchased with Eggertsen funds. This collection included art prints, LP records, books, and manuscripts.⁶⁵ Books that were a part of this collection remain in the library to this day; the manuscripts can be found in about eighteen boxes in L. Tom Perry Special Collections.

An article in the Provo, Utah, *Daily Herald* of Sunday, December 12, 1971, reported that it was the second year Dean had given financial support to the Utah Symphony. His donation in 1970, mentioned only as a “substantial contribution,” made possible the orchestra’s “five week, 24 concert tour of Latin America.”⁶⁶ In 1971 he was the financial sponsor of two concerts: one on December 10, 1971, of Arthur Honneger’s *King David*; and one on March 31, 1972, of the High Mass in B Minor of Johann Sebastian Bach. The *Daily Herald* article mentioned Dean’s career as a conductor, Corelli expert, and recording artist without stating the names under which he pursued these careers. The article listed more arts organizations that had benefited from Eggertsen funding: Ballet West, the Metropolitan Opera, the San Francisco Symphony, the Los Angeles Philharmonic, and the Chicago Lyric Opera.⁶⁷ Further, Eggertsen fund recipients included the Grand County Public Library in Moab and the Weber State College School of Business and Economics. The Utah Repertory Dance Theatre attributed donations both to the foundation and to Dean Eggertsen personally.⁶⁸

One of the first organizations to benefit from Eggertsen support once Dean was at the helm of the foundation was the Utah Shakespearean Festival at Southern Utah State College in Cedar City.⁶⁹ Dean began by contributing to the scholarship fund in 1970 and then gave strong financial support to the festival seating project for the Adams Memorial Theatre.⁷⁰ This structure had been financed principally by Dr. and Mrs. O. C. Tanner, but the construction of the seating was delayed several times as costs on the project continued to mount.⁷¹ When the *Daily Herald* in Provo ran a story about the Eggertsen [*sic*] Foundation making a contribution in the spring of 1972, it reported that this was in addition to money that had already been donated by the foundation over the past few years.⁷² At the same time, Dean Eggertsen proposed a matching grant: if the festival committee could gather donations toward the construction of permanent seating for the festival, he would match their money. This pledge meant a great deal to the Shakespearean Festival and its director, Fred Adams: they were in a financial pinch at this point in the construction project, and the promise of matching funds from Eggertsen bolstered the fund-raisers. However, six months later they had still not reached the amount needed for the matching grant. Fred Adams wrote a stirring plea for help, which was published in the *Iron County Record*, calling on people to give what they could so that they would not lose the opportunity to receive the grant.⁷³ A few weeks later, the paper announced that donations had been “prompt and rewarding.”⁷⁴

However, though people did increase their donations to the festival, and money trickled in, overall the Shakespearean Festival group experienced “poor results,” with dollar amounts lower than needed, so Dean Eggertsen stepped up, no longer requiring matching funds and more than tripling his contribution. This made it possible to finish construction and open for the 1974 season in a facility with a thousand seats. In April 1973 the *Deseret News* announced that the Shakespeare project in Cedar City was nearing completion following a construction process that had been long and riddled with financial difficulty.⁷⁵ The article asserted that Eggertsen had, to this point, donated “at least a half million dollars to the performing arts in Utah.” (This is almost \$3 million in 2017 dollars.) At the dedication of the Adams Memorial Theatre in Cedar City on Thursday, July 14, 1977, Dean Eggertsen, a “major contributor,” was one of the speakers and extended a wish for “all to enjoy many memorable moments in this wonderful theater.”⁷⁶

Dean Disappears

By 1980 Dean Eggertsen as a public figure had disappeared, though his Eckertsen persona still appeared in record reviews. Dean’s obituary stated that he “participated in professional travel and photo shows,” and

according to his nephew Cliff, this would have been the decade during which he did so, but published evidence of Dean's career or avocation as a photographer is lacking.⁷⁷ The obituary also stated that after leaving the fields of both music and photography behind, "he settled in Midvale and worked for Office Max and Babies-R-Us for his last 12 years before being unable to physically continue in those pursuits."⁷⁸

How did Dean go from prominent philanthropist to store clerk? In a personal interview, Cliff Eggertsen indicated that family members were unaware of their uncle's financial circumstances. They all lived far away; they only saw Dean on special occasions. Usually he visited them or met them somewhere at a vacation destination. Dean told his family that he worked retail because he enjoyed being around people. The same sort of comment was made in the Eggertsen family book: "In retirement, wanting to remain active and productive, he took a people-pleasing job at a major mercantile establishment."⁷⁹ His cousin Monroe Paxman recalled that at a family dinner during this time period, Dean told the extended family that he was "keeping himself busy and among people by clerking."⁸⁰

Cliff Eggertsen was not aware of any personal papers, such as a journal, or newspaper clippings about Dean's career(s) that Dean may have had. All Cliff knew was that the apartment in Midvale, Utah, had been small and that his uncle had few possessions. Cliff and his sisters were surprised when they realized their uncle's pecuniary situation. They had honestly thought that Dean still had money but chose to work to stay involved with people. At his death on September 1, 2007, however, it became apparent that Dean worked as a clerk out of necessity. Cliff speculated that his uncle had enjoyed giving away money so much that he went through not only the third of his father's estate that had been earmarked for philanthropy but most of his own inheritance as well.⁸¹

Cliff Eggertsen suggested that if there had been any papers his uncle wished to preserve, they would likely be at Southern Utah University because of Dean's ardent support of the Shakespeare Festival there. However, while the library at SUU received many books and recordings that were Eggertsen donations, the only papers consisted of two pages titled "Biography of Dean E. Eggertsen." This document says nothing of Eggertsen or Eckertsen, touching only briefly on Dean's conducting career without mentioning the names he used as a conductor and focusing instead on his philanthropy. The document mentions Eggertsen's role in arranging financing for "operatic, symphonic, chamber music and theatrical groups" from San Francisco to Salzburg, Santa Fe to Siberia.⁸²

Conclusion

The man has passed on, but does the music that he made still live? If Dean created any music under his birth name of Eggertsen, nothing has

survived. As for his first alias, Leopold Egerinsky, one manuscript does survive: the Library of Congress holds a 1947 transcription of a Bach organ work, Prelude and Fugue in C Major, that Leopold Egerinsky transcribed for orchestra.⁸³ Dated February 2, 1947, this work is dedicated at the beginning to “Dr. Serge Koussevitzky, every American musician’s best friend,” and wrapped up at the end with “To the immortal Dr. Koussevitzky, the spirit behind American music this day and always, with deepest admiration, Leopold Egerinsky.”

With this transcription, there is a letter from young Egerinsky to Koussevitzky, whom Dean Eggertsen had encountered at Tanglewood during the summer of 1946. Now in early 1947, this young man, eighteen years old, using the assumed name of Egerinsky, pours out his heart to his mentor. He begs for forgiveness for “bothering you again,” so this was not his first or only letter to Koussevitzky.⁸⁴ Typical of correspondence signed with either Dean Eggertsen or Leopold Egerinsky in the early years, the letter is both fawning and bordering on impertinent at times but also courageous. This young man was bold and persistent, and if he was afraid, he did not let fear stop him from making an effort to communicate with his idols nor to make his own mark.⁸⁵

Fortunately, more remains of his Eckertsen legacy. Many of his recordings on the Vox label survive. WorldCat, the library consortium, lists 54 works held in 785 libraries, which is a pretty good survival rate for his recordings.⁸⁶ He also wrote extensive liner notes for several of the albums, describing background information about the composer and the music, as well as his process in making transcriptions from which the orchestra would perform.⁸⁷ But none of the transcribed manuscripts that were used to create these recordings are listed in WorldCat holdings, nor do they appear in any archival holdings to date. His heirs did not find manuscripts among his possessions at the time of his death. Though *Musical America* in February 1958 lauded the work of studying, editing, performing, and recording as Dean’s “lasting contribution to the repertoire,” the only lasting part has been the recordings.⁸⁸ Any and all of the scores—Corelli, Manfredini, Locatelli, Geminiani, and more—in their Eckertsen editions are nowhere to be found. These have disappeared, along with the Leo Sowerby Sinfonietta for Strings manuscript, for which Eckertsen was the last known conductor.

The man born in Salt Lake City as Dean Edwin Eggertsen contributed enormously to music and the arts in several personas—Eggertsen, Egerinski, Eckertsen, then Eggertsen again—and in diverse roles—as a performer, conductor, recording artist, and philanthropist. Because Dean never married and produced no heirs to manage his legacy, his arrangements and manuscripts have all but disappeared, whether by his own doing or by happenstance. However, evidence of Dean’s work as a performer, conductor, and recording artist can be found in newspaper and journal reviews and in audio recordings on 78 rpm and LP formats

that repose in various libraries. Some of his works have been reissued in CD format.⁸⁹ While the money Dean distributed as a philanthropist was spent long ago, the organizations to which he donated live on, strengthened because of his past support. The puzzle of Dean Eggertsen's life is not completely understood, but even during his lifetime, those closest to him—his nephew and entire extended family—found him to be an enigma. They were frequently unsure about what he was doing.⁹⁰ And perhaps, through using pseudonyms as he did, that was what Dean wanted—a life of mystery.

NOTES

1. "Symphony of Air Schedules Series," *New York Times*, January 22, 1955, 9.
2. Menotti would also win in 1955. "The Pulitzer Prizes," <http://www.pulitzer.org/prize-winners-by-category/225> (accessed November 14, 2017).
3. "Music Notes," *Chicago Daily Tribune*, November 7, 1948, G19.
4. Doshia Dowdy, "Chicago: First Performances," *Musical Courier*, December 15, 1948, 22.
5. Ibid.
6. Ross Parmenter, "Opera by Menotti Heard in Concert," *New York Times*, March 7, 1955, 23.
7. "Re: Corelli op.6 Conducted by Eckertsen," <http://newsgroups.derkeiler.com/Archive/Rec/rec.music.classical.recordings/2008-07/msg02194.html> (accessed November 15, 2017).
8. Ads can be seen in the *Salt Lake Tribune*, March 15, 1958, 6, and March 18, 1958, 2, for example. In some of the ads, Eckertsen was spelled Eckertson or Eckerston.
9. My assessment of Dean Eggertsen's character is derived from descriptions of him in telephone and email conversations with his nephew Clifford Eggertsen and his cousin Monroe Paxman between 2014 and 2017.
10. Bernard "Barney" Eggertsen was in his nineties and still living in 2014, according to email and telephone correspondence with his son Cliff Eggertsen during May and June 2014.
11. "U. Honors Dr. Tyndale at Graduation Sunday," *Salt Lake Tribune*, March 2, 1946, 17.
12. "Tea Plans Made by L.L. Club," *Salt Lake Telegram*, March 22, 1946, 16, Utah Digital Newspapers, <https://digitalnewspapers.org/> (accessed January 6, 2017). See also "Gala Tea Friday Revives Club's Prewar Tradition," *Salt Lake Tribune*, March 24, 1946, 36.
13. This summer program for students was inaugurated August 4, 1938, with Serge Koussevitzky as director. After six years in operation, the seasonal initiative went on hiatus during the war years (1942–45). "The History of Tanglewood," <http://www.bso.org/brands/tanglewood/general-info/history-and-archives/the-history-of-tanglewood.aspx> (accessed January 6, 2017). See also "Concert Study," *Salt Lake Tribune*, July 21, 1946, 43.
14. A detailed discussion of the teaching staff and students and the music performed can be found in Peggy Daniel's memoir *Tanglewood: A Group Memoir* (Portland, OR: Amadeus Press, 2008). The book includes a photo of Dean and other students (none of whom are identified) in a class taught by Aaron Copland. This photo can be found in the first set of photos inserted between pages 84 and 85, on the sixth of twelve photo pages, in the top left-hand corner captioned, "Aaron Copland teaching a composing class in the 1940s."
15. The Schoenberg Institute retains copies of much of this correspondence, including Schoenberg's letters to Dean, since it was Schoenberg's habit to keep carbon copies of letters he sent.

16. Arnold Schoenberg to Dean Eggertsen, February 22, 1945, courtesy of the Schoenberg Institute, http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=4121 (accessed February 21, 2018).

17. Dean Eggertsen to Arnold Schoenberg, January 8, 1947, courtesy of the Schoenberg Institute, http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=10538 (accessed February 21, 2018).

18. The Sinfonietta was a performance ensemble that was directed by Leopold Egerinsky; it should not be confused with the musical composition *Symphonietta* by Sowerby, which the Egerinski Sinfonietta performed. Hewitt submitted the score of the preludes to the Free Library of Philadelphia in 1987. The documentation provided by Hewitt to the library gives the September 1946 date.

19. See “Music Notes,” G17; and Dowdy, “Chicago: First Performances.”

20. “U.S. Probes S.L. Man on Russ Trip Story,” *Salt Lake Telegram*, April 16, 1948, 1, <https://digitalnewspapers.org/> (accessed November 15, 2017).

21. “U.S. Probes Story of Russian Visit by Utah Musicians,” *Ogden City Examiner*, April 16, 1948, 1, 2A.

22. Monroe Paxman, Eggertsen family histories, “The Book,” B-111, B-112, <http://www.eggertsenfamily.net/> (accessed November 15, 2017).

23. Email to the author from Monroe Paxman, May 20, 2014.

24. Ross Parmenter, “The World of Music,” *New York Times*, March 21, 1948, X7.

25. All quotes in this paragraph come from a copy of a letter written by Dean dated April 1949. The copy I examined was dated “(12)” by the Schoenberg Institute. The same letter was sent to Arnold Schoenberg, Darius Milhaud, Leo Sowerby, Quincy Porter, Roger Sessions, Robert Parris, Frederick Candelaris, Harry Hewitt, Bernard Rogers, Marion Bauer, Walter Piston, Deems Taylor, John Alden Carpenter, Randall Thompson, Ernest Tooh, Wallingford Regger, Douglass Moore, Norman Dello Joio, and Mario Castelnuovo-Tedesco. See http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=12229 (accessed February 21, 2018).

26. The collaborators named in the newspaper article duplicate the names listed in Dean’s April 1949 letter and in the previous note.

27. Schoenberg to Egerinsky/Eckertsen, April 13, 1949, courtesy of the Schoenberg Institute, http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=4983 (accessed February 21, 2018).

28. Schoenberg to Eckertsen, May 11, 1951, courtesy of the Schoenberg Institute, http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=5862 (accessed February 21, 2018).

29. *Musical America* was the first American publication on classical music. It ran from 1898 through 1964, when it was sold and subsumed with *High Fidelity* magazine. After various incarnations, it still exists as a website. February issues were thicker than other months, with multiple pages of advertising spreads for conductors, composers, singers, and instrumentalists, so Eckertsen’s ad was not unusual.

30. This concert may not have taken place, at least not at Carnegie Hall. I could find no newspaper evidence that it happened, and the Carnegie Hall Archives list only two concerts conducted by Eckertsen, neither on this date: it is possible that it was advertised but then later canceled. See <http://www.carnegiehall.org/PerformanceHistorySearch/#!> (accessed November 15, 2017).

31. “U.S. Premiere for Corelli’s 12 Concerto Grossi,” *Brooklyn Eagle*, September 27, 1951, 4.

32. Mischa Mischakoff was concertmaster under Arturo Toscanini; Hugo Kolberg was concertmaster under Fritz Reiner; Laszlo Vargo was principal cellist of the New York Philharmonic; Herman Chessid was a prominent and much-recorded harpsichordist of the time.

33. “U.S. Premiere.”

34. Reviews of this concert appeared in the *New York Times*, the *Brooklyn Eagle*, the *Musical Courier*, *Musical America*, and other publications. Clearly, music critics were paying attention.

35. C.H., "Eckertsen Conducts Corelli Selections," *New York Times*, October 1, 1951, 19.

36. National print media as well as smaller regional newspapers reviewed this recording. See, for example, "Vox to Issue Set of 12 Corelli Concerti Grossi," *Billboard*, November 15, 1952, 63; Peter Hugh Reed, "Record Notes and Reviews," *American Record Guide*, February 1953, 182; James Lyons, "New Recording of Corelli Concertos Points Up Tricentenary of His Birth," *Musical America*, February 1953, 181; Jules Wolfers, "Recordings," *Christian Science Monitor*, March 17, 1953, 7; Claudia Cassidy, "On the Record," *Chicago Daily Tribune*, April 12, 1953, F16; "New Records," *Time*, May 4, 1953, 89; A.G., "Record Reviews," *Los Angeles Times*, May 10, 1953, D5; Mary Craig, "Corelli's 12 Concerti Grossi Recorded by Dean Eckertsen," *Musical Courier*, July 1953, 21; David Boyden, "The Twelve Concerti Grossi: Op. 6 Complete by the Corelli Tri-Centenary String Orchestra," *Musical Quarterly*, July 1953, 483–87.

37. "N.Y. Music and Dance Center Opens," *Musical Courier*, November 1, 1953, 33.

38. Sigmund Spaeth, *Music and Dance in the New England States: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut* (New York: Bureau of Music Research, 1953), 194–95.

39. "On the Cover," *Musical Courier*, January 1, 1954, 2.

40. See "Musical Education," *New York Times*, June 13, 1954, X11, for example.

41. "Eckertsen in Corelli Lectures," *Musical Courier*, April 1, 1954, 41.

42. Parmenter, "Opera by Menotti."

43. Dean may not have returned the score to Sowerby. As mentioned at the beginning of this article, in 2008 the Leo Sowerby Foundation was actively looking for Eckertsen/Egerinsky in the hopes of recovering the missing score. Unfortunately, Dean's death occurred in 2007, and since there are no personal papers (that as yet have been found), it is unlikely that Sowerby's missing score will turn up. The Sowerby Foundation did not know about the Eggertsen name before my correspondence with Francis Crociata of the Sowerby Foundation throughout 2014. See also "Re: Corelli op.6."

44. Eckertsen conducted the Moore work a second time on March 13 of the same year. See Jerry L. McBride, *Douglas Moore: A Bio-bibliography* (Middleton, WI: A-R Editions, 2011), 228.

45. Parmenter, "Opera by Menotti."

46. Dean Eckertsen, "From Corelli to Menotti," *Music Journal*, July/August 1955, 13, 16. *Music Journal* began publication in 1943 with offices in the RKO Building in New York City and with David Norris as editor. It began as a war effort to bring together various branches of the music industry, including publishers, dealers, and educators, to "educate each branch of the industry as to what the others are doing," as Mr. Norris states in his opening editorial (January 1943, 47). The aims of the journal aligned with the aims of the Wartime Program of the Music Educators National Conference. The title was initially *Music Publishers Journal*, but after the war, in 1946, the title was shortened to *Music Journal*. With this title, the journal ran until 1987. The WorldCat record for this title is 4604696.

47. Ross Parmenter, "Records: Italian Orchestral Music," *New York Times*, January 22, 1956, 107. In this quote, Parmenter refers to Italian-born conductor Argeo Quadri, who conducted the English Baroque Orchestra in a recording of the Corelli concerti grossi on the Westminster label.

48. The Pulitzer Prize winners concert referred to earlier in this article was the concert at which Dean Eckertsen conducted works by Leo Sowerby, Douglas Moore, Gail Kubik, and Gian-Carlo Menotti. See also "Symphony of Air Schedules Series."

49. Harold Rogers, "Gulda and His Sextet," *Christian Science Monitor*, August 21, 1956, 5.

50. Nathan Broder, "Manfredini," *High Fidelity*, October 1956, 89.
51. For a review of the Locatelli recording, see Edward Downes, "Records: Baroque Concertos," *New York Times*, September 1, 1957, 70. For a review of the Tartini recording, see "Classical LPs," *Billboard*, October 28, 1957, 11.
52. Mary Craig, "On the Cover: Dean Eckertsen," *Musical Courier*, November 1957, 2.
53. Ross Parmenter, "Chamber Program Offered at Town Hall," *New York Times*, January 17, 1958, 16.
54. Mary Craig, "The Chamber Orchestra of New York," *Musical Courier*, February 1958, 18. The program included concerti grossi by Geminiani, Locatelli, Handel, and Vivaldi.
55. Robert Sabin, "Eckertsen Conducts Baroque Program," *Musical America*, February 1958, 235.
56. See, for example, *Salt Lake Tribune*, March 15, 1958, 6, or March 18, 1958, 2.
57. Frank Milburn Jr., "Flow of Noble Thought," *Musical America*, December 1958, 40.
58. Paxman, Eggertsen family histories, "The Book," Simon Bernard Eggertsen entry, B-111.
59. As explained in "Springville Museum Gets Foundation Grant," *Daily Herald*, June 6, 1973, 3.
60. Dr. Barney Eggertsen was active as a philanthropist as well, donating both time and money to various nonprofit agencies in San Diego County over many years. See, for example, "San Diego Blood Bank," <http://www.imperialvalleybloodservices.org/financial-gifts/honor-roll> (accessed November 14, 2017).
61. See the following newspaper articles: "Directors Named for Utah Ballet," *Provo Daily Herald*, June 23, 1970, 12; "Ballet West Picks Five New Trustees," *Ogden Standard-Examiner*, June 23, 1970, 9; and "Nutcracker Returning for Holidays," *Ogden Standard-Examiner*, December 13, 1970, 6C.
62. Michael Rozow Jr., "The General Formulation and Summarization of Ballet West U.S.A.'s 1971 European Tour" (MA thesis, University of Utah, 1972), 27; and Debra Hick-enlooper Sowell, *The Christensen Brothers: An American Dance Epic* (New York: Routledge, 1998), 405.
63. *Annual Report of the Trustees of the Metropolitan Museum of Art*, no. 101 (July 1, 1970–June 30, 1971), 41.
64. "BYU Reveals \$50,000 Endowment," *Salt Lake Tribune*, April 4, 1971, 22A.
65. See the BYU Library catalog entry for the S. Bernard Eggertsen endowment and the Earl G. Vought Collection, http://catalog.lib.byu.edu/uhtbin/cgiirsi/x/0/0/57/5/3?searchdata1=2617985{KEY}&searchfield1=GENERAL^SUBJECT^GENERAL^^&user_id=WEBSEVER (accessed November 15, 2017).
66. "Two Utah Symphony Concerts Gain Sponsor," *Daily Herald*, December 12, 1971, 26. A similar, though less detailed, article is "Foundation to Finance 2 Symphony Concerts," *Salt Lake Tribune*, December 12, 1971, E2.
67. "BYU Reveals \$50,000 Endowment."
68. See the following newspaper articles: "Library Donation," *Times Independent*, February 18, 1971, 1, <https://digitalnewspapers.org/> (accessed January 6, 2017); "School Gets \$10,000 Grant," *Ogden Standard-Examiner*, November 13, 1971, 5; "4 Nutcracker Performances Added," *Salt Lake Tribune*, December 17, 1972, 81.
69. Southern Utah State College was renamed Southern Utah University in 1990.
70. "Festival Scholarship Donations," *Iron County Record*, July 9, 1970, 10.
71. Dr. Obert C. Tanner was the founder of the human resources consulting firm still in operation today, O. C. Tanner, headquartered in Salt Lake City. Mrs. Tanner (née Grace Adams) was a member of the Adams family, for whom the theater was named. See Terral Sam Lewis, "The Utah Shakespeare Festival: Twenty-Five Years in Retrospect" (PhD diss., Texas Tech University, 1991).
72. "Eggertsen Foundation Contributes Large Sum," *Daily Herald*, April 30, 1972, 30.

73. Fred C. Adams, "Open Letter to the Citizens of Southern Utah," *Iron County Record*, November 9, 1972, 10.

74. "Appeal for Funds for Shakespeare Festival," *Iron County Record*, November 30, 1972, 11.

75. Harold Lundstrom, "Shakespeare Stage Nearing Completion," *Deseret News*, April 28, 1973, D3.

76. "Festival Theater Dedicated," *Deseret News*, July 15, 1977, A13.

77. "Obituary: Dean E. Eggertsen," *Deseret News*, September 6, 2007, <http://www.deseretnews.com/article/1155400/Obituary-Dean-E-Eggertsen.html?pg=all> (accessed November 14, 2017). The photographs Dean took during this phase of his life still exist and are in the possession of his nephew Cliff Eggertsen of La Mesa, California.

78. "Obituary."

79. Paxman, Eggertsen family histories, "The Book," B-112.

80. Paxman email, May 20, 2014.

81. Telephone conversations with Cliff Eggertsen throughout the years 2014–16.

82. Biography of Dean E. Eggertsen, copy obtained from Southern Utah University Special Collections.

83. See the WorldCat catalog record at http://www.worldcat.org/title/prelude-and-fugue-in-c-major-for-organ/oclc/23975563&referer=brief_results (accessed November 14, 2017). A note in the catalog record reads: "Anonymous; formerly attributed to J. S. Bach."

84. If more of his correspondence to Koussevitzky exists, it does not have its own access point within the Koussevitzky Archives at the Library of Congress.

85. An example of Dean's writing style is this paragraph taken from a handwritten letter from Dean Eggertsen (aka Leopold Egerinsky) to Schoenberg dated January 8, 1947: "I cannot express to you my appreciation for the encouragement you gave me two years ago when I was in doubt about following the art which I love so dearly. As I said before, if you do not want to trust me with your great music, I shall drop it immediately. After all, I realize that I am rather young and not really completely matured as yet. If you do trust me, however, with it, I promise you a devoted and enthusiastic performance of the finest quality I am capable."

86. See search results in WorldCat, <http://worldcat.org/identities/lccn-no91027365/> (accessed November 14, 2017).

87. For example, Eckertsen wrote nineteen pages of biographical and analytical notes for inclusion in the 1956 Vox recording *Manfredini: 12 Concerti, op. 3*. This recording can be found by searching in WorldCat and is held at sixteen libraries in the United States.

88. Robert Sabin, "Eckertsen Conducts Baroque Program," *Musical America*, February 1958, 235.

89. The twelve concerti grossi of Corelli were reissued in 2005 (PASC 020 Pristine Audio). The *Stories of Vivaldi & Corelli* were reissued in 1999 (MMD 8510 Vox Music Group).

90. In interviews with nephew Cliff Eggertsen and cousin Monroe Paxman, referred to earlier, they expressed consternation about Dean's life. They were never really sure whether the Russia visit was real or a publicity stunt or about Dean's economic position (Paxman email, May 20, 2014).