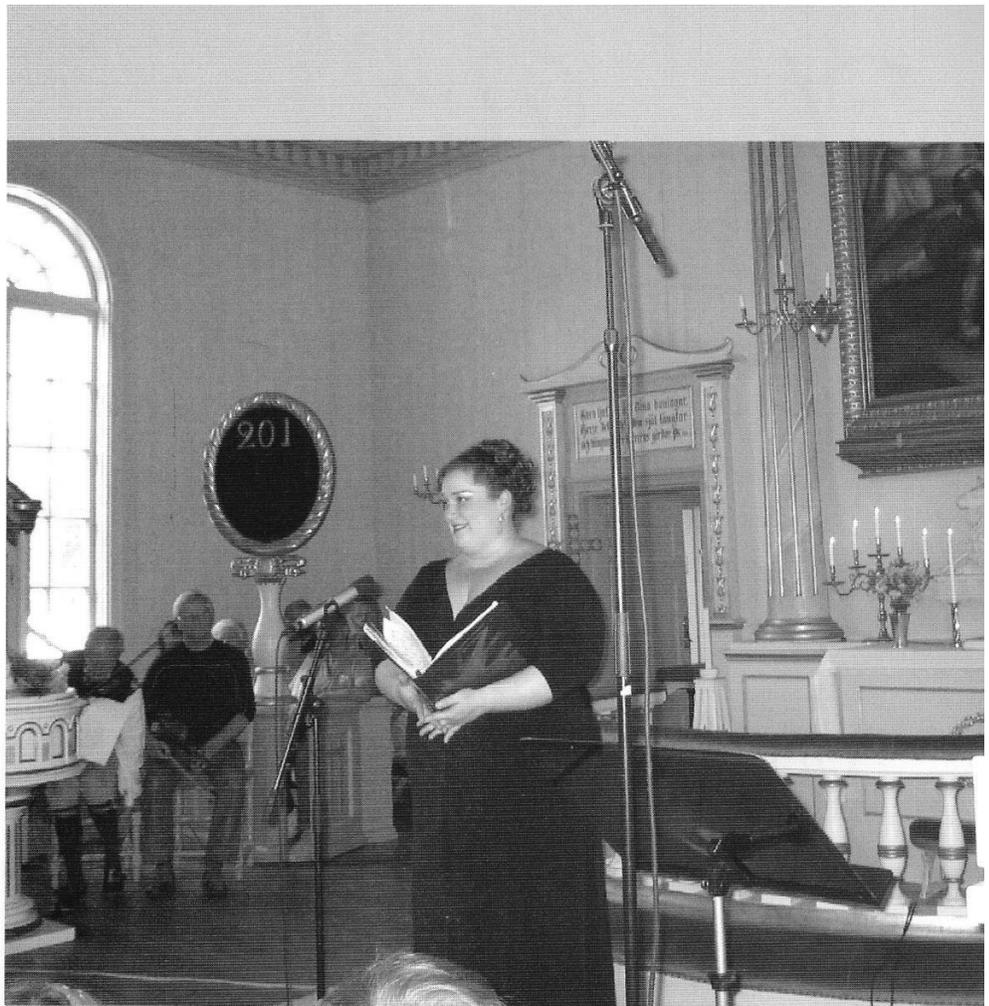


bank check or Paypal: email your order and postal address to Jan-Olof Damberg at jussibjorlingmuseet@borlange. Then send your check to Treasurer Art Skantz at 8317 W, Franklin Ave., St Louis Park, MN 55426, USA (or, for Paypal, via askantz@iexposure.com).

2. Let's also give thanks to the anonymous opera lover who back in 1950 provided an adequate tape recorder and put it to good use, and then sent his tape to Ward Marston. This story illustrates how there may be better sources for other classic performances of the 1950s era and we'll continue to attempt to locate and support efforts to make those available. For example, our friend and JBS Advisor Don Goldberg himself has owned a tape of the 11 November 1950 broadcast that seems of comparable quality to the one used for the new WHRA set. And recall the good news reported in our current *Journal* #17 about progress towards a release of many of Björling's radio concerts from 1937-1953 in excellent sound.

3. For those interested in a complete version of the Nov. 6 audiocast: Greg Fitzmaurice and Tim Lockley tell me that a free online version exists at Rapidshare.com and that an improved version of that on CD can be obtained from Greg Fitzmaurice; for details write to him at GregFNC@aol.com.



Heidi Melton in Voxna, July, 2008

Heidi Melton update

Heidi Melton, whom we heard at the July, 2008 commemorative concert in Voxna, Sweden (see newsletter number 14, November, 2008), has recently won the George London Foundation Awards Competition. Described by the NY Times as “one of the most prestigious contests for promising young singers (35 and under) in North America,” the award carries a prize of \$10,000 to the top six contestants, and \$1,000 to eight others. There were 26 finalists in the competition held March 20th, 2009 in the Morgan Library.

“The singers, wearing suits and colorful long gowns, ranged from conservatory students to graduates with blossoming professional careers. Gilder Lehrman Hall is a beautifully designed and acoustically warm space but a dangerous place for singers with something to prove. Despite its intimate size, some of the women, evidently determined to show that their voices could potentially fill the Metropolitan Opera House, inflicted eardrum-shattering moments on listeners,” according to the Times’s correspondent, Vivian Schweitzer.