

1957

An analysis of the Boston Symphony Orchestra's public relations program

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BOSTON UNIVERSITY
School of Public Relations and Communications
Thesis
AN ANALYSIS OF THE BOSTON SYMPHONY ORCHESTRA'S
PUBLIC RELATIONS PROGRAM

by

Russell C. Burk

(B.S. Boston University 1956)

Submitted in partial fulfillment of the
requirements for the degree of
Master of Science

1957

First Reader . Samuel G. Atkinson, Professor
Second Reader J. Sullivan

TABLE OF CONTENTS

CHAPTER	PAGE
I. SIGNIFICANCE OF THE STUDY.	1
Purpose.	1
Sources.	2
Methods used	3
II. HISTORY OF THE BOSTON SYMPHONY ORCHESTRA .	4
Founder.	4
The beginning years of the orchestra . .	5
The first conductor.	6
The Promenade series	7
Symphony Hall.	8
War causes loss of conductor	10
Pop concerts	11
Esplanade Concerts	12
The beginning of the Berkshire Festival.	12
III. ORGANIZATION AND PROBLEMS.	14
Early problems	14
Contracts and discipline	14
The conductor.	15
Financial reorganization at the death of Henry Higginson	15

CHAPTER	PAGE
The union	15
Organization and functions.	17
The Manager	19
The Personnel Manager	20
The Assistant Managers.	20
The Program Annotator and Advertising Manager	21
The Press Department.	21
The Maintenance Division.	21
 IV. PROMOTION, PUBLIC RELATIONS AND PUBLICITY	
METHODS	23
Concerts	23
Broadcasts	24
Fund raising methods.	25
Tours	28
 V. BOSTON SYMPHONY ORCHESTRA PUBLICATIONS. .	30
Press information	30
Special publications.	32
Regular publications.	33
Concert bulletins	33
Posters	34
Berkshire Music Center publications . .	34

CHAPTER	PAGE
Anniversary brochures and bulletins. . .	36
VI. SURVEY ANALYSIS: QUESTIONNAIRE	
Regular concerts.	40
Concert halls.	40
Income	42
Advertising and promotion.	45
Concert series	47
Young people's concerts.	47
Sources of income.	50
VII. SURVEY ANALYSIS: PUBLICATIONS	55
Concert bulletins.	56
Ticket and concert information	58
History.	62
Tour resumes	64
Press information.	66
Anniversary publications	67
Fund raising material.	69
Other publications	77
VIII. SURVEY ANALYSIS: SUMMARY.	80
The annual deficit	94
Orchestral publications.	95

CHAPTER	PAGE
IX. THE BOSTON SYMPHONY ORCHESTRA: SUMMARY. .	97
Concert halls.	98
Boston's Symphony Hall	99
BIBLIOGRAPHY	104
APPENDIX A	107
APPENDIX B	Volume II

LIST OF TABLES

TABLE	PAGE
I. Concerts Given During the Regular Season by Major Orchestras	41
II. Showing a Comparison of Urbanized Area, Concert Hall Capacity, Percent of Concert Hall Usually Filled, and Orchestra's Rat- ing of Concert Hall Acoustics	43
III. A Comparison of the Urbanized Area, Budget, Average Concert Audience, and Estimated Seasonal Audience: 1955-56	44

LIST OF FIGURES

FIGURE	PAGE
1. Symphony Hall Floor Plan	9
2. Organizational Chart	22
3. Frequency of Use Scale for Media Used to Contact the Public	46
4. Estimated Sources of Orchestra Income by Percentage.	52

CHAPTER I
SIGNIFICANCE OF THE STUDY

From a modest beginning and with limited program The Boston Symphony Orchestra has grown to have surprising impact and demand not only in metropolitan Boston but over the nation and in Europe. The orchestra was established in 1881 through the inspiration of one man. Henry L. Higginson gave his money, time and business ability for its creation. Only four of the world's great orchestras still in existence have seniority to the Boston Symphony Orchestra: London, Leipzig, Vienna and Paris.

Purpose The main portion of this thesis will examine the various media of communication that have been and are now being used to bring the Boston Symphony Orchestra to public recognition and to analyze the part played by each in maintaining interest and support for the orchestra. With the degree of success maintained through the years, it is felt that a case study can be of value in the future to anyone who would have need of information concerning the forming or operation of an organization of this type.

Because the subject under investigation extends back over a lengthy period of time it is felt that perhaps the best way to give it adequate coverage is by use of the case study method. By this method a more thorough investigation of the various areas to be studied may be accomplished.

A second portion of the thesis will formulate a list of approaches and methods currently used by the leading symphony orchestras in their community and public relations programs. This information has been obtained by a questionnaire sent to the major symphony orchestras in the United States.*

The third portion will arrive at some conclusions as to the areas in which the Boston Symphony Orchestra is enjoying good public relations and areas in which improvement is desirable and make recommendations that may be feasible.

Sources The sources to be explored are publications put out by the Boston Symphony Orchestra and those of the other major orchestras in the United States (twenty-four).* An investigation has been made of the

* Orchestras with budgets that exceed \$100,000.

Boston Symphony Orchestra's press office and scrapbooks, also, newspapers and periodicals in relation to the over-all publicity program. Interviews have been obtained with key people in the organization and others that may not be affiliated with it, but have interest in its work. Libraries used in the collection of related data were Boston University School of Public Relations and Communications, Boston Public Library, and the Boston Symphony Orchestra Library.

Methods used A detailed study of all the literature obtained from the orchestras has been made, and an open and closed-end questionnaire was sent to the twenty-four symphony orchestras. By the use of this questionnaire and the literature an examination was made of the public relations program, methods, and approaches of each orchestra. Depth interviews were used to gather information from the Boston Symphony Orchestra, and as mentioned above, key personnel and officials were interviewed.

CHAPTER II

HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

The purpose of this chapter in the body of this thesis is to give the reader a brief outline of the development of the Boston Symphony Orchestra from its beginning up to the present time.

Statistical material used in this chapter was obtained from The American Symphony Orchestra, by John H. Mueller, chapter 3, pages 78 through 100 inclusive. Additional information was compiled from literature printed by the Boston Symphony Orchestra entitled, "The Boston Symphony Orchestra," and "75 Years of Symphony Concerts."

Founder The Boston Symphony Orchestra began as the inspiration of one man. Henry L. Higginson gave of his time, money, and business ability for its creation. He secured musicians, hired a conductor and for nearly forty years was the sole supporter of the orchestra. In 1918, he felt he could no longer carry this responsibility. It was then assumed by a board of trustees with the help of anonymous guarantors. With this change the Boston Symphony Orchestra became a

public trust. An endowment fund was established, and has been increased from time to time by bequests. At present the continuation of the orchestra must depend, to a large degree, upon the "Friends of the Boston Symphony Orchestra," a society consisting of a number of generous citizens who shoulder the financial responsibility to supplement box office returns which are inadequate to meet the expenses of the orchestra.

The beginning years of the orchestra In the spring of 1881 Boston received the first news of this idea of Henry Higginson. The Boston financier made known that his intentions were to hire an orchestra of sixty men and a conductor, and to pay them all by the year. He anticipated a deficit of \$50,000, for which \$1,000,000 would be required in principal. His intentions of course were to provide the principal.

He secured the best musicians he could find in Europe and Georg Henschel, a talented young conductor to lead them. Although destined to be a banker Henry Higginson's first love was music. He had studied music in Vienna in 1860 and it was there that he realized what a symphony orchestra could be. He was also aware of the lack of development in his own country. With very modest beginnings he organized in Boston the first permanent

orchestra. Its sole energies were to be devoted toward the creation of ideal performances of Mozart, Schubert and Beethoven.

The first conductor Georg Henschel's appointment to conduct the new orchestra had been occasioned by a short visit to Boston, when he conducted his own overture with the orchestra of the Harvard Musical Association. He was hired by Higginson to form the new orchestra at a salary of \$10,000 per season.

The appointment of this new, untried foreign artist aroused bitter complaints. The staunch old guard soon demanded that a local conductor, "who had devoted his life to Boston" replace Henschel. Georg Henschel not only had the responsibilities of his job as a new conductor, and organizer on his hands, but also added were problems of public relations.

Higginson shortly made it a policy to hire almost exclusively local musicians to prevent further criticism. The gesture was soon to be discarded. It was felt that an orchestra could not remain local except in name if it is to progress and pursue perfection. It must seek its conductor and players on the open market. It became apparent that Henschel's initial successes were not to be continued. Higginson demanded more.

The Promenade series In 1884 Wilhelm Gericke replaced Henschel to become the orchestra's second conductor. It has been said, "The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand."¹ With Gericke came not only a score of new players but new methods of work and discipline. It became necessary to make contracts more enticing, extend the regular season and add a spring Promenade series to attract better players, particularly those who came from afar. The Promenade series later became known as the "Pops."

Gericke returned to Vienna by his own choosing after five years as conductor. Higginson was able to secure the conductor of the Leipzig Opera, Arthur Nikisch, who had more than ten years' experience. Emil Paur followed him, and in 1898 Gericke returned to continue the work he decided to leave nine years before.

Gericke's second stay was short lived also. One reviewer observed that Gericke was, "ceasing to draw." Publicly, Higginson maintained a high standard of correctness and assured Gericke that he could remain in Boston. However, Philip Hale, music critic of the Herald, has

1 "The Boston Symphony Orchestra" (Boston: Boston Symphony Orchestra, Symphony Hall, 1956)

cited Higginson's personal communication attesting to points of friction between the conductor and the philanthropist. One of these trouble spots was Gericke's refusal to permit guest conductors. Higginson hoped to reduce some of the growing deficit by this means. Gericke feared deterioration of the orchestra by using outside conductors.

Symphony Hall In the autumn of 1900 Boston Symphony Hall was completed at a total cost of \$750,000. The architects were Messrs. McKim, Mead, and White of New York. The hall was the culmination of the combined efforts of Mr. Higginson and a committee of gentlemen called together by him.

Mr. Higginson understood the things that were essential to a good concert hall. With the aid of Professor Wallace C. Sabine, Assistant Professor of Physics at Harvard University, as far as possible, the hall was made acoustically perfect. Minute details such as the percentage of men and women in past audiences were considered and the difference in clothing weight of men and women.

When Symphony Hall was opened the orchestra, for the first time, went under dual management. The management of the hall and orchestra were made separate functions. At this time L. G. Mudgett joined Mr. Ellis as manager of

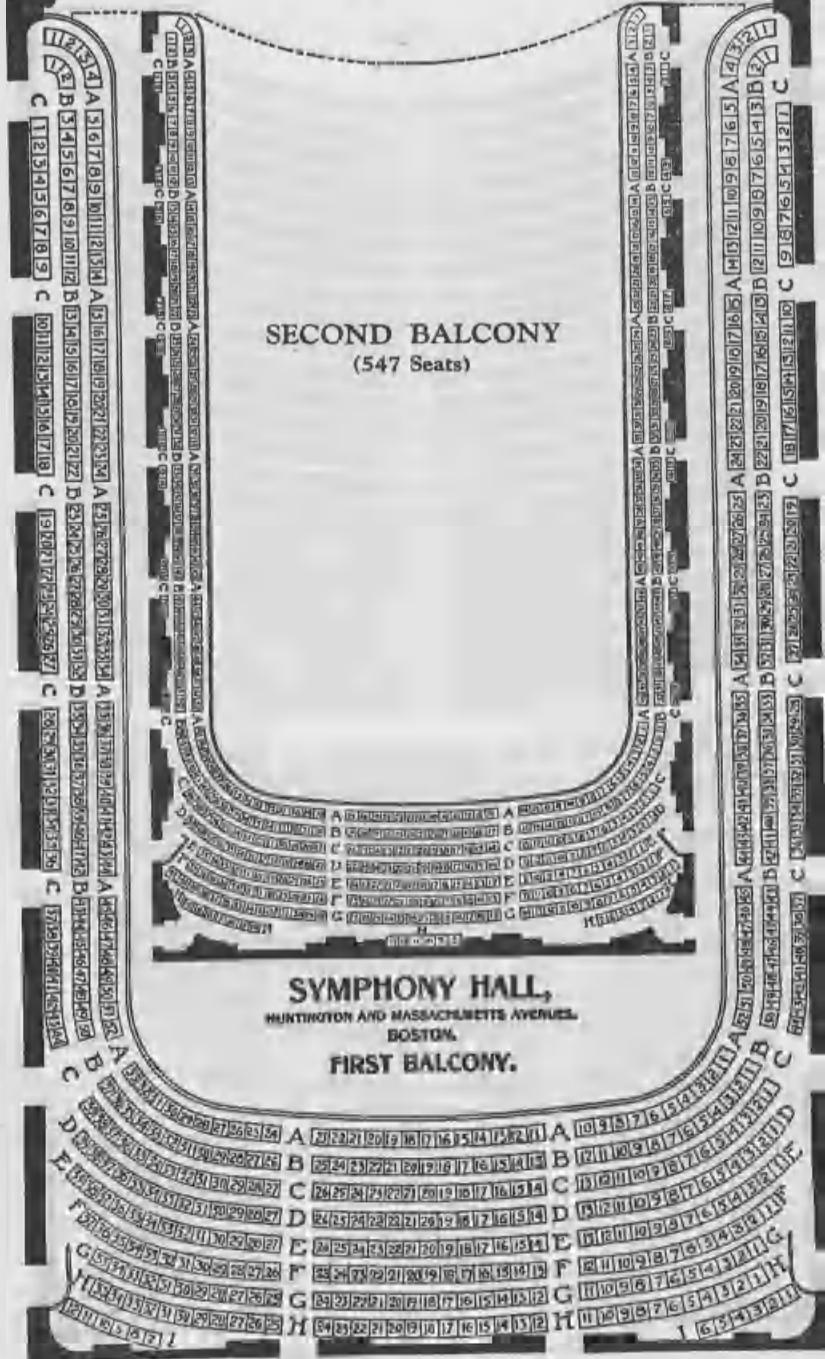
SYMPHONY HALL
Huntington and Massachusetts Avenues
BOSTON

FIRST BALCONY
(598 Seats)

STAGE

SECOND BALCONY
(547 Seats)

SYMPHONY HALL,
HUNTINGTON AND MASSACHUSETTS AVENUES,
BOSTON.
FIRST BALCONY.



the orchestra. He introduced for the first time in the United States Sunday concerts, overcoming prejudices and providing a new public for the concert hall.

War causes loss of conductor It was Karl Muck, conductor of the Royal Opera of Berlin who took Wilhelm Gericke's place and served from 1906 until 1918 (with an interim in the seasons 1908 to 1912 when Max Fiedler took his place).

The story of Dr. Muck's departure is very interesting and has particular public relations significance. Anti-German sentiment began to rise in the spring of 1915 when the Lusitania was sunk. These feelings remained subdued for a time behind the skirts of tolerance and individual freedom.

But soon America was part of a serious war. The fact that Dr. Muck because he was German must be a friend of the Kaiser; a blend of "spy scare," superpatriotism, and dislike for German music built sentiment against him to a high pitch. Obstinate bungling in public relations has been related as a major factor in the reasons Dr. Muck returned to Germany after the war.

When Karl Muck returned to Germany, Henri Rabaud came from Paris to conduct for a season and was

succeeded in 1919 by Pierre Monteux. Pierre Monteux conducted for five years to be succeeded by Serge Koussevitzky. Dr. Koussevitzky served through a quarter of a century, the longest period for any previous conductor; and before he retired in 1949 he had almost become a legend. This brings us to the orchestra's present conductor Dr. Charles Munch who has served very successfully since that time.

Pop concerts After the regular concert season in 1885, Promenade concerts were begun. They provided lighter programs and refreshments to suit the mood of the season. The concerts were not called "Pops" until 1900. It is thought that the word "Pops" first meant "popular" and remained because it seemed more appropriate than any other word. In the beginning they were "Promenade Concerts" patterned after the "Proms" or "Promenade Concerts" of London. These popular concerts flourished from the beginning and still have capacity audiences. During the season, seats are removed from the main floor of the hall and replaced with tables and chairs.

These concerts have developed to serve an additional function. They do missionary work and attempt to give each level of musical taste a sample of something new, thus they are planned to be educational.

Esplanade Concerts In 1929 Arthur Fiedler initiated the Esplanade concerts in the open air on Boston's Charles River embankment. The overwhelming success of these concerts resulted in the building of the beautiful Hatch Memorial acoustical shell in 1940. Audiences of ten to twenty thousand people listen on summer evenings to these programs free of charge. These concerts have grown in popularity to give the orchestra an additional audience of between 300 and 350,000 people.

The beginning of the Berkshire Festival In the summer of 1934 the idea was born when a committee of citizens in Berkshire County began talking about a summer music festival. At the beginning of the third season of this festival in 1936 the committee invited the Boston Symphony Orchestra, with Serge Koussevitzky to present three concerts. With the situation in Europe as it was America had to depend more upon its own resources for summer entertainment.

Serge Koussevitzky was quick to take advantage of the situation. Land was donated and the scope of the festival increased. Dr. Koussevitzky realized the need of a place to train players, conductors and composers. This seemed to be the ideal situation to train musicians by members of the orchestra, combine it with a series

of concerts and extend the season to provide greater security for orchestra members. With the season again lengthened, the orchestra members came one step closer to a year round job. The faculty at present includes twenty-three members of the orchestra and provides a rare opportunity for young musicians.

CHAPTER III
ORGANIZATION AND PROBLEMS

In the beginning Henry Higginson and the conductor were virtually the whole of the organization. Organizational decisions were made through cooperative work of two people and things were relatively simple.

Early problems One of the earliest problems of importance was how to combat absences in the orchestra, particularly for performances. Musicians were frequently distracted by other musical functions and played under other conductors. The members were only paid six dollars per concert and three dollars per rehearsal. Discipline was missing as well as pay.

Contracts and discipline When Wilhelm Gericke replaced Henschel, the first conductor, the dead wood was culled from the orchestra. Players were removed for technical deterioration or personal insubordination. Contractual provisions were improved and discipline stiffened. Nonattendance and tardiness would not be overlooked. Tours as far west as St. Louis were planned for the orchestra and the promenade series included to lengthen the season.

The conductor A second problem which was present at the beginning, remained with the orchestra for seventy-five years of existence, and will surely be with it in the future is that of the conductor. Most conductors soon divide their audiences into two camps, those for and those against. An art form, being as vague and nebulous as it is, must inevitably find itself in this position. The conductor is his own public relations man; he either sells himself and his music to enough people or he must find a new place to hang his baton.

Financial reorganization at the death of Henry Higginson In 1919 at the death of Henry Higginson who had given the orchestra a secure financial position for thirty-seven years it was evident that financial reorganization must be accomplished. Mr. E. B. Dane came to the aid of the orchestra and for several years gave it stable footing. The annual deficit was about \$100,000 and was beginning to exceed the capacity of philanthropists to meet it. The orchestra had to find a broader base of support. In 1923 there was a plea for citizens to join the cause and a list of three hundred guarantors was published.

The union When the cost of living began to rise again after the war the wage scale of the orchestra

became more out of proportion than it already was. The Boston Symphony Orchestra was the only orchestra in the country that was not unionized. However, in industry there was still a sufficiently large number of open shops.

The shock of a musicians' strike of 1920 eventually led to the unionization of the orchestra in the early part of 1924. The orchestra's musicians for a time had been satisfied by the prestige the orchestra offered. As the supply of musicians from Europe had been largely cut off and the forming of new symphony orchestras in the west began, the union's bargaining position was strengthened.

Mr. Higginson's stand against unions had been very strong and the present board had rigidly maintained this position until Mr. Frederick Fradkin, the concertmaster, joined the union. Following this action on March 5, 1920, the conductor and the concertmaster engaged in a little altercation backstage. During the concert that followed the concertmaster refused to stand at the request of the conductor as an acknowledgment of the applause. He was dismissed for insubordination and as a result, thirty-six musicians did not appear for the Saturday evening concert.

The strike which followed by no means was the first in the history of a major orchestra but it was very costly. There was a loss of one third of the orchestra's personnel. Thus, Monteux, conductor at the time, was faced with a problem similar to that which Griekka had faced forty years before. The orchestra had to be rebuilt and unified. This had been successfully accomplished before Serge Koussevitzky began his twenty-five year period as conductor of the orchestra.

During the period of near collapse the Boston Symphony suffered a great loss of prestige. Koussevitzky soon regained this loss for the orchestra, and became one of the three American greats, the other two being, of course, Stokowski and Toscanini.

The union became more and more powerful with the beginning of broadcasting and recording as sources of revenue. Soloists and conductors could be forbidden to appear with the orchestra. Particular concert halls could be blacklisted for allowing an orchestra on tour to play there; radio and recording could be banned. The orchestra was very vulnerable from a financial point of view.

Organization and functions The affairs of the Boston Symphony Orchestra are now administered

by a self-perpetuating board of trustees with 15 members. Each member serves for a period of time and is retired. A new member is elected to take his place. In the beginning trustees were more or less scholars and gentlemen, but most important were those who could take out a check book in time of need. This has become a rarity.

Men of prominence in public life, social strata, religion, commerce, business and industry now fill these positions. There has been a recent shift in emphasis from people who donate large sums of money, to business and corporate giving. Current fund campaigns have been aimed at the business man.

The orchestra has an auxiliary fund raising organization called "Friends of the Boston Symphony Orchestra." Membership is open to all those who contribute to the maintenance of the orchestra. This organization has no direct control of the orchestra's affairs. However, attempts are made to make members feel they are a vital part of the orchestra's support. A tea and special concert is given for them each year. This year (1957), Mr. Edward Fitzgerald of United Press News Pictures who traveled with the orchestra, showed color slides he had made during the recent European tour.

The organization of a symphony orchestra must fulfill two purposes: produce and sell concerts and raise funds to fill the gap between income and expense. To accomplish this task with success a number of duties must be performed. There must be coordination between many groups, the union, publishers and copyright owners, and sometimes school authorities and city fathers.

Other routine duties include: preparing and disseminating booklets, folders, and other promotional literature, planning concert tours and attending to the details of arrangement, handling advertising, contacting the press, hiring and firing of orchestra personnel, printing of concert programs, and supervising the box office.

The present organization of the Boston Symphony Orchestra consists of a President, Board of Trustees, Vice-President, and Treasurer for administrative functions; and a Manager, Personnel Manager, two Assistant Managers, a Program Annotator, Advertising Manager, Press Department and Maintenance Staff to perform managerial functions.

The manager is the most important single coordinator in the organization. It is his job to sift

ideas that originate with the board, use those that are most useful and attempt to put aside ill considered ideas that are of little or no value. The degree of effectiveness in doing this is directly related to the mutual respect between the board members and the manager.

A board whose actions arise from ignorance or a view of the orchestra as a means of personal gratification rather than a civic institution may lose the good will and confidence of the community. The direct result will be not enough finances to support the orchestra as it should be.

The Personnel Manager It is the duty of the Personnel Manager to maintain good relations between musicians and to assist the conductor with any of their personal or routine problems. He is in charge of arrangements with the union, labor problems, and assists the manager in maintaining rapport between the Board of Trustees and management.

The Assistant Managers The first Assistant Manager is concerned primarily with the orchestra on tour. He must prepare the schedule of stops, make arrangements for travel and accommodations, and handle publicity and press releases.

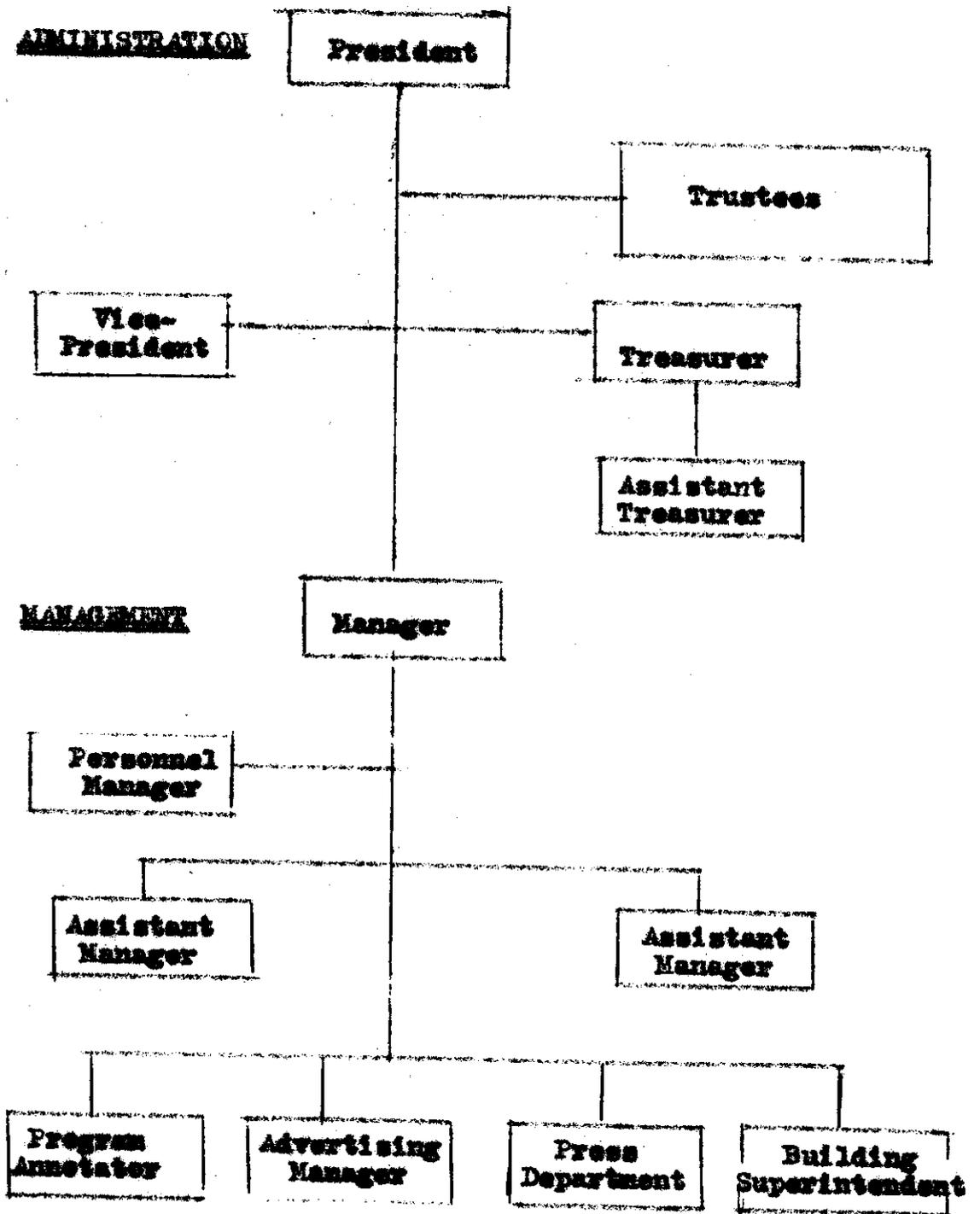
The second Assistant Manager makes arrangements and schedules all miscellaneous events that are presented in Symphony Hall. He handles the bookings of all groups that make reservations for special nights at the Pops.

The Program Annotator and Advertising Manager work together to produce the program for each concert. The Program Annotator collects and writes the program notes and the Advertising Manager solicits ads for the program.

The Press Department must shoulder the biggest responsibility in public relations. Publicity and press relations either present the orchestra in the proper perspective or incur ill will and indifference of the community. They are the biggest single merchandising factor about the organization beside the orchestra itself.

The Maintenance Division headed by the Building Superintendent is the last part of the formal organization. Care and repair of the hall, and preparation for concerts are their responsibilities. Regular seats on the main floor must be replaced by tables and chairs brought up from the basement for Pop concerts.

ORGANIZATIONAL CHART



CHAPTER IV
PROMOTION, PUBLIC RELATIONS AND
PUBLICITY METHODS

The Boston Symphony Orchestra earns approximately 86 per cent of its yearly expenses. This is considerably larger than the earnings of the other major orchestras. Even with this earning capacity, during the 1956-57 season the orchestra incurred a deficit of \$250,000.

Continuing With the information available, the Boston Symphony Orchestra appears to have made use of all of the present facilities to merchandise the orchestra to its best advantage last year. The total regularly scheduled concerts for the winter season of 1956-57 were sixty-three. There were two special concerts, twelve open rehearsals (including Berkshire Festival rehearsals), fifty-four concerts outside of Boston, twenty-one Esplanade concerts, sixty Pop concerts, thirty-six Tanglewood concerts, and twenty-eight concerts on its European tour. The total number of concerts for the 1956-57 season was 276, which seems like an impossible schedule for one orchestra to perform.

The orchestra has been able to accomplish this feat with the aid of six guest conductors, its regular conductor, Dr. Munch, associate conductor, Richard Burgin, and the Pops conductor, Mr. Arthur Fiedler and his assistant, Harry Dickson, who shared the conducting burden. Besides, the Pop orchestra does not include the first player of each section. The total of 105 players in the symphony orchestra is reduced to 95 for the Pop orchestra and summer replacements are used to ease the strenuous schedule. There are twenty-three regular players who are a part of the faculty at the Berkshire Music Center during the summer. Local musicians and students fill these vacancies in the orchestra.

Broadcasts Concerts of the orchestra (Winter season, Pops, Berkshire Festival) were carried by delayed broadcast over the NBC Network on Monday evenings from 8:15 to 9:00 P.M. WGBH broadcasts Friday and Saturday concerts in full by the FM radio station. The Saturday evening Pop concerts were broadcast by WGBH.

The thirty-six Berkshire Festival concerts were put on the air by delayed broadcast through the winter season over Station WGBH. The December 5, concert in Kresge Auditorium, Massachusetts Institute of Technology, and the first concert of the Cambridge Series, were simulcast over Station WGBH-TV and WGBH-FM.

Throughout the season, tape or disc transcriptions were sent to the Voice of America and were broadcast by stations in Athens, London, Madrid, Paris, Sarawak (East Indies), Tokyo, and Ciudad Trujillo (Dominican Republic).

Fund raising methods In the 1957 fund drive spot announcements have been broadcast at frequent intervals over the Boston radio stations. They have been preceded by short bits of music by the orchestra. Trustees and the President of the orchestra have been used to make these announcements. The content was similar to the following:

"I am _____, a trustee of the Boston Symphony Orchestra. You have just heard members of the orchestra perform a portion of the 'Fantastic Symphony' by Hector Berlioz.

Critics here and abroad acclaim your Boston Symphony Orchestra as the finest in the world. Unfortunately I cannot make the same optimistic report for your orchestra's finances.

Although generous individuals and business friends of the symphony have subscribed \$150,000, an additional \$100,000 is needed.

Won't you do your part in the support of your great orchestra? Mail your check to Symphony Hall, Boston today!"

For several years appeals have been made to Boston business men to raise funds for the orchestra. Luncheons have been given early in yearly fund drives and representatives

from various businesses in and around Boston are invited. The luncheon includes an appeal for business to aid the orchestra and is followed by a special concert. This year the event was held on March 7, 1957.

"The Greater Boston Chamber of Commerce sponsored the noontime luncheon in Symphony Hall--it looked a little like opening night of the Pops and their chief man agreed with Ernest Henderson, Chamber president, when he said the famed orchestra is 'an asset to the economy of this mature and historic city'."²

"The Chamber of commerce called the meeting after a recent report from the trustees of the orchestra, headed by Henry B. Cabot, which showed that financial reserves had been wiped out and that the money problem had become 'a peril'."³

"Henderson also stressed the value of the orchestra to 'the industrial resurgence of Boston now underway' and added the grim note that symphonies in 15 cities in the nation 'may go on the rocks in a thin year.'"⁴

2 Feature story in the Boston Herald (Boston, Massachusetts), March 8, 1957.

3 Ibid.

4 Ibid.

Personal appeals were made to members of the Friends of the Boston Symphony and past corporate sponsors. Mailing lists were used to state further the financial condition of the orchestra. News releases early in the campaign listed statistics about the orchestra's financial condition.

"The Boston Symphony actually is a big earner and makes 86 per cent of expenses, a truly remarkable proportion in a field where such earnings rarely top 40 to 50 per cent.

But in the past 10 years it has been plagued by rising costs--up 39 per cent from \$1.2 million to \$1.7 million. Naturally income has climbed, too, but the total in those same years has risen only 27 per cent, from \$1,247,000 in 1946 to \$1,584,000 in 1956.

And every year has seen a widening of the gap between income and outgo."⁵

The luncheon was publicized by three Boston papers, the Boston Herald, the Christian Science Monitor and the Boston Daily Globe. These releases were made into a

5 News item in the Boston Herald (Boston, Massachusetts), March 3, 1957

promotional leaflet and mailed to Boston business men with a pledge card and request for funds.

Most of the orchestra's publications have small bits requesting donations and explaining the tax advantage. Pledge cards are inserted in programs frequently.

Additional advertising for concert programs has been sought by personal contact and by soliciting in the program. Also, concert prices will be increased for the 1957-58 season. Friday and Saturday concerts will be increased 5 per cent and Sunday and Tuesday concerts increased 10 per cent.

No information concerning present and past fund campaigns has been made available to the writer. Therefore it is impossible to say how much business supports the orchestra, what businesses support the orchestra, or to make any comparison between the success of the present campaign and past campaigns.

Tours The orchestra has made two European tours. The first was in 1952 and was financed by the Congress for Cultural Freedom, an organization formed as a counterattack for Communist ideologies. The second tour was made in 1956 and received financial support from several sources. The major source was the President's Fund for International

Cooperation. The second largest source of revenue was from actual ticket receipts of the 19 city tour. A third source not to be overlooked was contributions by citizens in and around Boston and the Friends of the Boston Symphony Orchestra. These contributions were especially designated for the tour.

In a letter to Henry Cabot, president of the trustees, President Eisenhower stated that:

"The exchange of artists is one of the most effective methods of strengthening world friendship. . . please accept my congratulations on a job well done."

Each time the orchestra makes a tour of this kind a tremendous amount of planning is required. One hundred five musicians and 8 tons of baggage must be moved from place to place. The baggage for the last trip was photographed and used to publicize the size of this operation.

CHAPTER V

BOSTON SYMPHONY ORCHESTRA PUBLICATIONS

This chapter will be devoted to the examination of current and past orchestra publications that are available. The publications will be categorized as to the type of distribution they were planned for, content, objectives, percentage of space devoted to pictures and the number of pictures. Where possible comparisons will be made between current and past publications that are similar in content and purpose. Fund raising approaches in each publication will be listed.

Press information The orchestra has four publications at present to be used as background information by the press. The most extensive of these is the "Press Book, Charles Munch." This booklet is twenty-seven pages in length with nine sections as follows:

1. Biography
2. Charles Munch of Alsace
3. Charles Munch as Musician
4. Charles Munch in Rehearsal
5. Public Rehearsals by the Boston Symphony Orchestra

6. The Repertory of Charles Munch
7. Anecdotes about Charles Munch
 - Munch and Toscanini
 - Matinee Idol
 - Charles Munch's Table
 - Munch, Acoustics Experimenter
8. Munch Describes the Conductor's Task
9. The Career of Charles Munch

The booklet is arranged so that the type of information desired about the conductor is easily located. It is written in a simple informative style. Copies of the booklet are available for students and isolated individual requests.

The second publication is a list published each year of organizations holding reservations for the Pops. The list includes the name of the organization, the date of reservation, number of seats reserved, the floor, and the name and address of the person making the reservation.

The third publication is a three-page mimeographed history of the Berkshire Festival. It lists year by year from the Festival's beginning in 1934, the most significant events in its development. In a large number of cases this memo is sufficient to supply the information needed, however.

it is far from being a complete history. Examples of these deficiencies and the deficiencies of the publication mentioned in the following paragraph may be observed by a comparison with a rather complete coverage by M. A. DeWolfe Howe called, The Tale of Tanglewood, the Vanguard Press, New York, N. Y., 1943. The Boston Symphony Orchestra publications are found in Appendix B, Volume II of this work.

The final publication in this group is similar to the one just described. It is a two paged, mimeographed History of the Berkshire Music Center. Its brevity seriously limits its usefulness. All of the press publications mentioned above are available by special request for students and teachers. There are others of the orchestra publications that are useful to the press, of course, but these four can be pointed out as being primarily for that purpose.

Special publications There are a number of items that may be categorized as special publications. They are designed to publicize a particular event or serve a specific need.

The first of these is a pair of leaflets designed to tell the story of the orchestra's European tour and press coverage. One is entitled the "Boston Symphony Orchestra in Europe." It is a triple fold, six columned leaflet with

approximately 25 per cent of the total available space occupied by four pictures. These leaflets were distributed to subscribers and Friends of the orchestra, and teachers and students.

The second special publication is a small single fold leaflet explaining the need for a raise in subscription prices. This leaflet accompanied the notice to subscribers for concert renewals.

The third is a single fold leaflet giving a short resume of the Boston Pops, how it began, and describing the kind of musical appeal. Approximately 30 per cent of the space is occupied by eight pictures. The distribution is: organizations who request a night at the Pops, and general promotion to those who might be prospects.

Regular publications There is a large group of these publications produced at regular intervals. Among these are concert bulletins, posters and bulletin board announcements of concerts; brochures, leaflets and applications for the Berkshire Music Center, and five year anniversary publications.

Concert bulletins The concert bulletin has been a source of considerable revenue for the orchestra.

Advertising in the Boston Symphony Concert Bulletin, Berkshire Festival Bulletin, and Boston Pops Bulletin has a reported circulation of 500,000. However, it is interesting to note that in concert bulletin number 3 of the 1956-57 season there were only five advertisers as compared with seventy-five in the last bulletin of the year. This is an increase of three times the amount of advertising as the season progressed.

Each year a financial statement is printed in one of the concert bulletins. There are frequent requests for gifts, donations, and bequests to be made to the orchestra, usually mentioning that these are tax exempt. Pledge cards are inserted with a few words from one of the orchestras officers or trustees.

Posters The majority of the posters go to schools and colleges to announce open rehearsals, extra events scheduled for the hall, and publicize rush lines to fill seats for Friday afternoon and other concert cancellations.

Berkshire Music Center publications The Berkshire promotional material may be divided into two groups: concert publications and Music Center or school publications. Concert publications for this year include a price list, a card for making reservations, two leaflets that list the

schedule of events, and a third leaflet entitled "The Berkshire Hills." The Music Center has an attractive brochure catalog describing the school, its offerings and available scholarships.

The two leaflets giving the schedule of concerts are similar. Each has a seating plan with accompanying prices. Each has ticket information, and a list of guest conductors. The difference between the two publications is that one is planned for weekend audiences (listing only weekend concerts); the other gives a complete schedule of concerts for a vacation in the Berkshire Hills. The complete leaflet has an added fund appeal for the Center and Tanglewood revolving scholarship fund to aid students.

The leaflet entitled "The Berkshire Hills" demonstrates good public relations planning. It makes use of all the other points of interest and things to do that would attract tourists to spend a vacation in the area. A list of nineteen things to see and do, an address and phone number for accommodations, and a suggestion that more detailed information may be obtained by writing are combined in this single fold leaflet. This bit of promotion was added to the other literature to be sent to this year's mailing list.

Anniversary brochures and bulletins The orchestra produces regularly a five year anniversary brochure and an additional leaflet for various outside scheduled concerts. The leaflet, of similar content, is a single fold abbreviated form of the brochure.

The purpose of the brochure is, of course, to celebrate the anniversary and growth of the orchestra. But, the primary emphasis is to acquaint the public with the history, background, and program. There is usually a slight suggestion by innuendo that the orchestra needs funds.

A marked difference can be noted between the 70th and 75th anniversary brochure in layout, content, size, and use of pictures. The latest edition invites curiosity and creates immediate response on thumbing through its pages.

The first and most obvious contrast between the two brochures is the use of pictures. The earlier brochure is composed of 40 per cent pictures (17 pictures), while the 75th edition has 72 per cent pictures (48 pictures and an individual photograph of each of the 105 orchestra members).

The 75th edition is 1/2 inch wider and longer than the earlier one. Human interest is added by a picture of

each orchestra member and a short bit about his life (training, accomplishments, and home). Views of Boston and the Berkshire Music Center are added and all the available space is used with an adequate border of white around each photograph.

This review of the Boston Symphony Orchestra publications does not purport to be without omission. However, it includes all the publications that are and have been made available to the writer.

CHAPTER VI

SURVEY ANALYSIS: QUESTIONNAIRE

This chapter and the next two will be devoted to: an analysis of data obtained from the questionnaire sent to twenty-four symphony orchestras, the publications of these orchestras, and a summary of the findings listing successful public relations methods and approaches.

Due to the obvious limitations of a questionnaire mailed to an organization, much of the information, publications, and public relations approaches were not forthcoming. However, the writer has discovered through later research, that some of the data is available in other reference sources. These will be used and sources cited to give a more accurate picture of what the orchestras are doing to sustain themselves.

Questionnaires were returned by nineteen of the twenty-four orchestras and publications from seventeen orchestras. An overall reply, by either the questionnaire or publications was received from twenty-one orchestras. Additional statistical information has been obtained from Who is Who in Music, 1951, Sterling Publishing Company,

"Musical America," July 1957, America's Symphony Orchestras, by Margaret Grant and Herman S. Hettinger, and the American Symphony Orchestra League, Inc.

During the regular symphony seasons of 1937-38, major orchestras played to a total paying audience of 2,749,200. It has been estimated that the 200 or more secondary orchestras had a probable audience of between 1,500,000 and 2,000,000. While on November 16, 1955, "The Wall Street Journal" reported:

"Early season forecasts of this year's attendance vary from 8 million up to 10 million. Either figure would mark a big increase over the total of 4.6 million in 1945-1946. Some 1,000 symphonies now dot the nation, compared with 700 four years ago. . ."

"The symphonic upswing reflects to some extent a general increase in interest in serious music. Also benefiting are opera companies, ballets, string ensembles, instrumental and vocal soloists, and producers of long-playing records and high-fidelity record players."⁶

The following statement may seem harsh, but it is the overall impression received by the writer after

⁶ Feature story in the "Wall Street Journal" (New York, New York, Wednesday, November 16, 1955)

reviewing letters and questionnaires from the orchestras. In some cases orchestras have tried to keep their own "wash" under cover; the family secrets must not get out. We know the orchestras exist, but exactly how, we don't know. If some sort of exchange could be developed whereby more promotional information and ideas were available to all, each organization would have a great deal to gain.

Regular concerts The largest single source of income for symphony orchestras is the regular series of concerts. Table I shows the kind and number of concerts offered by twenty-five major orchestras and a comparison of the corresponding metropolitan area.* Many orchestras are now increasing their number of youth concerts. These concerts are becoming more directed in their appeal to specific age groups. It is felt that tomorrow's concert audience can be greatly enlarged through a better education of musical taste in early formative years.

Concert halls Table II lists concert hall size, percentage usually filled, and a rating of hall acoustics. Concert halls of the orchestras range in size from 2,000 to 6,000, with the average being 3,370. This average does not include the Hollywood Bowl. There seems to be little relation between the size of the concert hall and the

* Table I includes the Boston Symphony Orchestra

TABLE I. CONCERTS GIVEN DURING THE REGULAR SEASON
BY MAJOR ORCHESTRAS: 1956-57

Orchestra	Population of urbanized area	Regular series	Youth	Special concerts	Children and Youth	Popular	Other	Total
Oklahoma City	275,091	12	..	..	10	..	..	22
Rochester	409,149	15	..	..	..	15	..	30
San Antonio	449,521	15	..	..	..	..	..	15
Denver	498,743	20	..	6	20	..	..	46
Indianapolis	502,375	..	..	..	..	..	..	..
Dallas	538,924	16	..	..	13	..	6	35
New Orleans	659,769	18	30	..	21	..	..	69
Kansas City	698,350	..	..	..	..	..	..	..
Houston	700,508	24	..	..	16	5	21	66
Buffalo	798,043	24	..	..	20	16	..	60
Cincinnati	813,292	40	30	5	12	4	..	91
Minneapolis	958,101	18	..	..	..	9	..	27
Baltimore	1,161,852	12	..	..	14	10	80	116
Washington D.C.	1,287,333	36	..	..	42	3	4	85
Cleveland	1,383,899	34	..	..	..	15	..	49
St. Louis	1,400,058	..	..	..	..	..	..	..
Pittsburg	1,532,953	40	..	..	..	..	..	40
San Francisco	2,022,079	52	10	9	17	2	7	97
Boston	2,233,448	63	82	2	..	60	69	276
Detroit	2,659,398	27	..	27	20	5	3	82
Philadelphia	2,922,470	66	62	5	9	3	6	151
Hollywood (Bowl)	3,996,946	16	..	24	..	8	3	51
Los Angeles	3,996,946	36	..	..	1	..	..	37
Chicago	4,920,816	72	10	15	12	..	1	110
New York	12,296,117	100	27	2	12	4	..	150

population of the area in which it is located. In fact, two of the smaller areas have the largest halls.

Income Eight major orchestras reported recent price increases for concert subscriptions. There was one 7% increase, five 10% increases and two 20% increases. In Table III current operating income and estimated concert audiences are compared. The estimated audience for each orchestra includes only those concerts listed in Table I under the regular series. These figures seem to have a rather direct relationship. They were obtained by combining statistics in Tables I and II. In Table III, the average concert audience is 2.647. Statistics in Table II show that the concert audience has a range of between 50 and 100 per cent of hall capacity, and that the average audience is 74.8 per cent. This percentage omits the Hollywood Bowl figure in the tally which would seriously bias the average.

No orchestra, except the Boston Symphony, reported having a regular waiting list for seats. However, several reported requests for change of seat location. The Boston Symphony Orchestra has, at present, a waiting list of 500 people. Additional names are not recorded until the list drops below 500. Even with the rising interest in serious music, it is much more prevalent to find a partially filled concert hall than to find a full one.

TABLE II. SHOWING A COMPARISON OF URBANIZED AREA,
CONCERT HALL CAPACITY, PERCENT OF CONCERT
HALL USUALLY FILLED, AND ORCHESTRA'S
RATING OF CONCERT HALL ACOUSTICS

Orchestra	Population of urban- ized area	Concert hall ca- pacity	Percent usually filled	Acous- tics *
Oklahoma City	275,091	6,000	50%	Excellent
Rochester	409,149	3,352	66%	Excellent
San Antonio	449,521	6,000	75%	Fair
Denver	498,743	3,300	90%	-
Indianapolis	502,375	2,000	-	-
Dallas	538,924	4,300	63%	Good
New Orleans	659,768	2,710	75%	Poor
Kansas City	698,350	2,572	-	-
Houston	700,508	3,919	90%	Good
Buffalo	798,043	2,939	-	Good
Cincinnati	813,292	3,460	67%	Good
Minneapolis	958,101	4,841	70%	Good
Baltimore	1,161,852	2,651	75%	Fair
Washington, D.C.	1,287,333	3,810	85%	Good
Cleveland	1,383,599	2,120	85%	Good
St. Louis	1,400,058	3,500	-	-
Pittsburg	1,532,953	3,700	-	-
San Francisco	2,022,078	3,252	-	-
Boston	2,233,448	2,631	100%	Excellent
Detroit	2,659,398	2,926	90%	Good
Philadelphia	2,922,470	3,000	80%	Good
Hollywood (Bowl)	3,996,946	20,000	15%	Good
Los Angeles	3,996,946	2,648	-	Good
Chicago	4,920,816	2,582	55%	Good
New York	12,296,117	2,750	80%	Good

* Rating by the person who completed the questionnaire

TABLE III. A COMPARISON OF THE URBANIZED AREA, BUDGET, AVERAGE CONCERT AUDIENCE, AND ESTIMATED SEASONAL AUDIENCE: 1955-56

Orchestra	Population of urbanized area	Operating budget	Average Concert Audience	Estimated seasonal audience for regular series concerts
Oklahoma City	275,091	\$ 160,000	3,000	36,000
Rochester	409,149	450,000	2,212	33,180
San Antonio	449,521	400,000	4,500	67,500
Denver	498,743	-	2,970	59,400
Indianapolis	502,375	-	-	-
Dallas	538,924	275,000	2,709	44,344
New Orleans	659,768	385,000	2,033	36,594
Kansas City	698,350	-	-	-
Houston	700,508	470,000	3,527	84,648
Buffalo	798,043	295,990	-	-
Cincinnati	813,292	550,000	2,318	92,720
Minneapolis	958,101	650,000	3,389	61,002
Baltimore	1,161,852	350,000	1,988	23,856
Washington, D.C.	1,287,333	744,726	3,239	116,604
Cleveland	1,383,599	819,000	1,802	61,268
St. Louis	1,400,058	-	-	-
Pittsburg	1,532,953	584,200	-	-
San Francisco	2,022,078	555,300	-	-
Boston	2,233,448	1,667,545	2,631	165,753
Detroit	2,659,398	750,000	2,633	71,091
Philadelphia	2,922,470	1,282,000	2,400	158,000
Hollywood (Bow1)	3,996,946	528,000	3,000	48,000
Los Angeles	3,996,946	683,000	-	-
Chicago	4,920,816	1,019,175	1,420	102,240
New York	12,296,117	1,035,409	2,200	220,000

Generally, the orchestras feel that their facilities such as concert halls, parking areas, and programming are adequate to attract all of the potential audience. The largest number of complaints received were concerning parking facilities. Five orchestras reported no parking areas of sufficient size near the hall.

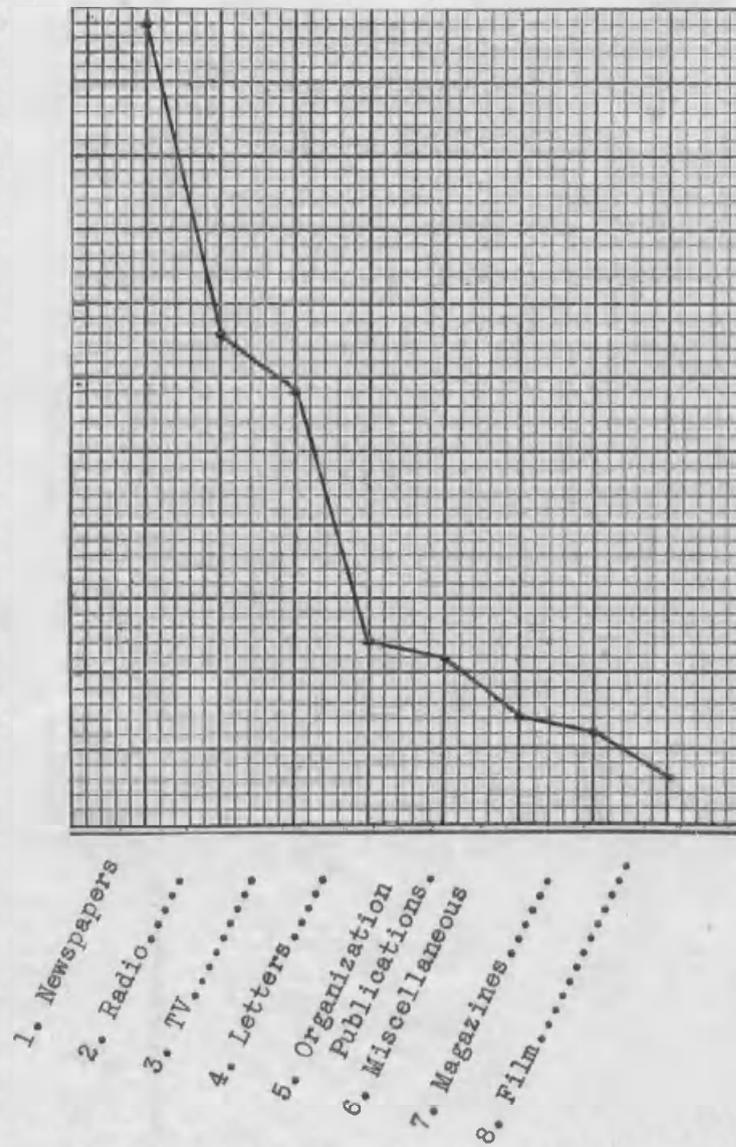
Advertising and promotion An effort has been made to determine the media used to contact the public and the frequency of use. Each orchestra was requested to estimate the number of times per week newspapers, radio, TV, etc., was used, and who was responsible for the arrangements. It is obvious that these frequencies are not constant throughout the year, but represent a seasonal use of the various media. Figure 3 on page 46 shows the result of this survey.

The findings of this survey shows that the responsibility for the major portion of these arrangements is shared by a public relations and publicity director and the manager. Other orchestras list advertising agencies for radio and TV, a radio and television department, an advertising department and a publicity director.

In the past it has been considered not in good taste to use a professional fund raising organization. The thinking is, perhaps, that it would violate the dignity

FIGURE 3.

FREQUENCY OF USE SCALE FOR MEDIA USED TO CONTACT THE PUBLIC



of a symphony orchestra. However, orchestras are beginning to seek new ways to meet their rising deficits. At present, twelve of the nineteen orchestras reporting either are now using or have used such an organization in the past.

Concert series The number of concert series given each year varies from one to seven. There was one orchestra offering one series, two with two, six with three, five with four, one with five, two with six, and two with seven. All orchestras with the exception of the Los Angeles Philharmonic reported having concert series directed to different kinds of audiences. Perhaps the reason for a single concert appeal in this case is the close proximity of the Hollywood Bowl Orchestra with a widely diversified program. Concert appeals of the major orchestras range from straight classical or heavy, to mixed heavy and light, to pop concerts.

Young People's concerts are divided into the following categories: high school and junior high, youth and elementary, and pre-school. A portion of the Rochester Orchestra, called the Rochester Civic Orchestra and consisting of 45 pieces, visits many schools each year. Houston Symphony feels that:

"Of prime importance to the cultural development of our city is the Symphony's service to young people. 'Listening pleasure'

is provided to an aggregate audience of over 42,000 at the Student Concerts...⁷

Cincinnati has an audience of 10,000 fourth, fifth and sixth grade students yearly. The success of these concerts has brought requests for youth concerts by many tour cities. The orchestra also has a large annual audience of older youth (Junior high and high school).

The Baltimore Symphony Orchestra has a series of FM broadcasts especially planned for boys and girls in the elementary and secondary schools of Maryland. A well-planned teacher's manual is distributed to the schools covering each concert. The manual has a lengthy bibliography of useful material, a notated theme of each selection, and a glossary of musical terms.

Louisiana has developed a series of twelve youth concerts which are broadcast each year and feature fellow students as soloists with the New Orleans Philharmonic Orchestra. These concerts are arranged under the auspices of the Music Section of the State Department of Education and a special concert bulletin is published. The bulletin contains a schedule of broadcast dates, times and stations. The broadcasts originate in twelve different Louisiana

7 "A Musical Treasure in Houston" (leaflet, Houston Symphony Orchestra, Houston, Texas) 1957.

stations. There are program notes to cover each program in the bulletin and a section called the Symphony Orchestra. This section defines a symphony orchestra, describes the instruments, and explains seating arrangement or instrumental grouping. Supplementary references and materials are listed for the teacher and student.

Parents are encouraged to listen to these concerts and learn as the students do. It is estimated that the twelve broadcast concerts have a yearly audience of 600,000 students and 1,000,000 adult listeners. The 1956-57 season marked the fifth year of these broadcasts.

The National Symphony Orchestra has, perhaps, the largest annual concert attendance of young people in the United States. This orchestra offers 42 concerts each year to an audience of more than 125,000 young people. These concerts are played in Constitution Hall and high school auditoriums in the city and on tour. Howard Mitchell, music director of the orchestra, conducts these hour-long programs which are highlighted by his informal and informative commentary. Demonstrations are given so that the child learns the individual sound and role of each instrument in the orchestra.

Mr. Mitchell feels that the future of the National Symphony Orchestra depends vitally upon these young listeners. Great care is taken in the planning of these

programs to create appreciation and develop understanding. The orchestra has a "Tiny Tots" series for the pre-school child, a series for elementary and junior high and the "Lisner Series" for the more advanced young musical taste.

These youth concerts have especially prepared concert bulletins entitled, "My Program Notes." The notes include the background of each selection played, a notated theme of each selection and a section called concert manners. Concert manners illustrates in cartoon form what the young concert-goer should and should not do. With this educational program, the National Symphony Orchestra should soon find its adult box office substantially increased.

Sources of income Figure 4 shows a percentage breakdown of the sources of income. The method of arriving at these percentages is given in appendix I. It is apparent that some of the percentages are not exact; however, they are given so that general trends may be observed. Naturally, some of this budgetary information is considered confidential, whether the organization is a symphony orchestra or a private enterprise.

The most obvious deficiency in the percentages are the radio-TV and recording figures. This statement is substantiated by the fact that eight orchestras reported having regular radio programs and three had regular telecasts.

These programs ranged from 30 minutes to one hour and a half. The majority of the programs were an hour in length.

The percentages in figure 4 show that at present major orchestras receive about 46 per cent of their total income from gifts, endowment and subsidies from municipalities. This is a rather unstable financial situation for organizations such as these which have so much to offer. Orchestras today are operating largely on a charity basis. Most of them have an annual deficit. They do not depend upon the merits of music and the cultural assets which they provide. They depend, rather, on handouts from patrons and sponsors and not on their own business acumen.

In a 1957 fund leaflet of the Pittsburgh Symphony Orchestra, there is a section entitled, "Why Doesn't the Symphony Earn Its Way." It states that:

"No Symphony orchestra can be self-supporting. Like colleges and universities, museums, libraries, hospitals and other cultural service institutions, the Symphony must rely on the community for generous gifts in all amounts. As will be seen from Table A, The Pittsburgh Symphony does not differ from other orchestras in this respect."⁸

⁸ Fund leaflet, "Hard Facts About The Symphony's Financial Crisis" Pittsburgh Symphony Orchestra, Pittsburgh, Pennsylvania, 1957.

FIGURE 4

ESTIMATED SOURCES OF ORCHESTRA
INCOME BY PERCENTAGE

TABLE A
 Statistics Concerning
 Eight Comparable Symphony Orchestras
 Season 1955-56

Orchestra	Total Budget	Total Deficit
*Cleveland.	\$ 722,700	\$378,000
*Los Angeles.	638,000	339,600
Detroit.	608,000	368,500
*Minneapolis.	593,000	279,300
Pittsburg.	584,200	355,700
*National	581,600	266,500
San Francisco.	555,300	194,400
*Cincinnati	532,500	275,500 9

However, in the July 1957, issue of "Musical America," there is an article entitled, 'Florida Symphony Triples Budget.'

"Orlando, Fla.-- The Florida Symphony has recently ended its seventh consecutive season with no deficit. The budget has grown, in seven years, from \$40,000 in 1950 to over \$110,000 in 1957.

During its most successful season, the Florida Symphony, under the direction of Frank Miller, played a total of 36 concerts in 12 weeks . . . "

* These budget figures are not the same as those found in Table III. Statistics in Table III of this thesis were obtained from the questionnaire.

9 Ibid.

If this is possible for one orchestra, why is it not possible for others? The answer to this question has not been found, but it seems worthwhile to ask the question.

There is no doubt that symphony orchestras are an important part of the culture of a community. Their services must, therefore, be shaped toward the needs of the community. They fill a need as schools, colleges, museums and art galleries. However, they cannot be absolved, anymore than these other public institutions, from the necessity of being operated in a business-like manner and from obtaining as much income from the sale of their services to those who use them as possible.

CHAPTER VII
SURVEY ANALYSIS: PUBLICATIONS

This chapter will be used to examine the visual media distributed by the orchestras with particular emphasis given to public relations approaches and methods used to raise funds. The style, shape and content of these publications must naturally be governed by the circumstances that prevail in each location. There is neither a "right" nor "wrong" format for them; however, certain things seem to be more prevalent and, perhaps, pleasing than others.

This report will analyze some of the factors that contribute to ease of reading: simplicity, type size and organization. Content, objectives and layout will be observed to show general trends in organization of material.

Most orchestra publications may be divided into eight major classifications: Concert bulletins, ticket and Concert information, history, tours, annual reports, press information, anniversary publications and fund raising material. It is necessary, however, to have an additional catch-all group to cover irregular publications that cannot be listed with the eight major classifications. Discussion

of the publications groups will follow the order of the foregoing list.

Concert bulletins All of the concert bulletins received in this survey were 6" X 9" in size. This orchestra publication is the only one of the eight major classifications that has such uniformity in size and organization. The 6" X 9" size, perhaps, has been found to be the easiest size to handle and lessens noise in the concert hall. Generally, the organization of the contents follow the same sequence of materials.

Example: The Philadelphia Symphony Program.

Inside cover advertisement

1. "Title page," giving names of the association's officers, office address, etc.
2. Program page
3. Notes on the program
4. Information concerning the orchestra's schedule, conductors, soloists and special concerts.
5. Information about the soloist for the current concert.
6. List of orchestra patrons:
 - a. Men's Division
 - b. Women's Committees
7. List of box holders.
8. List of orchestra personnel.

Type selected for the program is usually larger and heavier than the rest of the bulletin to promote ease of reading in dim light of concert halls.

Since advertising composes about 50 per cent of the concert bulletin, it should be carefully scrutinized to assure that it is in good taste and presented attractively. Most advertisements were found to be from a half to a full page in length. Smaller ads on a page of this size would give the bulletin a cluttered appearance. A well-organized concert bulletin should;

1. Locate the program so that it is easy to find.
2. Use the proper balance of black and white space so that it doesn't look like a bargain basement.
3. Select colors and type for reading ease.
4. Use a size that is easy to handle.
5. Have program notes that are complete, correct and in good taste.

The following is a list of additional kinds of information found in various programs:

1. Request for concert bulletin advertising, listing total circulation each ad would receive.
2. List of orchestra's current and past recordings.
3. Date list for exhibits in the gallery of the

concert hall.

4. Floor plan of the concert hall.
5. List of works performed during the past season.
6. Story of tour concerts.
7. Requests for financial aid: bequests and gifts.
8. Financial statement.
9. Pictures of soloists to appear in future concerts.
10. Box office phone number.
11. Ticket price list.
12. Advertisement for the symphony year book.
(Bound concert programs.)
13. List of broadcasts of the symphony.
14. Story of "This Week's Conductor"

Children's concert bulletins will not be dealt with in this section because of the previous coverage on pages 47 through 50 in their relation to young people's concert series.

Ticket and concert information was found in a number of forms; however, most of them fall into two kinds of concert prospectus. Fifteen 9" X 4" single to multifold leaflets were received. These are suitable for mailing either in a business envelope or by affixing a stamp. The

next largest number received was ten 6" X 9" brochures ranging from two to fourteen pages. Young people's concert series were printed generally in 6" X 3½" single to triple fold leaflets.

The smallest, most economical leaflet was received from the Baltimore Symphony Orchestra. It was a single fold 3½" X 5" leaflet listing concert series on the inside and season rates on the back. This size is handy for billfold or purse.

Most of the 9" X 4" leaflets included pictures and background of the conductor and soloists to appear with the orchestra. All of these leaflets, needless to say, included the concert schedule, dates, and season ticket prices. Rochester Philharmonic includes a picture of the orchestra and a note asking the subscriber to pass the leaflet along to a friend who also may share the pleasure of the orchestra during the coming season. On the back of the same brochure is a note about billing, explaining the installment plan to pay for season tickets in three to six payments. The National Symphony Orchestra offers a similar pay as you go plan.

Denver Symphony Orchestra includes a floor plan with the price list and a comparison of the savings received by purchasing season tickets in place of single ticket purchases.

Chicago Symphony Orchestra lists works to be performed in the coming season and on the back of the ticket leaflet recordings and prices. In this same leaflet is a request for sustaining members and guarantors mentioning a special concert to be given for them.

Houston Symphony Orchestra inserts a season ticket order blank and a letter to announce the duplication of a series in the coming season in order that the concert audience could be increased.

All of the 6" X 9" brochures were printed on glossy stock except two. These brochures represent a larger expenditure than the leaflet and require envelopes for mailing. However, they do display the orchestra to its best advantage; and publications are, after all, a substitute for a personal call to most of the orchestra's subscribers.

All of the brochures received were well done, but there was one outstanding example of simplicity and dignity. The prospectus of the Detroit Symphony Orchestra, a two-color brochure, displays an uncluttered appearance that makes the reader look carefully at each page. It holds the attention from beginning to end.

The first page of this brochure contains the season schedule in brief, listing scheduled soloists. On the second page, there is a picture of the music director

and associate conductor, and a short paragraph about each. The third and fourth pages contain a list of works to be performed, dates, soloists and guest conductors. The following ten pages contain pictures of soloists and conductors with short paragraphs about each artist. On the back of the brochure is a floor plan, a list of concert series, prices and a coupon to mail for seat reservations.

The Philadelphia Orchestra offers half subscriptions to two concert series. The New York Philharmonic includes in its prospectus information about recent recordings, broadcasts, and a note about the "Friends of the Philharmonic" and privileges to attend open rehearsals according to the amount of contribution.

Oklahoma City Symphony offers a "Family Bargain" in Symphony Concerts. This package plan provides the opportunity for the family to sit together. With the purchase of a \$12.50, \$25.00 or \$50.00 subscription, each child of the family is entitled to a ticket at an additional cost of \$5.00 per child.

Attractive ticket brochures were received also from the Buffalo Philharmonic, Oklahoma City Symphony and the Cincinnati Symphony. Most of these ticket brochures and leaflets have made simplicity and singleness of purpose the motto which is as it should be. An attempt to achieve too many ends in one mailing piece will render it useless.

History Sixteen of the nineteen orchestras returning questionnaires reported having history and background of the orchestra printed in some form for public distribution. The largest number of these publications are in the form of a pamphlet or small book. A well-written history is, perhaps, one of the more useful orchestral publications. It can demonstrate graphically the growth and development of the orchestra and impress upon the community the value of this asset.

The Boston Symphony Orchestra publishes an anniversary brochure each five years. This brochure serves two purposes; to tell the story of the past and the present. The past (first part) is a short history dispersed with an ample amount of pictures. The present consists of a section on the recent past, present conductor, pictures of the orchestra members (including short biographical notes about each), and an explanation of a typical concert season (Winter, Boston Pops; summer, Esplanade Concerts, Berkshire Festival and Music Center).

The Cincinnati Symphony has a pamphlet with the first section devoted to music in the city prior to the formation of the orchestra. The second section is called, "Formation and History." Following this is the story of the background and accomplishments of its present conductor and an explanation of the concert series (regular, special,

pop, neighborhood and family, young people's, junior high, and tour). The remainder of the pamphlet is devoted to the Women's Committee, Board of Trustees and financial support.

The National Symphony Orchestra has published a pamphlet called, "A Short History of the National Symphony Orchestra" which includes the following sections:

1. The Past
2. The Crisis
3. Progress to the Present
4. The Future
5. Officers of the National Symphony Orchestra Association.
6. Administrative Committee
7. Record of Advancement
 - a. Number of weeks in the season
 - b. Number of musicians
 - c. Number of concerts per season
 - d. Sustaining Fund Raised
 - e. Number of contributors to fund
 - f. Number of members in the association

The Hollywood Bowl has three publications giving the history of the Bowl in three different presentations. The first is a two-page ditto called "The Story of the Bowl." The second is an eight-page pamphlet called, "A Brief History of the Bowl." The third is a handsomely

designed souvenir book called "Hollywood Bowl," which sells for \$0.50. Each publication is made with a particular kind of distribution in mind.

Some of the history publications received included material that would, perhaps, in a short time be incorrect. It is felt that publications of this nature should be designed to get as much mileage from as possible. This kind of changeable information should be omitted unless its importance is such that it must be included.

Tour resumes are apparently the least publicized by printed material of the orchestra's activities. Only four symphony orchestras reporting have printed tour information. There is no doubt that news coverage and other media are used but printed material for distribution seems to be rather scarce.

The New Orleans Symphony Orchestra has a most elaborate and impressive array of tour publications. There are two 34" X 22" sheets of printed news clips and letters about the orchestra on tour. The first sheet is about the orchestra's South American Tour and the second about tour concerts of last season over the southern states. This kind of publication is useful for school and organization bulletin boards.

This orchestra has printed three other tour

resumes covering the recent South American Tour. The first is an attractive 8 $\frac{1}{2}$ " X 11" brochure telling the story of the tour's financing, concerts, news coverage, award given and letters received. The second is a leaflet reprint from the "Musical Courier." The third is a single sheet 7" X 10 $\frac{3}{4}$ " with a picture of the orchestra on one side and notes about the tour on the other side including news comments.

The Boston Symphony Orchestra has one current tour publication. It is a double fold leaflet called "The European Story." On the back of the leaflet is a request for continued support for the persistent financial problem.

The National Symphony Orchestra has two current mailing pieces. Both are 17" X 22" and folded for mailing into a 3 $\frac{3}{4}$ " X 8 $\frac{1}{2}$ " size. Both are printed news clips. The first is about a Carnegie Hall appearance. The second is a map of the United States giving news comments on the past tour by the newspaper in each tour city. In large letters across the face of this piece is the statement:
 " '57 - '58 TOUR SOLD OUT!"

Financial reports are published in a number of forms. The largest portion is in brochures with a summary of the year's accomplishments and woes. Others are printed in leaflets and in the regular concert bulletin. Informa-

tion other than financial found in these reports are:

1. Plans for the next season (concerts, soloists, conductors, etc.)
2. New recordings.
3. Past seasons activities
4. Tour information
5. Officers
6. Concert schedule
 - a. regular
 - b. tour
7. Orchestra personnel
8. Fund raising appeals
9. Acknowledgments of the work of volunteers (committee workers).
10. List of box holders
11. List of committee workers

Press information must be in good form to serve an organization effectively. It must be presented in a clear concise manner and arranged so that editing is not a monumental job. If the data is meant to be reference material, as a press book, it must be appropriately indexed so that factual information is readily accessible.

All the orchestras reporting have printed material for the press concerning the conductor, the orchestra, or both. Most of the publications submitted were mimeo-

graphed press books with sheets stapled together. They range in length from two to twenty-seven pages. There seems to be little agreement, however, as to what the content shall be. Below is a subject list of information covered arranged in order, beginning with the most frequent to the least frequent.

Conductor - biography

Orchestra - history

Critics comments

Youth concerts

Tours

Concertmaster - biography

Associate Conductor - biography

Repertoire

Recordings

Organization

One duplication is worthy of comment at this point. Orchestras that reported having printed history for distribution have included a history section in their press books. The printed history is much more complete and should be more useful. This kind of duplication is not getting the most mileage out of those things already in print.

Anniversary publications are published by only five orchestras. This seems unfortunate when such a publi-

cation can serve so many purposes. It may point out growth, testify to permanence, gather support, list distinguished guests, display a recent tour, glorify the past and many other things.

For its 20th anniversary, the New Orleans Symphony Orchestra published a double fold $5\frac{1}{2}$ " X $7\frac{1}{2}$ " leaflet. On the outside of the plain white cover at the bottom left are the words, "One of the leading cultural assets of the South. . ." Inside the cover are a few words about the orchestra; a news comment; expansion in size, budget, and season; and a list of tour dates. On the other two-thirds of the opened leaflet is a large picture of the orchestra. On the reverse side of the orchestra picture is a photograph of the conductor and several news quotes. At the bottom of the page is the following statement:

"Southwestern and Southern cities interested in engaging the New Orleans Symphony Orchestra for 1956-57 should write or telegraph now to New Orleans Symphony Orchestra, 605 Canal Street, New Orleans 16, Louisiana."

A concert prospectus of the Pittsburgh Symphony Orchestra is labeled, "30th Anniversary Season, 1956-57." The inside caption is the same. At the end of the comments about the orchestra and the coming season is the following paragraph:

"The Pittsburgh Symphony Society invites your support of these concerts, representing the highest standards of musical achievement

and the most distinguished and inspiring form of entertainment."

The use of the prospectus and similar use of other publications are worthwhile devices to enlist public support. After all, anniversary publications are usually designed to sell nothing more than the worth of the orchestra.

The Boston Symphony Orchestra publishes an anniversary brochure for each five years. The first part of this brochure is the story of the past; the second part, the story of the future; and, the last part, the personnel of the orchestra.

Fund raising material is published by all orchestras. Many of the leaflets have titles such as "Facts about your orchestra," or "Facts about the Symphony's Crisis." The Baltimore Symphony Orchestra says, "Let's Face the Music!" Whatever these publications say, they are all aimed at the same thing - getting the spare dollars from citizens of the community.

Houston Symphony Orchestra has a fact sheet for the campaign worker entitled, "The Story of the Symphony." In the leaflet are suggestions about how to make your quota and channels for the sales talk to follow. The leaflet emphasizes the importance of knowing the answers to questions that may arise. The worker is urged to call headquarters for answers to questions that he cannot answer.

The Houston Symphony Orchestra has a volunteer organization of 500 people. These people make personal calls on prospective donors.

The Cleveland Symphony Orchestra in recent years, and until 1954, used a professional public relations office as campaign headquarters for the fund drive headed by prominent volunteer workers. Contacts were made first by letter, with follow-ups by the headquarters, and by active volunteers. Since 1954, the headquarters has been maintained and staffed by the association. Original contact is still made by mail to all those on the mailing list, with follow-ups by mail for smaller prospects and for others by personal or phone contact using a well-organized group of volunteer workers. Results over a period of time have been such that the association now has liquid reserves in excess of that produced by the year's campaign.

The New Orleans Symphony Orchestra has a leaflet entitled, "Quick Facts about your New Orleans Philharmonic Symphony Orchestra." The leaflet contains pictures of presidents and managers of business organizations that support the orchestra. The New Orleans Symphony Orchestra has reported excellent results by use of a professional fund raiser working with their volunteer organization.

The Detroit Symphony Orchestra has developed a

sustaining fund organization called the Detroit Plan. All the elements of the community participate. The city underwrites the school concerts and a part of the summer budget to the amount of \$47,500. Corporations, banks, foundations, labor unions and business houses pledge approximately \$250,000 and the general public, through a "Society of Contributors" realizes about \$150,000 each year. The annual ticket campaign by a Women's Association of more than 1200 workers also makes personal contacts to secure contributions.

Corporations may become sponsors with representation on the Board of Directors and, most important, "Policy and Finance Committee" by an annual pledge of \$10,000 (No more; no less). Associate sponsors contribute \$5,000.

A leaflet is mailed to prospective individual contributors explaining membership privileges and membership classifications. Members receive invitations for two annual concerts given exclusively for the Society Contributors; all members are invited to an orchestra rehearsal; and all members have the privilege of ordering Detroit Symphony recordings, as they are released, at a discount through the Symphony Office. Membership classifications are:

Patron	\$500 to \$999
Active	\$100 to \$499
Associate	\$50 to \$99

Sustaining	\$25 to \$49
Affiliate	\$15 to \$24
Contributing	\$10
Participating	\$5

The Cincinnati Symphony Orchestra and the Los Angeles Philharmonic make use of an organized Women's committee to solicit by personal contact. The Los Angeles Orchestra reports that quotas are assigned and that each group has usually exceeded the quota.

The Los Angeles Philharmonic Orchestra publishes a report to the contributing members at the end of the fund campaign listing all members and giving a final report on the number of subscriptions, amount subscribed and quota assigned to each group.

The Rochester Philharmonic has an organization called the Rochester Civic Music Association as its sustaining fund organization. This year a membership blank and a leaflet called "Keep These Lights Burning!" was mailed. On the back of the leaflet was the plea to, ". . . mail your subscription now and help save a volunteer's time for making calls on people who intend to join--but forget until they get a personal nudge!" Volunteer workers are organized on a team basis and number between 600 and 1,000.

In addition to maintaining the symphony orchestra,

the Rochester Civic Music Association presents many other cultural attractions ranging from pop concerts, ballets, travelogues to children's plays and other special type attractions as the Marine Band, Scotts Guard Band and Paul Gregory attractions. However, the major activity of the Association is the maintenance of the Rochester Philharmonic Orchestra.

Other orchestras having membership privileges and classification of donors are the Oklahoma City Symphony, and the New York Philharmonic. The Oklahoma City Symphony offers a membership in the fund organization which entitles the donor to admission to 12 subscription concerts, priority in purchase of reserved seats for "The Great Artists Series," admission to the Little Symphony Concerts and a voice in the election of officers and general policy of the Symphony Society. This bargain and the previously mentioned family plan can be offered because of the size of the concert hall (6,000). This past season, 1955-56, the orchestra was one of the higher earners in the field. Sixty-two per cent of its current expenses were earned with only 50 per cent of hall capacity as an average audience.

The New York Philharmonic offers the contribution privilege with a donation of \$50 of two tickets to six rehearsals and a musicale at the Metropolitan Museum of Art; a donation of \$25, four rehearsal tickets; \$10, two rehearsal tickets; and, \$5, one rehearsal ticket. This orchestra earns

approximately 71 per cent of its operating cost and reports 80 per cent as a usual concert audience (seating capacity 2,750).

The Buffalo Philharmonic and the National Symphony Orchestra have similar Benefit Concert Plans with similar promotional leaflets. The Buffalo Philharmonic offers earnings for any nonprofit organization up to \$3,000 and the National Symphony Orchestra up to \$6,000. The Buffalo Philharmonic offers two financial plans: (1) An organization receives 50¢ per ticket sold (tickets are usually \$1.50). Patron tickets sell for \$5 and admit two. Earnings are \$3 on these. (2) It is also possible to buy out the house and earn \$2,040. The orchestra publishes a booklet called, "How to Conduct Your Pop Concert Benefit Sale." This manual is furnished to an organization to aid it in the promotion of the concert. It lists approaches to sell tickets, principles for a successful ticket campaign organization, and how to set up a time table to get the job done.

The National Symphony offers three Benefit Concert Plans: (1) On Wednesday nights or Thursday afternoon concerts, a group may take as few or as many tickets as it wishes and receive 1/3 of the price of that ticket. (2) At Saturday night pop concert programs, a group may receive 1/3 of the profit of all tickets sold. (3) A group capable of selling a large number of tickets may have a special concert

to be announced as being for a particular cause. Everything over the \$2,900 cost of presenting the concert will go to the group (possible \$6,000 profit). Under this plan, the group sponsoring the concert may confer with the conductor concerning the type of program to be presented.

The Buffalo Philharmonic Orchestra's Women's Committee sponsors an annual "Night at the Races." This has been very successful. A card is mailed to all subscribers inviting them to Philharmonic night at the races to have a supper party and bring guests.

The Denver Symphony Orchestra conducts an annual Fashion Show and Symphony Ball to raise money for the orchestra.

The National Symphony Orchestra has a large group of volunteers who work under five chairmen: (1) Residential (subdivided into 30 groups) (2) Business (3) Associations (4) Schools (5) Advanced Gifts. The fund organization covers three main areas: the District of Columbia, and surrounding communities of Maryland and Virginia. These groups have committees of volunteer workers with a chairman for each committee. Each chairman is provided with kits for the volunteer workers. Each kit contains pledge cards, report envelopes and other materials needed for solicitation.

The kit is contained in a 9" X 12" manila envelope. On both sides of this envelope is printed helpful campaign information. The front of the 1957 campaign envelope included the following:

Campaign opening date - Goal
 Residential headquarters - office hours - telephone
 "How to be a Successful Orchestra Salesman!"
 Selling points - Special privileges of Individual
 Membership
 Announcement of opening luncheon - invitations to be
 mailed to workers.

At the bottom of the envelope is a reminder to,
 "Do your work early - bring reports to report luncheons."

12:15 P.M. . . . Dutch Treat. . . all \$1.50

Four report luncheons are scheduled

On the back of the envelope is the following
 list of things to do:

1. Do contact immediately all persons for whom you have typed pledge cards. They are previous contributors. What Hour? Statistics say, in the morning or 7 - 9 in the evening.
2. Do make every effort to cover your neighborhood thoroughly for new contributors. Blank cards for this purpose are in your kit. Enlist your friends' help for greater coverage.

3. Do fill in pledge cards completely. If total pledge is not paid in full, do have the contributor sign the pledge card. This is very important.

4. Do note on pledge card any change of address.

5. Do make any comments or helpful suggestions on the white slips in your kit. These will be useful in next year's campaign.

6. Do use discard envelopes for any pledge cards you cannot reach or for rejections. This is important.

7. Do fill out report envelopes in detail. Your captain will expect a report from you each week of the campaign.

8. Do call attention to free pops tickets for contributions of \$5.00 and over.

9. Do remember we need to meet our goals of \$260,000 today and Good-will forever.

Other publications were received that could not be placed into one of the eight preceding categories. The Teachers Manuals and Young People's Program Notes have been dealt with in Chapter VI and will not be covered here.

The largest number of publications of a kind received in this group were one, two and three page leaflets whose purpose is nothing more than to build prestige and get the name of the orchestra before the public. They might

be called "throw aways." These publications may mention the number of concerts, size of annual audiences, summer and special concerts, radio broadcasts, conductor, news quotes, history, youth concerts, etc.

The next group are reprints from magazines that orchestras may feel valuable to them to distribute for publicity. The Baltimore Symphony Orchestra has a reprint from December, 1956, issue of "The International Musician," about its conductor. The National Symphony Orchestra has used a reprint from February, 1957, "Musical Courier" and the Pittsburgh Symphony Orchestra, a reprint from February, 1957, "High Fidelity."

The Philadelphia Symphony Orchestra prints a resume of each season. The resume contains regular concerts, tour concerts, conductors, soloists and assisting artists, works included in each program, broadcast programs, works added to the repertoire, works performed during the season (by composer) and orchestra personnel.

In 1952, the Detroit Symphony Orchestra produced a booklet called, "Getting Acquainted with the Detroit Symphony Orchestra." The booklet includes the following sections:

1. How the Detroit Symphony Orchestra was Reborn.

2. Paul Paray, the Musical Genius Guiding the Destinies of Our Detroit Orchestra.
3. What the Detroit Press Said About Paray and the Orchestra
4. Who's Who In The Detroit Symphony Orchestra
5. Thursday Night Symphony Concerts Provide Delightful Entertainment and Relaxation
6. The Family Concerts
7. The Children's Concerts
8. A Cross-Section of the Detroit Orchestra Principals, Assistants and Players
9. Orchestra picture and roster of personnel
10. Officers, Directors and Staff of the Symphony
11. Women's Organizations of the Detroit Symphony
12. President of Detroit Federation of Musicians
13. What Patronage of Concerts Means to the Orchestra.
14. It Takes a Lot of Money to Maintain a Great Orchestra.
15. Our Assets and Aims
16. Signing of Recording Contract an Important Forward Step
17. Dictionary of Musical Terms and Instruments
18. Acknowledgements

CHAPTER VIII
SURVEY ANALYSIS: SUMMARY

The first part of this chapter will list the successful public relations methods and approaches used to raise funds by the twenty-five major symphony orchestras. The second part will summarize the data obtained from the survey and attempt to draw some conclusions concerning the perplexing problems of the American symphony orchestra. As previously stated, the accuracy of this work is almost completely dependent upon the amount and kind of information received from the orchestras.

An overall reply by either questionnaire, publications, or both, was received from twenty-one of the twenty-four orchestras contacted by mail. Information and publications from the Boston Symphony Orchestra was obtained by personal interview.

The writer wishes to gratefully acknowledge the information and publications received from the following orchestras. Without their cooperation, this work would have been impossible.

Baltimore Symphony Orchestra
Boston Symphony Orchestra
Buffalo Philharmonic Orchestra
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra

Cleveland Symphony Orchestra
Dallas Symphony Orchestra
Denver Symphony Orchestra
Detroit Symphony Orchestra
Hollywood Bowl Orchestra
Houston Symphony Orchestra
Los Angeles Philharmonic Orchestra
Minneapolis Symphony Orchestra
National Symphony Orchestra
New Orleans Philharmonic Symphony Orchestra
New York Philharmonic-Symphony Society
Oklahoma Symphony Orchestra
Philadelphia Orchestra
Pittsburg Symphony Orchestra
Rochester Philharmonic Orchestra
San Antonio Symphony Society
San Francisco Symphony Orchestra

The following list is a summary of approaches currently being used to raise funds by twenty-two major orchestras.

1. The Symphony's public service program to (city) is made possible by an annual Maintenance Fund which inspires the support of more and more business firms and individuals each year. Admission prices are purposely kept low so that the greatest possible number can attend concerts. The

Maintenance Fund bridges the gap between costs and earnings.

We urge your generous support when the Symphony volunteer calls upon you.

2. " . . . we cannot measure how greatly music contributes toward a higher standard and enjoyment of living, increasing the well-being of each one of us, as well as our nation, by giving us not only recreation and pleasure, but stimulation and nourishment of the mind and spirit." Leopold Stokowski.

3. Be an angel! Give . . . _____ Symphony Campaign February 5th to March 7th! Goal \$260,000. Every little bit helps to pull us out of the red.

4. Good music makes a good community of good citizens. The _____ Symphony Orchestra is a community project. . . The _____ Symphony Orchestra benefits everyone. . . The _____ Symphony Orchestra deserves your support. . .

5. Why do we need your help? The _____ Symphony Orchestra is not endowed. . . The _____ Symphony Orchestra is not tax supported. . . Ticket sales alone cannot meet costs. . . Ticket prices cover only half of the cost of concerts. . .

6. Business votes for Symphony Notes! Ten Good Reasons why YOU should contribute to the _____ Symphony Orchestra.

1957 Campaign -- Business Committee _____ Symphony
Orchestra Association

*The _____ Symphony is a community project.

*The _____ Symphony benefits business. . . it
benefits everyone.

*Dollars spent for the annual pay roll of the _____
Symphony in your community. . . will bring dollars back to
you.

*Scores of young people come to (city) each year
to hear the _____ Symphony. Others come regularly
from _____, _____ and outlying districts. They
all contribute to the expansion of your business.

*The _____ Symphony has no endowment.

*The _____ Symphony is not tax supported. Many
other orchestras receive ample support from their city gov-
ernment, county and state.

*The _____ Symphony needs your help because the
income derived from the sale of tickets covers only half of
the cost of concerts.

*The _____ Symphony Orchestra tickets are sold be-
low cost so that everyone can enjoy good music.

*Dollars spent maintaining the _____ Symphony are
dollars which will be spent in (city) and nearby commun-
ities.

*The _____ Symphony is the only cultural institu-
tion that derives its support from the community.

7. Hard Facts About The Symphony's Financial Crisis.

The _____ Symphony Orchestra faces the most serious financial crisis in its history.

Indeed, the experience of the past three seasons squarely poses the question whether (city) wishes to support a major symphony orchestra.

What is the Nature of this Crisis?

In a nut shell, it is this:

Not since the campaign of 1952 has the Symphony met its campaign goal. This has resulted in post campaign deficits. These have had to be met by emergency grants, sometimes from large individual givers or foundations; at other times, by the large corporations.

Because of a combination of facts, the postseason deficit of this year will amount to over \$75,000. Again we are making appeals, primarily to foundations, for emergency assistance. We believe that at least most of the present deficit can be wiped out in this way. But we are not likely to be able to get such aid again. We now have pretty well scraped the bottom of the barrel of emergency help. Another campaign failure might therefore prove fatal.

8. Do you really want a Symphony Orchestra in (city) _____? For You to enjoy, As a civic asset, For the education and cultural development of our children.

1957. . . The Year of Decision. . . the Year of Opportunity! For a well-balanced community, the cultural arts

13. The reason, you know, is a sign of the times. As your pleasure in ever-better music has grown . . . so has the cost of supplying it. High calibre symphonic music today can no longer be self-supporting. Cities throughout the country face the same problem. That is why your membership subscription this year to the Civic Music Association becomes more vital than ever. Your membership will spell the decision to keep the _____ Symphony for greater (city) _____ . . . Keep America's finest artists and conductors eager to perform with this great orchestra your "own" . . . and keep Greater (city) in the foremost light on the musical map of America!

14. The _____ Symphony like every other major symphony orchestra, is dependent upon the continuing financial support of the public spirited citizens of the communities it serves. About 60 per cent of the operational expenses of our orchestra are met by ticket and other miscellaneous income. The balance, some 40 per cent, is generously contributed by individuals and corporations through donations to the Continuance Fund of the _____ Symphony Orchestra.

During the 1955-56 season, the Continuance Fund contributions exceeded last year's by 10 per cent, reaching the unprecedented total of \$275,000. More than 700 volunteers obtained 4,512 individual subscriptions to make this the most productive fund drive in the history of the orchestra.

building its future on the firm foundation of a balanced program with the cultural arts well represented.

*From the \$3,500 spent on EACH concert, 90% remains in (city).

*Fifty per cent of the orchestra personnel offer professional teaching in public schools and privately.

10. Let's be Realists Music is big business in the nation. For instance, the 31 major orchestras (those with budgets of over \$125,000) will spend approximately 16 million dollars per year according to the Wall Street Journal. This is because established membership prices do not cover the cost of operating expenses and the difference must be made up by contributions.

11. Your contribution will . . . assure the continued growth and excellence of performance of the orchestra. Assist in reducing the deficit. Make it possible for you and your family to experience the world's finest music right here in your own city. Count you as one who is furthering the progress of your community.

12. Keep these lights burning! If you love music . . . If, as a citizen, you cherish your city enough to want it to remain a delightful place in which to live . . . if you want it to retain its enviable position as one of the great cultural centers of America . . . This is the year you decide! You . . . The citizens of greater (city) now act as the Jury!

must be well represented. The position of the _____ Symphony Orchestra, under its nationally recognized conductor, _____, has never stood higher than right now. The Orchestra's children's concerts over the state and in the city create a foundation of a lifetime of musical enjoyment for thousands of youngsters. The subscriptions series, aside from providing outstanding entertainment for many citizens advances and elevates the cultural aspect and is a strong argument in bringing industry to (city). The orchestra's prestige is known from coast to coast, via the broadcast series, thereby gaining equal prestige for (city).

9. Our Symphony Orchestra works for (city).

*The _____ Symphony Orchestra plays for 80,000 people on its 12 subscription concerts.

*The _____ Symphony Orchestra plays for 35,000 young people on its 19 Children's Concerts.

*The _____ Symphony Orchestra plays for millions around the world via its 20 Mutual, Voice of America and Armed Forces Networks programs.

*The _____ Symphony Orchestra travels 2,000 miles around the state year after year, providing live music for adults and children who have never heard a symphony orchestra.

*Eastern industry is decentralizing to other cities which have a solid cultural program. The existence of a professional symphony orchestra proves that (city) is

15. The Society of Contributors to The _____ Symphony Orchestra makes its debut at this time. Patterned after similar organizations in Boston, Chicago and Philadelphia, the Society is designed to help in the permanent maintenance of the fine orchestra we now possess.

As a participating Charter Member, whose financial support is vitally needed, you will receive membership benefits and a reminder of your pledge. You are committed to no obligation you might feel unable to fulfill in the future. Each year you may increase, decrease, or terminate your contribution which, of course, is deductible from your income tax.

The _____ Symphony Orchestra is a major musical institution and necessarily a community undertaking. Like all great orchestras, it can earn only one-half of its annual budget which is in excess of \$750,000. Nearly 75 per cent of this goes to orchestra salaries spent in the community by Symphony members, all permanent residents of the City.

16. Let's Face the Music! If you are a (city) or wherever you are, whether you like music or not, your life is in some way a better life because of the _____ Symphony Orchestra.

This is so, because . . .

You, who love classical or popular music, may listen to it at a price which you can afford.

Your children are receiving the benefit of the _____ Symphony in their music education -- last year some

358,000 (city) children profited by the Symphony concerts; few will say that this does not aid in reducing juvenile delinquency.

17. What attracts big business and industry to a city? The business man knows, now, that a major symphony orchestra is big business with all the headaches but none of the profits! He is alert to the times and knows that when industry seeks a location for expansion, it looks for more than land, water, and power.

18. Musicians must make a living for their families. They have spent years in expensive music educations. We must remember that their salaries cover the concert season only from Fall to Spring. On this subject, the American Symphony Orchestra League estimates that the income of major symphony orchestra musicians averages only \$2,400 a year. Most symphony musicians must augment their salaries by other means.

19. Take Note

The Symphony Orchestra is one of your city's best forms of advertising. It is a public relations magnet which helps attract new business and industry to our city.

Suppose you had to pay \$10.00 a ticket every time you and your family and friends went to the Symphony? Your Orchestra must provide the best possible music at the lowest cost, especially for our young people; that is why you are being asked to contribute to this vital civic organization.

20. Philharmonic Night at the RACES Tuesday June 4th.
Have a Supper Party -- Bring your Guests! Sponsored by the
Women's Committee.

21. Why Should I Contribute?

If I do not care for symphonic music? You do not attend
school . . . you may never enter the Art Museum or use the
facilities of the Library, but would you want to reside in a
city that did not have these advantages for young people and
adults who need them? The symphony orchestra belongs in
this group of essentials for a great city.

22. Let Us Help Your Organization With Its Fund Rais-
ing Project. The _____ Symphony Orchestra would like
to serve you and your organization with the Benefit Concert
Plan.

Who?

If you are a non-profit organization, you can sponsor
a _____ Symphony Orchestra Pop Concert and dance for
the benefit of your group.

Where?

Beautiful _____ Music Hall . . . with the comfort-
able, acoustically-perfect auditorium . . . the Green Room
for dancing . . . refreshment facilities.

When?

Any Friday evening from mid-October to March. (Under
special conditions, another night can be arranged.)

23. Obtain 2 New Subscribers to the _____ Symphony

Orchestra for the 1957-1958 Concert Series and receive a chance to win a Natural Mink Stole donated by Joseph Heinz and Sons, 80 West Genell Street.

24. Bequests made by will to the _____ Symphony Orchestra will help to perpetuate a great musical tradition. Such bequests are exempt from estate taxes.

25. The return of unused tickets by our subscribers for resale has not only enabled many people to hear the Orchestra in a solidly subscribed season, but has proved a most profitable custom. During the season now ending, the Orchestra's deficit has, by this means, been lessened by \$10,000.

The thoughtfulness of those who have turned in their seats for this purpose deserves the warmest gratitude.

These twenty-five approaches are direct quotes from fund raising publications received from the orchestras. Changes have been made in them only to remove the identity of the orchestra so that they may be discussed with a greater degree of objectivity.

Orchestras are now beginning to use gimmicks of successful merchandising which they have been reluctant to use in the past, either because they would violate the dignity of a symphony or because they didn't think these things would work for a symphony orchestra. They are using such things as fashion shows, symphony balls, a night at the

rares, benefit concerts and even offering chances on mink stoles.

In the past few years another method has begun to bring in large sums of money for growing deficits. The orchestras have followed in the footsteps of other non-profit organizations to solicit door to door by a large corps of volunteer workers. Mailing lists are fine and, of course, serve their purpose. A well-written pamphlet will realize many dollars, but all pamphlets are easily tossed aside and forgotten. A well-trained worker at the front door is not so easy to toss aside.

A hard fact that is beginning to make itself heard in the musical world is that music lovers do not necessarily perpetuate music lovers. Orchestras have to sell themselves constantly to new publics. Business skills and a farsighted program are involved. According to the information received in this survey, the concert hall has a usual audience of about 74 per cent. A twenty-five per cent increase per concert would go a long way in the reduction of the annual deficit. Only three orchestras reported a near capacity house per concert.

What is the answer to these problems? Few problems concerning public relations have one answer. However, it is felt that the quickest and most gratifying result lies in the youth or tomorrow's concert audience.

The National Symphony Orchestra has the most advanced youth program by far of any orchestra reporting. It plays twice as many youth concerts annually as any other single orchestra. These symphony concerts are graded to the level of appreciation of the child to hear them. Howard Mitchel, the music director of the orchestra, conducts these hour-long programs, which are highlighted by his informal and informative commentary. Demonstrations are given so that the child learns the individual sound and role of each instrument in the orchestra. Three levels of concerts are given so that the child may grow in musical appreciation.

These concerts are played in Constitution Hall and in high school auditoriums in the city and on tour. Special concert bulletins are prepared giving the background of each selection, a notated theme of each selection and a section called "Concert Manners" (in cartoon form).

Another part of the answer to the problems is a more active search as to why concert audiences are not larger. Research is needed concerning audience preferences to include those in the non-concert goer category. Why they do not attend is a big factor in the symphony orchestra problem.

Do these people not attend simply because they have never experienced the thrill of a symphony orchestra in

actual performance; is there a snob appeal that keeps some away; is the orchestra's musical program varied enough in level of appreciation, either by different concert series or within a single series; are the publications, promotion and public relations methods of the orchestra as effective as possible? The answers to these questions and many others can be determined by research and survey methods.

Perhaps, with special training selected volunteer workers may be used to accomplish this task during ticket and fund raising campaigns. Sensitivity to community needs and desires are not as accurate through calculated guesses as by research and survey methods.

The annual deficit Most, but not all, orchestras have annual deficits. If it is possible for the Orlando Symphony Orchestra to have seven consecutive seasons with no deficit, why is it not possible for others? Without doubt, symphony orchestras are a vital part of the community whose services must be shaped toward the needs of the community. This, however, does not relieve them, in any measure, from the responsibility of being operated in the most business-like manner. They must obtain as much of their income from the sale of their services as possible. They must not become more and more dependent upon handouts from patrons and sponsors and less dependent on their own business acumen.

Orchestral publications may be divided into eight major classifications: concert bulletins, ticket and concert information, history, tours, annual reports, press information, anniversary publications and fund raising material. Efforts to raise money for the orchestra have been found in each of these groups. Some are by innuendo and in fund raising material, of course, by direct approach.

One of the novel and least painful fund raising approaches is the "Let Us Help You" or the "Benefit Concert Plan." The orchestra offers to help an organization in its fund raising campaign when, in reality, the organization is helping the orchestra.

Numbers one and three in the list of approaches are representative of a pleasing and positive appeal while number seven is much more drastic. If the orchestra publishing number seven is not actually in this position it may receive diminishing returns in the next year's fund campaign with this kind of appeal. If people must have an appeal of this kind, are they really convinced of the orchestra's worth, anyway? It is felt that number eight is similar in appeal, but much less annoying.

Enumeration of the orchestra's services is a good policy (number nine). People are prone to forget the services, income and drawing power of an orchestra if they

aren't frequently reminded.

Although the task is not an easy one and the problems are never simple, the American symphony orchestra must fight a constant battle to reach new audiences. New audiences mean greater support and support means fewer financial problems and a more culturally rich America.

" . . . we cannot measure how greatly music contributes toward a higher standard of enjoyment of living, increasing the well-being of each one of us, as well as our nation, by giving us not only recreation and pleasure, but stimulation and nourishment of the mind and spirit."

Leopold Stokowski

CHAPTER IX

THE BOSTON SYMPHONY ORCHESTRA: SUMMARY

This final chapter will summarize the findings from data gathered in Chapters II through V, relating to the Boston Symphony Orchestra. Particular attention will be given to areas in which the orchestra is enjoying good public relations, and, also, those areas in which improvement is desirable.

The Boston Symphony Orchestra is one of the highest earners in the field where earnings lie between 50 and 60 per cent. The survey results in chapter VI show that the average earning power of the major orchestras is 54 per cent of the annual expenses. With the statistics available, the Boston Symphony Orchestra earns a larger percentage of its total expenses than any other major orchestra. The following are a few examples of percentages earned during the 1955-56 season.

Boston Symphony Orchestra	86%
New York Philharmonic-Symphony Society	71%
National Symphony Orchestra	67%
Oklahoma Symphony Orchestra	62%
Baltimore Symphony Orchestra	57%

Detroit Symphony Orchestra	50%
Los Angeles Philharmonic Orchestra	50%
Houston Symphony Orchestra	45%

The Boston Symphony Orchestra plays more concerts annually than any other orchestra reporting. During the past season, the orchestra played a total of 276 concerts. The closest orchestra to this figure was the Philadelphia Orchestra, playing 151 concerts. The operating budget for the Boston Symphony Orchestra was the largest of the twenty-one orchestras reporting. The budget for the 1955-56 season was a reported \$1,667,545, while the second in size was, again, the Philadelphia Orchestra with \$1,282,000.

The Boston Symphony Orchestra ranks seventh with relation to the population of the urbanized area in which it is situated. The following orchestras are above in the order listed:

Detroit Symphony Orchestra (next highest)
 Philadelphia Orchestra
 Hollywood Bowl Orchestra
 Los Angeles Philharmonic Orchestra
 Chicago Symphony Orchestra
 New York Philharmonic-Symphony Society

Concert halls of major orchestras range in size from 2,000 to 6,000 with the average being 3,370. The Boston

Symphony Orchestra concert hall has a capacity of only 2,631 which places it fifth from the bottom of the twenty-five major orchestras. The Boston Symphony is the only orchestra reporting a completely subscribed season and, in addition, a waiting list of 500 people. This list would be considerably larger if names were recorded above 500, but the list must drop below this figure for new names to be added. By comparison, the average concert audience for the twenty-five orchestras is only 74.8 per cent of a capacity house. Approximately 10 per cent of the 7,000 subscribers fail to renew at the end of each season. This means that there is a usual opening for 700 new subscriptions each year or new subscribers must wait for about a year to be able to purchase a series ticket.

Boston's Symphony Hall was completed in the autumnⁿ of 1900, and has served admirably since that time over the fifty-seven year period as the only concert hall of the Boston Symphony Orchestra. The hall has the reputation of being nearly acoustically perfect. Also, since that time over the same fifty-seven year period the population of the urbanized area of Boston has increased almost two and one half times the census figure for 1900. In an effort to compensate for this, the orchestra has increased the number of concerts played annually to a number almost impossible for one orchestra to play.

The location of Symphony Hall is in such a congested area at present that there is relatively little free parking space available at night. There is, however, a large lot situated behind the concert hall that will accommodate the cars at a cost of \$1.00 per automobile.

The orchestra has for the past few years placed increased emphasis on its business campaign to enlist corporate aid for the financial needs. This has been partially successful but has not rid the orchestra of its annual deficit. Part of each year's deficit usually is not met and, hence, carried over to become an expense of the following season.

The orchestra has apparently made use of every avenue to increase its present earning power. It is limited chiefly by the facilities now available and, to some degree, administrative policies and attitudes. It cannot make use of several techniques used by other orchestras because of these conditions.

The first of these techniques is an education program to increase the size of its regular concert audience. The orchestra usually plays to a full house and, of course, the number of concerts cannot be enlarged. Consequently, there can be no increase. With a waiting list of 500 people, season tickets are not easy to obtain. It is thought that

this may be a factor in support of the orchestra, or perhaps, we might ask a question at this point. "Why should one support an orchestra that others hear first hand and he must listen to on the radio or recordings?"

With the present facilities and heavy concert schedule, the Boston Symphony Orchestra cannot devote time to young people in and around the Boston area. The orchestra has no active youth program. Some four or five concerts are played as morning esplanade concerts for youth but there is no educational program. This seems unfortunate for an area culturally rich in so many ways to have to neglect a method to promote growth used by most of the other major orchestras.

The benefit concert and family plan as methods to increase income are automatically eliminated because of the foregoing reasons. The orchestra has not used a number of gimmicks and methods in fund raising used by other orchestras such as the fashion show, symphony ball, drawings, night at the races, etc. In addition to this, the Boston Symphony Orchestra has never had an organization of volunteers to solicit funds or hired the services of a professional fund raising organization.

It seems apparent that relatively little can be done to improve the situation until a larger hall is available to accommodate the audience that could be developed by

an active campaign and a youth program. Evidence of this audience potential can be readily observed. The annual esplanade series has a usual audience of between ten and twenty thousand for each concert. Of course, it may be argued that this audience is a non-paying audience. But, let us ask ourselves, honestly, how much of this can be converted into a paying audience. People who attend these concerts do enjoy and appreciate them or they would not waste their time. Perhaps, the Prudential Center to be erected in the area is a partial answer to this stalemate. If one or two series could be played in the auditorium planned for this development, a substantial increase in annual concert audience could be obtained.

In addition to this, it is suggested that the Friends of the Boston Symphony Orchestra might be organized for door to door solicitation similar to the organization of the National Symphony Orchestra and those of a number of other orchestras. These organizations have already proven themselves quite effective. Solicitation may be frowned upon, but it works. The orchestra must take advantage of the methods at hand and find ways to make others possible if it is to progress. Tradition and the past must not be allowed to impede the future.

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APPENDIX A

KEY TO PERCENTAGE OF INCOME CALCULATIONS ON PAGE 109

Letters A through I on the left margin represent the following sources of income:

- A - Concert Subscriptions
- B - Program Advertising
- C - Public Fund Campaigns
- D - Subsidies from Municipalities
- E - Tours
- F - Radio and TV
- G - Recordings
- H - Endowment
- I - Miscellaneous

Percentages listed under numbers 1 through 15, across the page, were received from the 15 orchestras reporting as the breakdown of their respective incomes in the nine categories listed above.

Each percentage in column I. is an average of the total percentages for that particular category (A through I inclusive). The relative percentage based upon 100 was calculated from these figures and listed in column II.

AN ANALYSIS OF THE BOSTON SYMPHONY ORCHESTRA'S
PUBLIC RELATIONS PROGRAM

by

Russell C. Burk

Volume II - Appendix B

BOSTON SYMPHONY ORCHESTRA PUBLICATIONS



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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA
Exhibition
Hindemith and Rilke
"Boston Visits Moscow"

EXHIBITION

Shown in the Gallery this week are a selection of paintings by artists of New England, loaned by the North Shore Arts Association, "a non-profit organization, founded in 1922 to advance American art by education." Other works by these artists are currently on view at the gallery of the Association, 17 Kingston Street, Boston.

HINDEMITH AND RILKE

Paul Hindemith's setting for chorus and Orchestra of three songs from the cycle "Das Marienleben" by Rainer Maria Rilke, to be sung at next week's concerts by Irmgard Seefried, is of unusual interest. Hindemith made in 1922 and 1923, while the poet was still living, a setting of Rilke's simple and affecting verses on the life of the Virgin Mary. In 1938, he realized that he had not done justice either musically or conceptually to the subject, and in the light of his greater maturity he recast and in one case entirely rewrote four of the songs, with an orchestral setting. In 1954, in New Haven, he recomposed the remainder of the entire cycle of fifteen, setting the whole with piano accompaniment. Three of the songs with orchestra will be performed next week.

On the occasion of Hindemith's sixtieth birthday (November 16 of last year) the following description appeared under a photograph by Douglas Glass in the *Sunday Times* of London:

"The compositions of Paul Hindemith, the greatest living German musician, are often described as linear or even angular, but the good-humoured little man himself could only be drawn in curves. Musically speaking, too, he is an all-rounder, eminent as performer, conductor, teacher, and theorist, as well as composer.

"For years he earned his living as a string-player, leader, quartettist and soloist—but there is hardly a musical instrument which he does not play passably. In 1929, he was the soloist in the first London performance of Walton's Viola Concerto. In 1938, the late Sir Donald Francis Tovey described his *Unterweisung im Tonsatz* as the most

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important contribution to musical theory since the writings of Rameau.

"All this time he has been industriously composing and teaching. When the Nazis denounced his music as 'un-German,' America welcomed him. He was honored guest at Yale and has since been received at Harvard, Oxford and Zürich, where he now lives.

"At sixty, Hindemith can look back on a life already rich in service to the art of music. To pupils and intimates his geniality reveals itself instantly, although his dislike of personal publicity, or anything savoring of ostentation, often gives others a deceptive impression of curtness.

"Similarly, the nearness of his thought and the remarkably high speed at which his mind works sometimes results in excessive terseness of speech; but behind this façade reside the calm strength and immense understanding of one who has faced and resolved many grave problems, personal, musical, and philosophical."

"BOSTON VISITS MOSCOW"

Jack Phipps, London Manager of this Orchestra's European tour, travelled into Russia with the orchestra, and has contributed comments of his own, under the above title, to the magazine "Tempo":

From the first rather overwhelming welcome on the tarmac at Leningrad it was clear that no effort would be spared to make the visit a success. The hotels were provided by the Government and we had our own restaurants, where four enormous meals were served each day. Never less than five interpreters were available both for official business and for the well-arranged sightseeing tours of which everyone took full advantage, and throughout we were conscious of a feeling of immense goodwill, official and unofficial, on all sides.

In general the organisation of the tour was good and the orchestra was flown on the journeys from Helsinki to Leningrad, and from Moscow to Prague. As Russian passenger planes seat only 21 passengers and the party numbered 120, this involved three planes on a shuttle service for the first trip, and six on the leg from Moscow to Prague, with three additional machines for the eight-and-a-half tons of instruments. Throughout our stay in the Soviet Union we had buses permanently at our disposal for trips to and from the restaurants and halls, and cars were also always available. Our only difficulty from the organisational angle was to dis-

(Continued on page 315)

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VLADIMIR GOLSCHMANN was born in Paris, of Russian parents, on December 16, 1893. His father, Léon Golschmann, was a noted writer and a mathematician. Vladimir Golschmann received his musical education in Paris. He began his career as conductor when the *Concerts Golschmann* were organized in 1919. These concerts were continued for five seasons. The quality of the orchestra, the talent and youth of the conductor, attracted general attention. He presented music of young composers, since become famous. In subsequent years he has conducted in Belgium, Norway, England, Portugal and Spain. He conducted the Ballet Russe of Diaghileff. He was also musical director of the Music School of the University of the Sorbonne. During the years 1928-30, he was conductor of the Scottish Orchestra in Glasgow and Edinburgh.

He visited this country as guest conductor of the Symphony Society of New York in 1924-25. Again he came here in 1931 and conducted the St. Louis Orchestra as guest. He was thenceforth engaged by this orchestra. As guest conductor Mr. Golschmann has appeared in many of our cities, conducting the Boston Symphony Orchestra January 21-22, 1944.

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OVERTURE TO THE OPERA "COLAS BREUGNON"
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By DMITRI KABALEVSKY*

Born in St. Petersburg, December 30, 1904

Dmitri Kabalevsky composed this opera on the novel of Romain Rolland in 1937. The opera has been performed both under the title and under the sub-title of Rolland's book. It was staged early in 1938 in Leningrad at the State Opera Theatre. The Russian libretto is by V. Bragin. The composer has drawn a suite of four symphonic excerpts from his opera, consisting of the Overture, "National Holiday," "National Calamity," "National Rebellion."

The Overture was performed at these concerts on March 24-25, 1944, when Andre Kostelanetz was guest conductor.

The Overture uses the following instruments: 2 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

THE Soviet composer aimed to depict in his opera Rolland's lusty Burgundian character, the *bonhomme* and *bon vivant*, "jester and philosopher, artist and vine-grower, who blends in himself both ardent

* Kabalevsky's review of the Boston Symphony concerts in Moscow last September was quoted in the Boston Symphony Orchestra Bulletin of October 26.



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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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love of art and a lusty appetite for wine and food, typical exponent of the spirit of the French Renaissance, which found such superb embodiment in the immortal writings of François Rabelais." This description is taken from an article on Kabalevsky by the Soviet writer Yuri Keldysh (from which the greater part of this information is derived). Keldysh believes that Kabalevsky well succeeded in depicting musically Rolland's lovable hero. Kabalevsky made a close study of Burgundian folk songs before starting upon his score. "The force of Rolland's book," writes Kabalevsky, "is not in the narrative, of which there is none to speak of. Its vigour is in the strength of its characters, first of all the person of its hero, Colas, in the folk spirit with which the whole book breathes, in its great, life-asserting optimism, in that relish and love of life with which Rolland has filled every page. It is through these features that Rolland's book is so near and comprehensible to us, that is why we are so fond of it, and these are the features we strove to preserve in the opera. . . . Before writing the music I applied myself to French folk songs. For nearly two years I made a close study of this rich creative heritage of the French people. I strove to grasp its very essence, its characteristic features. My aim was to convey the local color

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and nature of the epoch." Yet Kabalevsky made use of only two short themes from the old Burgundian music he had studied. These themes, connected with the characterization of the hero of his opera, appear in the overture.

When Kabalevsky's opera was produced in Leningrad, it was acclaimed but also widely discussed, according to Russian custom. The composer was taken to task, Yuri Keldysh tell us. "The reproaches mainly concerned the departures made from the literary original in the writing of the libretto." But Romain Rolland himself expressed himself as fully in accord both with the librettist and the composer. He wrote to Kabalevsky: "In particular, the folk songs are highly successful. You have grasped their essence perfectly and have given them form in your music. You possess the gift of dramatic development which is absent in so many good composers. You also have your own harmonic language."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road

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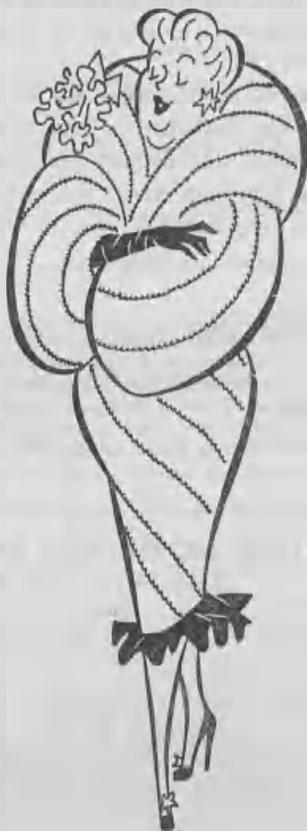
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Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century.”*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

* The writer points out that the Cello Concerto (since heard at the Boston Symphony concerts) received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here “goes back to Tchaikovsky with a vengeance,” it should not be dismissed as “a slavish imitation,” according to Mr. Slonimsky. “Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia.”

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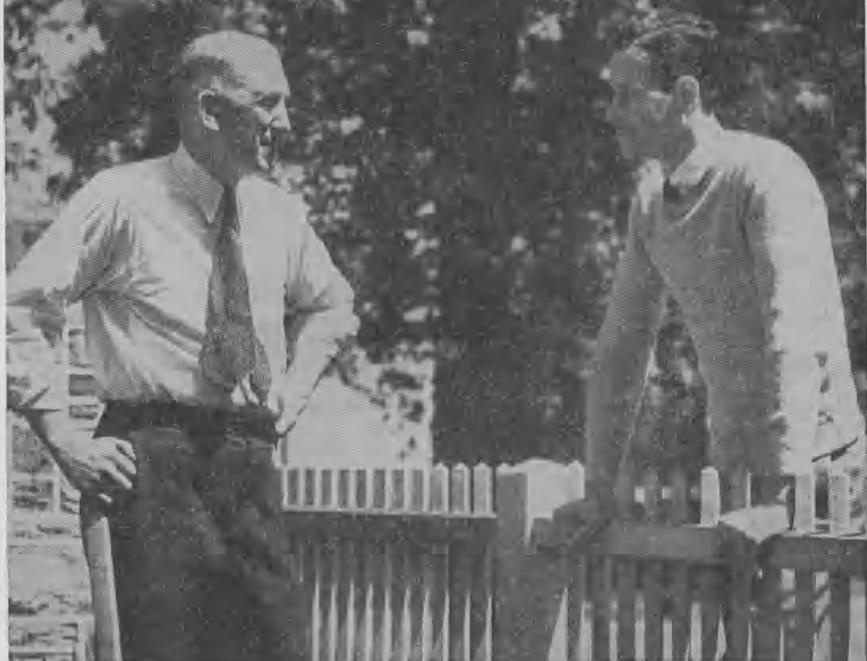
Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem*, in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers*, dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded



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the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors*,* glorifying the Ukrainian partisan of the Russian Civil War of 1918-1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)." Of his operas, the best known is *Colas Breugnon*.

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras*, after the short story, *The*

* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.



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Unconquered, by Gorbатов. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin*, after Vsevolod Ivanov's novel, *Armored Train*.

In addition to the Overture to *Colas Breugnon*, the Second Symphony was performed at the Boston Symphony concerts March 8, 1946. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted, likewise introduced at the Pops the Violin Concerto on June 25, 1953, Ervin Mautner soloist.

The Cello Concerto was performed October 30-31, 1953, when Samuel Mayes was soloist.



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The *Concerto for Orchestra* had its first performance at the *Festival International de la Biennale de Venise*, in September, 1955, having been composed for that occasion. It has since been performed in other European cities.

The orchestration is as follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, side drum, bass drum, cymbals, gong, glockenspiel, xylophone, piano, and strings.

THE following description of the score was provided at the Venice Festival:

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second movement, in the mood of a meditative elegy, keeps its interior lyrical character in a very simple harmonic texture. The scherzo is a perpetuum mobile and perpetuum pianissimo, light and transparent in writing. A slow bridge, containing the reminiscence of the first introduction, brings the rhythmical and dynamic finale, where all the thematic elements of the work are superimposed in a tense polyphonic and polyrhythmic workout. A progressive rallentando and diminuendo ends the work in an atmosphere of calm and serenity.

Tansman studied with Gawronski at the Conservatory of his native town and later with Rytel in Warsaw. In Warsaw he also took a course in law. His decision upon a musical career may have been influenced when he entered an anonymous competition in Warsaw (*Grand Prix de Pologne*) in 1919, and sent two scores which won the First and Second prizes. In 1921 he settled in Paris, and eventually became a citizen of France, touring Europe both as composer and as pianist. In 1941, he made his way to the United States, returning after the War.

"Tansman began to compose under the strong influence of Chopin," writes Czeslaw R. Halski in Grove's Dictionary. "Later he approached the styles of Szymanowski, Stravinsky and Ravel. He also introduced



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some jazz features into his music. His individuality, however, shines forth clearly from his compositions, which are imbued with a lyricism of his own allied with a rare gift of movement, and dynamic originality and picturesque orchestration. His music is full of lyric tenderness and subtle melancholy."

The following works of Tansman have been performed by the Boston Symphony Orchestra:

- 1925 (Nov. 13) Sinfonietta for Small Orchestra (First performance in the United States)
 1926 (Nov. 19) "Danse de la Sorcière" from the Ballet, "Garden of Paradise"
 1927 (Mar. 18) Symphony in A minor, No. 2 (First performance)
 1927 (Dec. 29) Piano Concerto No. 2 (First performance, the composer as soloist)




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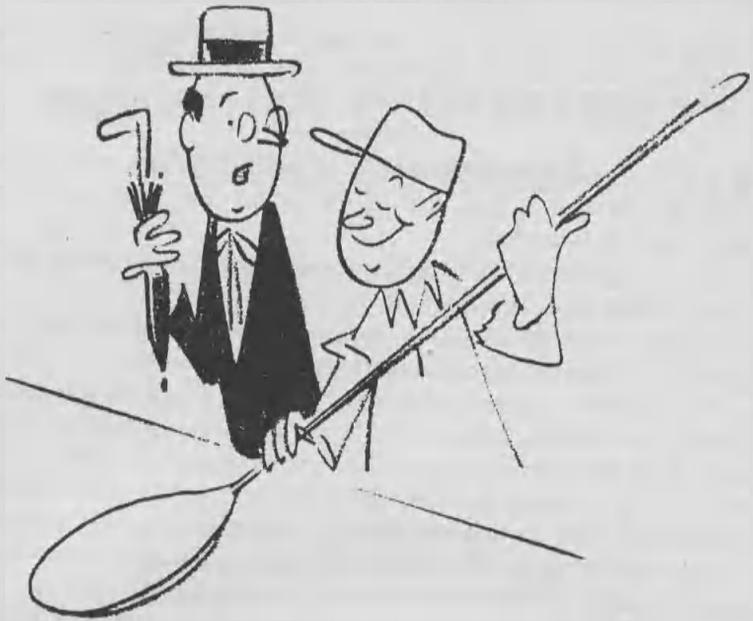
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TALK WITH TANSMAN

When Alexandre Tansman came from Europe to the United States in 1941, seeking a more peaceful world, he was interviewed by the "New York Times" (October 26). A portion of the interview is here reprinted.

MR. TANSMAN was asked what he considered modern music to consist in. Was it a new harmonic system? Or pure counterpoint? Atonality? Polyrhythm?

He said, "Two things count in an important composition: the composer's inspiration and his fundamental sincerity.

"Many composers," he said, "actually appear to prefer being called 'up to date' than really to find themselves in their work.

"It is for the composer to express himself as he would if no one were present to influence him, to find some expression which satisfies himself. I do not mean by this that any composer is independent of listeners or wants to be. I would only say that it is always easy, particularly easy in post-war Europe, to deceive yourself and subconsciously try to be abreast of your colleagues. But that is not the composer's business. It is for him to create independently."

As for Mr. Tansman, he believes that the composition which does

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not reach or attain what he calls "the lyrical moment" is essentially false.

"You don't mean, actually, that a composer must write lyrically or in the 'romantic' vein, or not at all?" he was asked.

Mr. Tansman became confidential. "You hadn't better say 'romantic' had you?" he asked, with a smile. "You know that word is anathema in some camps. For me, unless the romantic spirit, which is almost a synonym for my other phrase, 'the lyrical moment,' is present, I don't care what comes out. The output of pure intellectualism, not meant to communicate with people but to follow abstractions, had better be planned for a library and not for human enjoyment at all."

Did he believe in the national element in the work of a modern composer?

He said he thought that contemporary idiom and racial consciousness would be more or less inevitable, and also probably instinctive on the composer's part. "When the national element is consciously emphasized, I don't believe in it."

Did Mr. Tansman, then, know or was he aware of any national idioms in his own music?

"I did not at first realize how present they were," Mr. Tansman replied, "or how much they affected my expression. There is the step

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of the major seventh, for example, which freely occurs in Polish folk-music.

"There are also a large number of simple songs whose melodies keep quite faithful to the intervals of common chords, seem practically built upon them. It did not occur to me that I used these and similar motives very freely in my own scores until a musicologist wrote me and asked me if I could give him some data on the nature of Polish folk-music. It was then, as I looked up some references, that I realized that I had used exactly such intervals very frequently in my own scores. In such ways it seems to me that a sincere composer can hardly avoid acknowledging ancestry and artistic influences of his community or land of origin. For I do not believe that art is an objective and international expression. I think it must come to be real from personality, from heredity and experience."

Mr. Tansman spoke with modesty and humor of his youth:

"But I was always very fortunate in my friends. When I came to Paris as a youth, pretty unformed, I had much to learn, very much. But I was befriended in important ways by Golschmann, who performed some of my early scores at his Paris concerts; by Maurice Ravel, who



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(Continued from page 284)

cover exactly what had been decided by our hosts. To a request for information on, say, the departure time of a train or plane the usual reply was "Do not worry. All is arranged."

It was a condition of the subsidy provided by ANTA for the orchestra's visit to Europe that each programme played on the tour should contain a modern American work, and we were interested to see the reactions of the Russian audiences to the works chosen. They were all well received, and there was no mistaking the enjoyment produced by the second movement of the Piston symphony, which in both Leningrad and Moscow evoked spontaneous chuckles and a round of applause. The Soviet authorities were anxious that more than the two concerts in each city originally agreed upon should be given if possible. So on the last day in Moscow one concert was given at mid-day, and a second at 7:30 p.m., this being followed by an official reception given by the Ministry of Culture at which Kabalevsky and Oistrakh both spoke.

To say that the concerts were well received would be an understatement paralleled only by that made by Monteux to Münch after the first Leningrad concert. There had been vociferous applause which brought the conductor back and back; an encore was played and finally the orchestra left the platform. Still the audience stood solidly in the hall calling for Dr. Münch, who by then had started to change. Mr. Monteux suddenly appeared in the dressing room crying "Charles, Charles, on vous appelle!" The same sort of demonstrations followed each concert, those in Moscow being even more noisy and enthusiastic than those in Leningrad.

At each of the concerts we met distinguished Soviet musicians, composers and writers who came, headed by Oistrakh *père et fils* and Katchaturian, to pay tribute to the orchestra and the conductors. Everyone was obviously enormously impressed by the technical achievements of the players and by the sense of unity of purpose, based on respect and affection, that exist between the musical director, Dr. Münch, and his orchestra.

Certainly the enthusiasm and goodwill on all sides seemed sincere and unforced and one was left with an abiding impression of a friendly people, happy to have an opportunity of sharing in an artistic event that by its language was international and non-political.

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The Observer, London (Sept. 23, '56)

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It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

The most recent performances in this series were on November 26-27, 1954.

"*La Mer*" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta) timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902).

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Piano, chamber works, songs were to follow "La Mer" with some regularity; of larger works the three orchestral "Images" were to occupy him for the next six years. "Le Martyr de St. Sebastien" was written in 1911; "Jeux" in 1912.

In a preliminary draft* of "La Mer," Debussy labeled the first movement "Mer Belle aux Iles Sanguinaires"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "Jeux de Vagues" he kept; the finale was originally headed "Le Vent fait danser la mer."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "La Mer." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "La Mer," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "Poissons d'or," of 1907, was named from a piece of lacquer in his possession.

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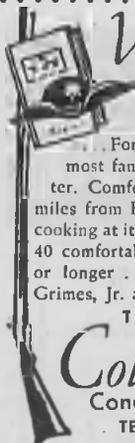
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What other writers deplored in Debussy's new score when it was new, M. D. Calvo-coressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than "*La Mer*" to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters



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that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

“Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind.”

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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

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WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear



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them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling

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each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while

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the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased

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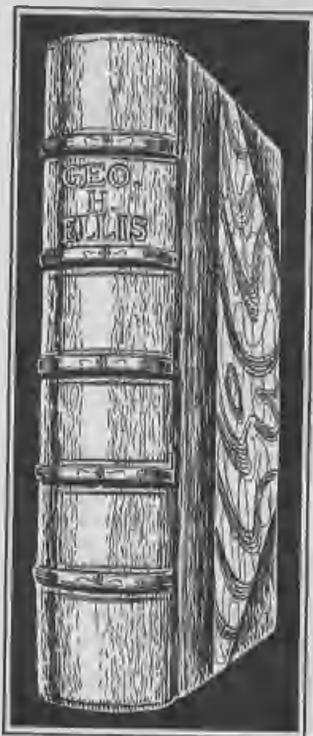
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opinion, as he certainly discounted the adoring Clara Schumann and Liszt Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.



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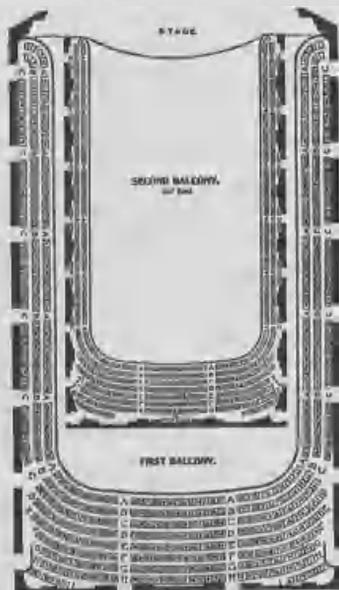
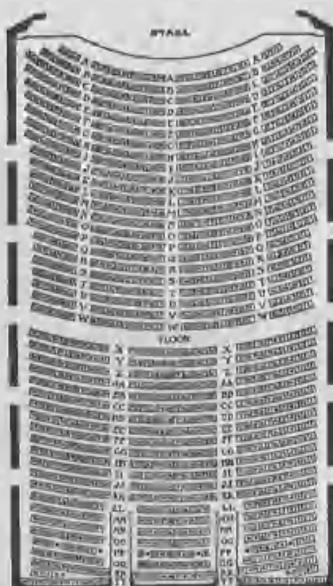
Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the

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orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the sym-

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Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürrzusschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers,



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and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

"'What would have happened if the package had been lost?' asked Bülow.

"'Well, I should have had to compose the symphony again' (*Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen*'), was Brahms' gruff answer."



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| <p><i>Bach</i> Brandenburg Concertos Nos. 1, 6;
Suites Nos. 1, 4</p> <p><i>Beethoven</i> Symphonies Nos. 3, 5, 9</p> <p><i>Berlioz</i> "Harold in Italy" (PRIMROSE)</p> <p><i>Brahms</i> Symphony No. 3; Violin Con-
certo (HEIFETZ)</p> <p><i>Copland</i> "A Lincoln Portrait"; "Appala-
chian Spring"; "El Salon Mexico"</p> <p><i>Hanson</i> Symphony No. 3</p> <p><i>Harris</i> Symphony No. 3</p> <p><i>Haydn</i> Symphonies Nos. 92, "Oxford";
94, "Surprise"</p> <p><i>Khatchaturian</i> Piano Concerto (KAPELL)</p> <p><i>Mendelssohn</i> Symphony No. 4, "Italian"</p> | <p><i>Mozart</i> "Eine kleine Nachtmusik"; Sere-
nade No. 10, for Woodwinds; Sym-
phonies Nos. 36, "Linz"; 39</p> <p><i>Prokofieff</i> "Classical" Symphony; "Lt.
Kije" Suite; "Romeo and Juliet," Suite
No. 2; Symphony No. 5; Violin Con-
certo No. 2 (HEIFETZ)</p> <p><i>Rachmaninoff</i> "Isle of the Dead"</p> <p><i>Ravel</i> "Bolero"; "Ma Mère L'Oye" Suite</p> <p><i>Schubert</i> Symphony in B Minor, "Un-
finished"</p> <p><i>Sibelius</i> Symphonies Nos. 2, 5</p> <p><i>Strauss, R.</i> "Don Juan"</p> <p><i>Tchaikovsky</i> Serenade in C; Symphonies
Nos. 4, 5</p> <p><i>Wagner</i> Siegfried Idyll</p> |
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| <p><i>Debussy</i> "La Mer"; "Nocturnes"</p> <p><i>Liszt</i> "Les Préludes"</p> <p><i>Mozart</i> Piano Concertos Nos. 12, 18 (LILI
KRAUS)</p> <p><i>Scriabin</i> "The Poem of Ecstasy"</p> <p><i>Stravinsky</i> "Le Sacre du Printemps"</p> | <p><i>Tchaikovsky</i> Symphony No. 6, "Pathé-
tique"</p> <p><i>Delibes</i> Ballets "Sylvia," "Coppelia" by
Members of the Boston Symphony
Orchestra</p> |
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- II. Adagio mesto
- III. Vivace, non troppo

BACH Cantata, "Weichet nur, betrübte Schatten" ("Vanish now, ye winter shadows"), for Soprano, No. 202

- Adagio: "*Weichet nur, betrübte Schatten*"
Recitativo: "*Die Welt wird wieder neu*"
Aria: "*Phoebus eilt mit schnellen Pferden*"
Recitativo: "*D'rum sucht auch Amor*"
Aria: "*Wenn die Frühlingsluste streichen*" (with violin solo)
Recitativo: "*Und dieses ist das Glück*"
Aria: "*Sich üben im lieben*" (with oboe solo)
Recitativo: "*So sei das Band der keuschen Liebe*"
Gavotte: "*Sehet in Zufriedenheit*"

(First performance at these concerts)

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HINDEMITH Songs from "Das Marienleben" for Soprano and Orchestra

- I. Geburt Mariä (The Birth of Mary)
- II. Argwohn Josephs (Joseph's Doubt)
- III. Geburt Christi (The Birth of Christ)

(First performance at these concerts)

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Wed. Eve.
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BUDAPEST QUARTET

Beethoven

String Quartet in D major, Op. 18, No. 3; String Quartet in E-flat major,
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Symphony
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Carl Schuricht, Conductor

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A HISTORY OF THE BERKSHIRE MUSIC CENTER

A symphony orchestra in the natural course of things concentrates upon its standards and serves its manifold public. The players may find time to take private pupils, but orchestras as such do not start schools. Nor would it have occurred to those who managed the affairs of the Boston Symphony Orchestra to make any such unprecedented venture as this, if it had not been for a special combination of circumstances.

The first circumstance was the taking over of the Berkshire Festival by this Orchestra. The residence of the players in the Berkshires with no obligations other than the weekend Festival concerts allowed a certain freedom of time. Also the property of Tanglewood (in Lenox, Massachusetts), presented to the Orchestra, afforded spacious grounds and buildings. The opportunity was there, and only the idea and the initiative were required.

Serge Koussevitzky, who was a conductor with imagination and artistic ambition, lost no time in taking advantage of this situation. He had for years dreamed of a center of the arts where talented young people, especially musicians on the threshold of their professional careers, could dwell with the best of professional musicians, work with them, broaden themselves as artists and develop their insight as interpreters.

In the summer of 1940 the Berkshire Music Center was established by the Boston Symphony Orchestra in fulfillment of the ambition of Serge Koussevitzky. So definite was the scheme in Dr. Koussevitzky's mind that it has since been unmodified (although, by the nature of things, expanded.) There were student orchestras and a selected group of conductor pupils whom Dr. Koussevitzky coached and who conducted the student orchestras under his direct supervision. There was a Festival Chorus, and Opera Department which staged notable performances, classes in composition and choral conducting. Scholarships were offered. There were three hundred pupils accepted from points near and far.

In 1941 a chamber music department was added under the supervision of Gregor Piatigorsky; and the Theatre-Concert Hall and small studios were built. (The erection of new buildings and indeed the whole venture was made possible by a grant from the Rockefeller Foundation.) In 1942 the Center was continued on a somewhat reduced scale by the Koussevitzky Music Foundation. It was then suspended for the duration of the war.

The school was reopened on July 1, 1946. Its successful past demanded its resumption, for the Center's pupils had since become prominent in the world of music as conductors, composers, orchestral players, operatic singers. The past had also established its pattern and the same departments were maintained with Dr. Koussevitzky as director. Members of the faculty who have been closely associated with the Berkshire Music Center for a number of years include Leonard Bernstein, Eleazar de Carvalho (conducting), Richard Burgin, Gregor Piatigorsky and William Kroll (chamber music); Aaron Copland (who has also served as Assistant Director and Chairman of the Faculty) and Lukas Foss (composition); Boris Goldovsky (opera); Hugh Ross and Robert Shaw (choral music) and Ralph Berkowitz (dean). The faculty has each year included a number of Boston Symphony Orchestra members.

In 1951, on the death of Serge Koussevitzky, the school session was carried out by a faculty board, with no lessening of the curriculum. In 1952 Charles Munch became the Director of the Berkshire Music Center.

The school continues to flourish under its inspiring director, who has preserved every department so successfully established under his great predecessor. Dr. Munch applies his artistic and practical judgment to the policies of the school. He conducts the student orchestra each year. He befriends and advises the pupils, and each year addresses them in a body.

During the 15th session of the Berkshire Music Center in 1957, the Fromm Music Foundation of Chicago, Paul Fromm, President, established fellowships for eleven young professional musicians who spent the summer working in contemporary music. These Fromm Fellowship Players performed works by student composers, presented two concerts of modern chamber music, and worked in close association with the Composition Department. The Opera Department, headed by Boris Goldovsky, carried on a program of training for stage directors and conductors and experimented with new lightweight scenic materials.

Each summer a composer has been invited to divide the composition class with Aaron Copland. The opera department makes a special study for performance of a work of special significance. They have been as follows:

	<u>GUEST COMPOSER</u>	<u>SPECIAL OPERA</u>
1940	Paul Hindemith	
1941	Paul Hindemith	Così fan tutte (Mozart)
1946	Bohuslav Martinu Nicolai Lopatnikoff	*Peter Grimes (Britten)
1947	Arthur Honegger Samuel Barber	*Idomeneo (Mozart)
1948	Darius Milhaud	The Turk in Italy (Rossini)
1949	Olivier Messiaen	Iphigenia in Tauris (Gluck) *Albert Herring (Britten)
1950	Jacques Ibert	La Finta Giardiniera (Mozart) *Le Roi d'Yvetot (Ibert) The Jumping Frog of (Foss) Calaveras County
1951	Luigi Dallapiccola	The Queen of Spades (Tchaikovsky) Ariadne at Naxos (Strauss)
1952	Luigi Dallapiccola	Titus (La Clemenza di Tito) (Mozart)
1953	Carlos Chavez	Richard the Lion-Hearted (Gretry) The Drunkard Reformed (Gluck) L'Enfant Prodigue (Debussy) An Incomplete Education (Chabrier)
1954	Ernst Toch	The Tender Land (Copland) L'Amfiparnasso (Vecchi) There and Back (Hindemith) The Princess and the Pea (Toch)
1955	Roger Sessions Boris Blacher (Aaron Copland on leave of absence)	Romeo and Juliet (Blacher) Ariana Abandoned (Milhaud) Comedy on the Bridge (Martinu) *Zaide (Mozart) **The Rope (Mennini)
1956	Goffredo Petrassi	Griffelkin (Foss)
1957	- - - - -	**A Tale for a Deaf Ear (Bucci) (Wechsler Commission)

* - First American Production

** - World Premiere

A HISTORY OF THE BERKSHIRE FESTIVAL

1934 In the summer of 1934, the idea of a music festival in the Berkshires was planned and carried out by a committee of citizens in Berkshire County headed by Mrs. Gertrude Robinson Smith. The festival was held on the Dan Hanna estate at Interlaken in the Township of Stockbridge. A wooden shell was erected, and benches provided to seat as many as two thousand. Sixty-five players from the New York Philharmonic Symphony Society were engaged, and Henry Hadley conducted the three concerts. The total attendance was approximately 5,000. The Berkshire Symphonic Festival was incorporated in the autumn of that year as a non-profit organization.

1935 In the following summer, a second festival was held on the same site, a tent having been rented to shelter the audience. The same orchestra and conductor were assisted by the Berkshire Musical Association chorus of Pittsfield, conducted by Horace Hunt.

1936 In pursuance of a growing idea, the Festival Committee invited the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. Again three concerts were given, this year at Holmwood in Stockbridge, the estate of Mrs. Margaret Emerson. The Shell was again used, and again a tent was hired. The attendance for the three concerts reached almost 15,000.

1937 In the winter of 1936, the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The scope of the Festival was increased from one week to two, and six concerts were given. The Shell was improved and set up at Tanglewood, close to the present site of the Theatre-Concert Hall, and a tent was again used. Serge Koussevitzky conducted the Boston Symphony Orchestra in the first concert of the second week, Thursday August 12, and an all-Wagner program was announced which was to be broadcast. A heavy downpour of rain compelled the Orchestra to stop several times, and drenched a considerable part of the audience. Steps were immediately taken by the Festival Committee following this season for subscriptions to make possible a permanent auditorium which would provide sufficient protection against the weather. Eighty thousand dollars was raised and the present Shed was erected and in readiness in time for the Festival of 1938. Eliel Saarinen, Finnish architect, drew up the original plans for the Shed and Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics with remarkable results. The resonance was increased by the wooden roof and the sound reflector at the curved back. Three thousand steel chairs replaced a portion of the wooden benches. The capacity is 6037.

The grounds of "Tanglewood" consist of 210 acres extending from West Street in Lenox to the shores of Lake Mahkeenac in Stockbridge. It was laid out in 1849 by William Aspinwall Tappan, a Boston banker and merchant, who bought several farms for the purpose. The present house was completed in 1865. William Tappan's daughters, Ellen Sturgis Tappan (who married Richard C. Dixey) and Mary Aspinwall Tappan, unmarried, lived at Tanglewood for many years and there entertained many literary celebrities. Mrs. Dixey was an artist and has left a number of sketches which depict the social life at "Tanglewood." Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. It was here that Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and assembled the material for "The House of Seven Gables." The cottage was burned down June 22, 1890. A replica on the original site was built and generously presented in 1948 to the Boston Symphony Orchestra by the National Federation of Music Clubs, for use as studios by the Berkshire Music Center. Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees - elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkapot. Indian arrowheads have been found there.

1938 The Shed was inaugurated on August 4, 1938, when the first of six concerts was given with Beethoven's Ninth Symphony. The test of actual concerts showed that the acoustics of the Shed were ideal with a full audience, the slightest pianissimo carrying distinctly to the farthest seat. Resonance was not lost on account of the open colonnades which surround the auditorium. In fact, the music could be clearly heard for a considerable distance upon the lawn which stretches

at the back of the Shed. The attendance reached 38,000.

1939 Again six concerts were given through a period of two weeks, with an increased attendance. Under the first ordeal of rain the soundproof construction of the roof was demonstrated.

1940 The season was increased to nine concerts in three weeks with a further increase in the attendance, which reached 70,000. In this year Dr. Koussevitzky realized a plan which he had in his mind from the time the Orchestra was first engaged for the Berkshires - the establishment of a center of the arts which should be principally a school of music. The Boston Symphony Orchestra, in fulfillment of this plan, established the Berkshire Music Center, which was opened on July 8 for a six-week term, the last three weeks of which coincided with the Festival. Serge Koussevitzky was the Director. Three hundred twelve students were enrolled. There was a department of Orchestral Conducting under the supervision of Dr. Koussevitzky. There was an advanced orchestra, a second orchestra, a class in choral conducting, classes in composition under Paul Hindemith and Aaron Copland, an opera department under Dr. Herbert Graf and Boris Goldovsky and a Festival chorus conducted by G. Wallace Woodworth, the chorus preparing Bach's Mass in B minor which was performed in the last week of the Festival. On the Friday of the last week a benefit was arranged for Allied Relief, the first of the benefit concerts which have since become an annual event.

1941 Again there were nine concerts through three weeks. The reserved seats were completely sold for every concert and the number who bought admissions and sat on the lawn to enjoy the music increased through the course of the Festival until at the last concert there was a record attendance of nearly 13,000. The total attendance was about 95,000. The Berkshire Music Center held its second term of six weeks. A Theatre-Concert Hall, adaptable for both operatic and concert performances (seating 1200) a smaller Chamber Music Hall (seating 500) and five small studios, were built for the use of the School in this season. The two auditoriums were designed by Eliel Saarinen.

1942 War-time conditions (in particular the lack of gas for transportation) dictated the abandonment of the Festival. In the interest of preserving youthful musical talent, Serge Koussevitzky continued the Berkshire Music Center, on the financial support of the Koussevitzky Music Foundation, Inc.

1943 In the Theatre-Concert Hall, Koussevitzky conducted a small orchestra of Boston Symphony Orchestra musicians, and noted soloists, in the first Chamber Orchestra Festival at Tanglewood. Its four concerts were devoted to the compositions of Mozart.

1945 Koussevitzky conducted a second Chamber Orchestra Festival at Tanglewood again in the Theatre-Concert Hall. In six concerts, six different programs were presented devoted to the music of Bach and Mozart.

In October, the Berkshire Music Festival Committee, Miss Gertrude Robinson Smith, Chairman, generously presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra.

1946 The Berkshire Festival, on its full pre-war scale (the seventh season of Boston Symphony Orchestra participation), was resumed under the conductorship of Serge Koussevitzky, with nine concerts as before. Maintaining the idea of chamber orchestra concerts established by him in the preceding two summers, Dr. Koussevitzky presented two Bach-Mozart Festival programs in July, before the Festival weeks. A series of four chamber concerts was given with the cooperation of Mrs. Elizabeth Sprague Coolidge, which began another custom, maintained by her until her death in 1953. The Berkshire Music Center, Serge Koussevitzky, Director, was resumed with a six-week term.

1947 The Berkshire Festival was continued on a similar plan. Four concerts were devoted to the music of Beethoven, concluding with a performance of the Ninth Symphony, with the Festival Chorus of the Berkshire Music Center.

1948 The Festival opened with four Bach-Mozart concerts in the Theatre-Concert Hall. The glassed reception room and the store (adjoining) were added.

1949 The Berkshire Festival of 1949 brought to an end Dr. Koussevitzky's twenty-fifth season as the conductor of the Boston Symphony Orchestra. Nine concerts were given in the Music Shed. Dr. Koussevitzky conducted four Bach-Mozart concerts in the Theatre-Concert Hall.

1950 Serge Koussevitzky again conducted music of Bach and Mozart performed by members of the Boston Symphony Orchestra; because of the bicentennial of Bach's death and because of the popularity of these more intimate concerts, there were three weekend series instead of two. Dr. Koussevitzky also conducted four of the Festival series concerts in the Shed.

1951 Charles Munch, Music Director of the Boston Symphony Orchestra since Dr. Koussevitzky's retirement in 1949, assumed the conducting duties of Tanglewood following the death of his predecessor. Leonard Bernstein conducted a performance of Beethoven's "Missa Solemnis" on August 9, in memory of Dr. Koussevitzky. Mr. Munch conducted the three-week series of smaller concerts in the Theatre-Concert Hall, maintaining the programs which Dr. Koussevitzky had planned - music by Bach, Mozart, and Haydn.

1952 Charles Munch conducted before great audiences and invited Pierre Monteux and Leonard Bernstein to conduct as guests. Mr. Munch became the Director of the Berkshire Music Center.

1953 The Festival concerts followed the same plan through six weeks, except that the first concert of each series in the Shed was given on Friday evening instead of Thursday. The guest conductors to assist Mr. Munch were again Pierre Monteux and Leonard Bernstein. The school curriculum continued as before. The Festival attendance reached 118,000.

1954 The scope of the Festival was extended to six weeks of Shed concerts on Saturday evenings and Sunday afternoons, each pair preceded by six concerts for chamber orchestra in the Theatre-Concert Hall on Friday evenings and six chamber concerts on Wednesday evenings. The attendance reached 135,775.

1955 The previous year's attendance was exceeded, in spite of a stormy closing week. The plan of concerts, continuing the custom established by the late Mrs. Elizabeth Sprague Coolidge, was six weekends of concerts on Friday and Saturday evenings and Sunday afternoon (the first two weeks in the Theatre-Concert Hall and the last in the Shed) together with six chamber concerts on Wednesday evenings. Music of Beethoven was featured on all programs.

1956 The same pattern of concerts was followed, with a total attendance of 140,985. Contemporary music figured prominently on the programs of this summer's Festival, with further Tanglewood premieres five of which were commissioned for the Orchestra's 75th Anniversary including works by Martinu, Petrassi, Hanson, Copland and Piston. The Fromm Music Foundation of Chicago, Paul Fromm, President, sponsored two concerts of contemporary chamber music.

1957 The Festival concerts of the 20th season followed the same plan through six weeks. Carl Schuricht made his Tanglewood debut as guest conductor conducting two concerts and Pierre Monteux also conducted two. Dr. Charles Munch directed the other concerts of the Festival and devoted each weekend to the works of a special composer; Bach, Mozart, Tchaikovsky, Berlioz, Brahms, and Beethoven. Total attendance at Festival concerts increased this season to 162,936. The Fromm Music Foundation again sponsored two contemporary chamber music concerts, in addition to a new program for study of contemporary music at the Berkshire Music Center.

THE SECOND TRIP TO EUROPE

The second trip to Europe by the Boston Symphony Orchestra in the autumn of 1956 was the closing event of its 75th anniversary season. This Orchestra had made its first visit to Europe in the spring of 1952 under the auspices of the American Committee of the Congress for Cultural Freedom. The second tour was undertaken in co-operation with the International Exchange program of the American National Theatre and Academy (ANTA) through six weeks from August 24 through September 25. The Orchestra played a total of 28 concerts in 19 different cities in 13 countries. Charles Munch conducted 18 of the concerts, Pierre Monteux 10. The countries visited were Ireland (Cork, Dublin), Scotland (Edinburgh Festival), Denmark (Copenhagen), Norway (Oslo), Sweden (Stockholm), Finland (Helsinki), Russia (Leningrad and Moscow) Czechoslovakia (Prague), Austria (Vienna), Germany (Stuttgart, Munich), Switzerland (Zurich, Berne), France (Paris, Chartres), and England (Leeds, London). The S.R.O. sign, or its European equivalent, was the rule. The largest auditorium was the Festival Hall in London, the newest, the Liederhalle in Stuttgart, the oldest, the 13th century Cathedral at Chartres.

The Orchestra of 105 together with the required staff travelled for the most part by plane while the eight tons of baggage were likewise transported by air. A work by an American composer was included in every program. The visit to Soviet Russia was the first to have been made by an orchestra from the Western world. Seldom has this Orchestra played before such engrossed audiences nor has it ever been greeted with such vociferous applause. In Moscow the demonstration did not abate even after the musicians had left the stage and Charles Munch was compelled to take additional bows from the empty stage. The musicians were approached in the corridors or in the streets by "plain" people with eager questions about what the world of the West, completely unknown to them, was like.

Contemporary works by the American composers Aaron Copland, Walter Piston, Paul Creston, Alexander Freed, Samuel Barber, and Howard Hanson were performed. Numbers from the standard repertory were by Haydn, Beethoven, Schubert, Schumann, Strauss, Brahms, Ravel, Honegger, Debussy, Dukas. The "Fantaisies symphoniques" by Martinu, commissioned for the 75th anniversary of this Orchestra, was introduced in Paris.

EUROPEAN IMPRESSIONS

From the prodigious attention in the press which Boston's orchestra has had on its European tour, paragraphs from here and there are quoted:

EDINBURGH - - So dazzling to the ear was this Orchestra's playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind, and strings to compare and evaluate. Its sound is a single marvelously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joins. Even the austerest critics, by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it. --Colin Mason, Manchester Guardian, September 16

PARIS -- Conducted by Charles Munch, the Bostonians - largely recruited from different parts of the world - played a program of which the two peaks were "La Mer" by Claude Debussy, performed with an astonishing brio and perhaps even supercharged, and above all the "Fantaisies symphoniques" by the Czech composer, Martinu. It is not every day that one is favored with the revelation of a masterpiece. That is what we had last night. Music warm, living, colorful, with the authentic accent of its own origin. -- Jean Mistler, L'Aurore, September 20.

CHARTRES -- The cathedral was specially illuminated for tonight's performance. Outside the great rose window looking to the west at the end of the nave were floodlights which shed a soft glow into the interior.

The orchestra itself sat beneath the window in the portico of the church. Floodlights lit up the arches of the clerestory and other floodlights at the east end of the church shone through the stained-glass windows above the altar. Other interior lighting included lights above the confessionals. -- Frank Kelley, New York Herald Tribune, September 22.

LONDON -- The highlight of the two Boston concerts was Debussy's "La Mer" under Munch, not only for the polished brilliance of the playing, but for the salutary reminder that these bright, clear, and even penetrating French orchestral colours were those of the composer's own conception. Here, with the marine tang of the woodwind

and the spitting trumpets, was the sea itself, buffeting and invigorating us on Thames-side. -- Felix Aprahamian, Sunday Times, September 30.

MOSCOW -- The tone quality of the whole orchestra is as splendid as that of the individual soloists. The ensemble has reached such a degree of mastery that technical problems no longer exist for them and the entire attention is focused on the problems of musical interpretation. Their sonority is as excellent in powerful passages as in tender ones where the sound is a whisper; the bowing is like that of chamber music: completely in unison. Is it necessary to say that a tremendous part of this polished unanimity is due to the conductor? Charles Munch is a great artist whose mastery is as evident in old as in contemporary music. If I should try to define the mastery of Charles Munch I would say that it lies in his interpretative power, combining breadth of conception with delicacy of detail. More important than his technical mastery is Charles Munch's human, sincere, and deeply felt musical insight. He possesses the strong intellect of a wise man and the fresh approach of a young soul. -- Dmitri Kabalevsky, "Pravda," September 14

NEW YORK -- It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical cultures has one of its foremost representatives. -- "Musicians in Russia," editorial in New York Times, September 8.

EISENHOWER CONGRATULATES THE BOSTON SYMPHONY ORCHESTRA

At the conclusion of the Boston Symphony Orchestra's second European tour, President Eisenhower sent a letter of congratulation on the successful fulfillment of a mission made with the aid of the President's Fund for International Affairs to assist American performing artists to tour abroad.

THE WHITE HOUSE

Washington

September 28, 1956

Dear Mr. Cabot:

The reports of the Boston Symphony Orchestra during its recent tour of Europe have given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship. Your orchestra has demonstrated this truth.

I should add that it is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens.

Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done.

Sincerely,

Dwight D. Eisenhower

Mr. Henry B. Cabot
President
The Boston Symphony Orchestra, Inc.
Symphony Hall
Boston, Mass.

The tour was made in co-operation with the exchange program of the American National Theatre and Academy (ANTA), the professional agency appointed by the State Department, and was made possible by the President's Fund.

PLEASE POST

Seventy-Third Season . . . 1953-1954

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Six Open Rehearsals

SYMPHONY HALL *at 7:30 P.M.*

OCTOBER 29 *Thursday*

DECEMBER 10 *Thursday*

JANUARY 6 *Wednesday*

JANUARY 27 *Wednesday*

FEBRUARY 18 *Thursday*

APRIL 1 *Thursday*



This will be the fourth consecutive season in which the Boston Symphony Orchestra has opened six of its final rehearsals to the public. Many music lovers, students especially, have welcomed the opportunity to watch a great orchestra in its preparation of a program. Many follow with a score. This is an actual rehearsal in which the conductor often stops the orchestra to repeat passages. Mr. Munch, Mr. Burgin and Mr. Monteux will be heard and likewise soloists engaged for the program of the week.

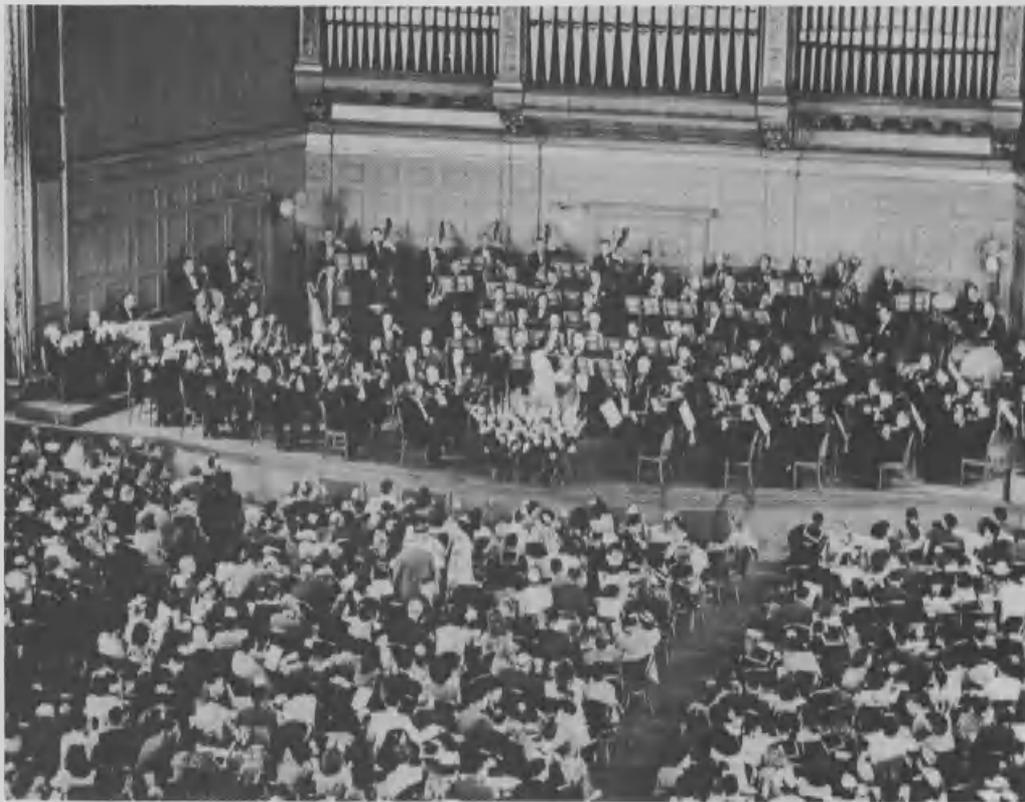
Season tickets for six rehearsals will be distributed through school and college offices and at Symphony Hall Box Office at \$7.00 for the series. Any tickets remaining will be sold at \$2.00 for a single rehearsal. None are reserved. • *Series sale closes October 20.*

Phone CO 6-1492.

APPLY TO:

Boston Pops

Arthur Fiedler
CONDUCTOR



AT THE POPS IN SYMPHONY HALL

TOWN HALL

The Hit Procession that Started in 1885

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity.

These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Richard Rodgers and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made to sound well from a full symphony orchestra.



(A Scene at the Pops, from an old print of 1885)

How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilsé concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilsé — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilsé Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan —

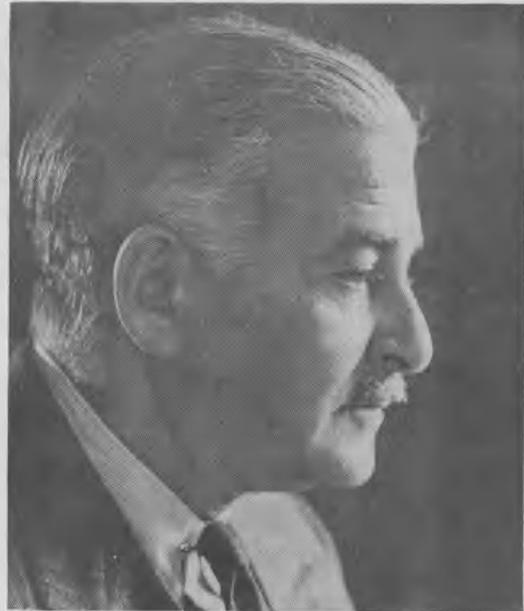
Who thinks suburban hops
More fun than Monday Pops;
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.



John Brook Photo

Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful Pops conductor must meet this requirement, among many others. And such a conductor, through 20-odd summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.



The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorf, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorf
- 1886 John C. Mullaly
- 1887 Adolf Neuendorf
- 1888 Franz Kneisel, Adolf Neuendorf
- 1889 Adolf Neuendorf
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg

- 1892 } Timothee Adamowski
- 1893 } Timothee Adamowski
- 1894 } Timothee Adamowski

- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 } Max Zach, Gustav Strube
- 1903 } Timothee Adamowski
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 } Timothee Adamowski, Max Zach, Gustav Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 } Gustav Strube, André Maquarre
- 1912 } Gustav Strube, André Maquarre
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 } Otto Urack, André Maquarre, Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre
Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

BALDWIN PIANO - RCA VICTOR RECORDS

Hit Music at the Pops

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1941 } Intermezzo (Prévost)
- 1942 } "Deep in the Heart of Texas" (Swander)
- 1943 } "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"
- 1946 "Carousel" (Rodgers); Sabre Dance (Khatchatourian)
- 1947 "Annie Get Your Gun" (Berlin); Fiddle Faddle (Anderson)
- 1918 Curtain Time (from "Brigadoon," "Finian's Rainbow," "High Button Shoes," "Allegro"); Sleigh Ride (Anderson); Masquerade (Khatchatourian)
- 1919 "South Pacific" (Rodgers); "Kiss Me Kate" (Porter); "Buttons and Bows" (Livingston & Evans); Irish Suite (Anderson)



Photos by Leo Litwin

CYRUS DURGIN

Drama and Music Editor of the Boston Globe

with the

BOSTON
SYMPHONY
ORCHESTRA

in

EUROPE



Dr. Munch Bows to Audience
in Oslo, Norway

The European Story

THE BOSTON SYMPHONY — a very great orchestra — is a symbol of the musical culture of our nation. On its recent European tour, so magnificently successful, the gentlemen of the orchestra and their conductors Charles Munch and Pierre Monteux, proved themselves also to be able, if informal, diplomats.

Everywhere it played, but especially in Russia and Czechoslovakia, the Boston Symphony Orchestra accomplished an extraordinary mission of good will. As Governor Herter said in his official welcome home, "You have shown that the force of culture is infinitely stronger in binding people together than any other element. You have done much for the Commonwealth, for the City of Boston, and for our country."

There can be no doubt that the European tour of 1956 had an importance well beyond that of demonstrating the prodigious quality of the Boston Symphony in centers where powerful and long-maintained traditions of musical culture and high standards of orchestral performance prevail. Our musicians were recognized not only as ranking members of that brotherhood of artists which knows no national boundaries, but they were also welcomed as representing, in a real way, the entire American people.

The tour was undertaken for the United States Department of State through the agency of the American National Theatre and Academy. It was wholly financed by gifts especially designated for the tour, a large part of which were government funds, and it had the personal best wishes of President Eisenhower, who in expressing his satisfaction in the success of the tour, wrote to the Orchestra:

"The exchange of artists is one of the most effective methods of strengthening world friendship . . . please accept my congratulations on a job well done."

Artistic intercourse on the highest plane of dignity and ability and a success of informal diplomacy invaluable to the international relationships of our country were the distinguishing marks of the tour. From Cork to London, by way of Scandinavia, Soviet Russia, Central and Western Europe, the Orchestra enjoyed a triumphal progress between last August 24 and September 25. Everywhere, and at every concert, the public responded to conductors and musicians with ovations of extreme enthusiasm. In this respect, the Orchestra repeated the success of its first tour in Europe, four years ago. The difference between 1952 and 1956 was not only in the larger scope and longer duration of the second tour, but also in the wider variety of the publics to whom it played.

This success, to put it accurately yet without self-satisfaction, was no doubt to have been expected, for Bostonians are not alone in regarding the Orchestra as one of the greatest in the world. The opinion of a Scottish critic, in Edinburgh, put the matter in even sharper focus. "Its playing can only be described as prodigious," he said, "perhaps the best that will ever have been heard in the Usher Hall." Now that is a sizable claim, since Edinburgh's pleasant, spacious and acoustically excellent auditorium has been in operation since 1911.

This opinion, I think, helps us to readjust our own perspective. We who have the inestimable privilege of hearing the Boston Symphony week in and out, cannot regard it with the detachment of those who may know of it from afar, perhaps have acquaintance with its

DEBUT IN U.S.S.R. GREAT PHILHARMONIC HALL, LENINGRAD



virtuosity through the medium of RCA-Victor recordings, but who rarely if at all can experience its brilliance at first hand. The opinion of the foreign listener, accustomed to other fine orchestras, is therefore of significance to us.

In most of the cities visited in 1956, the public was familiar with orchestral performance of high quality, knowledgeable in matters of technical finesse, depth and richness of sonority, and the difference of interpretation between one eminent conductor and another. That they accorded the Boston Symphony, and Messrs. Munch and Monteux such unstinted and ardent applause has its own evident importance.

The Orchestra was the first from the West to visit Russia since before the Revolution of 1917. Both in Leningrad and Moscow audience response was simply tremendous. For approximately a quarter of an hour, in each case, the Russians remained in their seats after concert's end, applauding in the cadenced "One-two! One-two!" manner peculiar to northern Europeans, and cheering as well. Invariably two encores were played after each concert, yet still the ovations went on. Even after the musicians had been bidden to leave their places, it was necessary for Mr. Munch and Mr. Monteux to take final bows from empty stages.

This, let it be noted, occurred in a country whose formal political relations with the western world, for nearly a decade, have been less than cordial and sometimes clouded with hostility. On these occasions — two in Leningrad's beautiful former Great Hall of the Nobles where the late Serge Koussevitzky once conducted; three times in Moscow — the universal language of music made its communication. Upon those occasions, it might be said, there were no basic differences between the listening Russians and the Americans.

As an ear witness during most of the tour, I can testify that the Orchestra performed mag-

nificently, night after night, no matter how fatiguing the rigors of travel. Upon each program stood one composition of American origin. Walter Piston's Sixth Symphony, in particular, was frequently performed, and it met with hearty reception.

The Boston Symphony in all aspects — great Orchestra, disseminators of American musical art, bearers of good will — made me feel very fortunate that I was enabled to go along and, in my own small way, chronicle their triumphs. Any Bostonian, any American would have been very proud of these gentlemen.

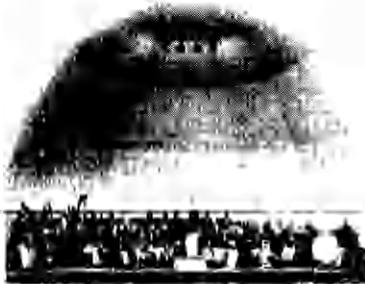
CYRUS DURGIN

Let it be added that the people who may be most justifiably "proud of these gentlemen," are the Friends of the Boston Symphony. In the enterprise which through the years has produced one of the world's great musical instruments each Friend has a personal stake and share. By the same token, each Friend must recognize a continuing stewardship. The Orchestra's ability has never been greater; equally great is its need for continued and increased support. This persistent problem requires your earnest concern.

FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
Symphony Hall, Boston 15, Massachusetts

A BRIEF HISTORY OF BOSTON'S ESPLANADE CONCERTS

These concerts were started on the personal initiative of Arthur Fiedler as a young violinist of the Boston Symphony Orchestra. By his own efforts he made it possible to initiate the concerts July 4, 1929, as an experimental contribution to Boston's musical life. The term "open air concerts" had come to mean but one thing — performances by a brass band. What was now offered was the playing of a symphonic ensemble. Even the close friends of the young conductor, who backed him, did so without conviction.



SHELL NO. 1 (WOOD)

What actually occurred was the establishment of the Esplanade Concerts as a favorite annual attraction for audiences of astounding proportions. It did not take long for the series to acquire an annual attendance of somewhere around a quarter of a million persons representing all ages and all walks of life from in and out of Boston. The basic principle of the Esplanade Concerts from the first has been the performance by an orchestra of Boston Symphony musicians, free of admission charge. In the first two seasons they were financed by a small group of public-spirited citizens. With the setback of the great business depression of the thirties, it was a question whether the concerts would be forced to lapse because of the reverses suffered by the sponsors. Mr. Fiedler then decided to ask for a large number of small contributions from the general public. The plan worked. For more than twenty summers the public has had its Esplanade Concerts. Small contributions from thousands have furnished the support.



SHELL NO. 2 (STEEL)

Unlike other outdoor orchestral series, the Esplanade Concerts are without enclosure, gates, or ticket windows. When you step from the sidewalk onto a vast lawn facing the stage, you are in what passes for an auditorium. You may settle yourself on the grass, stand on the outskirts or hire a chair at slight cost. But the chairs are not prearranged. You get yours from a stockpile and put it in any unoccupied territory you like. No matter how affluent you may be, you cannot hire a reserved seat.

This scheme of affairs has shaped the character of the concerts through the years. Aiming to attract a new public to orchestral music, Mr. Fiedler introduced the orchestral repertory by easy stages. When symphonies appeared, one or two movements only were played in a single evening. In the seventh season (1935) Mr. Fiedler tested the orchestral taste of his audiences with all nine of the Beethoven symphonies (excepting the vocal finale of the Ninth). That venture was a success — it opened new horizons to numberless listeners. The four Brahms symphonies were announced for 1936. Friends admonished the conductor that his intentions were better than his judgment. Actually the symphonies were received with the greatest enthusiasm by undiminished crowds. Similar progress has been made through the succeeding years. A great deal of the symphonic repertory is now familiar, and received with delight. Such contemporaries as Prokofieff and Shostakovich have taken their place on the programs, and concertos in whole or in part. Meanwhile, the popular repertory

is not disdained. Since 1938 there have been concerts for children on Wednesday mornings with programs instructive but persuasive too.

Continually making their way in public affection and official regard, the Esplanade Concerts have been accorded progressive improvements in facilities. For the first five years the orchestra, numbering forty-six musicians, played in a wooden shell constructed at the expense — certainly not too severe — of the Metropolitan District Commission, in whose jurisdiction the grounds belonged. A larger orchestra and larger shell, this one of welded steel plates, took over in 1934. On July 2, 1940, the present granite Hatch shell was dedicated. The major part of the cost (\$240,000) was derived from the bequest of Maria Hatch, left for the purpose of erecting a memorial to her brother Edward. The orchestra is now approximately double that of 1929.



SHELL NO. 3 (GRANITE)
—EDWARD HATCH MEMORIAL.

Such is the result of a venture by a Boston Symphony violinist, more than twenty years ago, to open the gates of the symphonic world, opposing financial timidity, and the fear of the untried.

For years the Trust Department of the Merchants National Bank has voluntarily handled contributions made payable to the Esplanade Concerts Fund.

Music Played at ESPLANADE CONCERTS



BACH



HAYDN



MOZART



SCHUBERT



BRAHMS



RAVEL

Ballets by:

Britten
Copland
Delibes
Glazounov
Glière
Gluck
Gounod
Massenet
Pierné
Ponchielli
Rameau
Ravel
Rossini
Saint-Saëns
Schubert
Shostakovich
Tchaikovsky
Verdi

Concertos by:

Beethoven
Bruch
Grieg
Handel
Liszt
Mendelssohn
Rachmaninoff
Tchaikovsky
Wieniawski

Light Opera (excerpts from) by:

deKoven
Friml
Herbert
Kalman
Lehar
Offenbach
Strauss, O.
Strauss, J.
Sullivan
Suppé, von

Marches by:

Beethoven
Berlioz
Elgar
Ganne
Goldman
Mendelssohn
Planquette
Reeves
Saint-Saëns
Schubert

Sousa
Tchaikovsky
Verdi

Musical Comedy, Film Music, by:

Berlin
Gershwin
Kern
Porter
Rodgers
Romberg
Youmans

Opera (excerpts from) by:

Auber
Beethoven
Bizet
Borodin
Donizetti
Flotow, von
Glinka
Gluck
Gounod
Humperdinck
Mascagni
Meyerheer
Moussorgsky
Mozart
Nicolai
Pierné
Ponchielli
Puccini
Rimsky-Korsakov
Rossini
Saint-Saëns
Smetana
Strauss, R.
Tchaikovsky
Verdi
Wagner
Weber
Wolf-Ferrari

Overtures by:

Auber
Beethoven
Berlioz
Brahms

Copland
Flotow, von
Glinka
Goldmark
Hadley
Herold
Liszt
Massenet
Mendelssohn
Mozart
Nicolai
Offenbach
Rossini
Saint-Saëns
Schubert
Sullivan
Suppé, von
Tchaikovsky
Thomas
Verdi
Wagner
Weber

Rhapsodies by:

Casella
Chabrier
Enesco
Herbert
Liszt

Suites by:

Bach
Bizet
Corelli
Debussy
Delibes
Grieg
Hadley
Holst
Mendelssohn
Rimsky-Korsakov
Tchaikovsky
Saint-Saëns

Symphonies by:

Beethoven
Brahms
Dvorak
Franck
Haydn
Mendelssohn
Mozart
Prokofeff
Schubert
Sibelius
Tchaikovsky

Tone Poems by:

Debussy
Liszt
Mendelssohn
Sibelius
Smetana

Waltzes by:

Berlioz
Brahms
Chopin
Ivanovici
Gounod
Komzak
Lehar
Sibelius
Strauss, O.
Strauss, J.
Strauss, R.
Tchaikovsky
Waldteufel
Weber

Americana — Miscel- laneous Pieces by:

Allen
Anderson
Ballantine
Beckett
Berlin
Billings
Cadman
Copland
Foster
Gershwin
Gilbert
Gilmore
Goldman
Gould
Grofé
Guion
Hadley
Herbert
Kern
MacDowell
Mason
McBride
Porter
Reeves
Repper
Rodgers
Sousa
Sowerby
Wagner, J.
Youmans



BEETHOVEN



MENDELSSOHN



BERLIOZ



WAGNER



TCHAIKOVSKY



SIBELIUS



THE
BOSTON SYMPHONY
ORCHESTRA

The First Five Years
under the direction of
Charles Munch



1949 - 1954

Five Years of Concerts

CHARLES MUNCH completes in the spring of 1954 his fifth season as the Music Director of the Boston Symphony Orchestra. It has been for the Orchestra a period of great activity and growth:

THE "OPEN REHEARSALS" have been added to the four series of concerts in Boston, which are fully subscribed. Now in their third year, these Rehearsals make the Orchestra accessible to students and visitors to Boston.

BROADCASTS, since the autumn of 1951, include the 48 complete programs of the Friday-Saturday series. They are heard over the FM educational radio station WGBH (located in Symphony Hall), of which this Orchestra is a member.

RECORDINGS have been made and released each year by RCA Victor whereby the Boston Symphony Orchestra of the present can be generally known. Records made under Dr. Koussevitzky's direction are being pressed in LP form.

A TOUR OF EUROPE, the first by this Orchestra, was made in the spring of 1952 with triumphant results under the sponsorship of the Congress for Cultural Freedom and the U. S. Department of State.

A TRANSCONTINENTAL TOUR was made in the spring of 1953 when cities in the South and West heard the Orchestra "live" for the first time.

The SUMMER CONCERTS of the Berkshire Festival at Lenox, Massachusetts, have been expanded for the summer of 1954 to six full weeks in response to an ever-growing public at Tanglewood. At the same time, the free outdoor Esplanade concerts are given on the Charles River Embankment in Boston under Arthur Fiedler's direction, and these too have been expanded to six weeks.

The BOSTON POPS CONCERTS, Arthur Fiedler, conductor, in Symphony Hall are given in May and June. In the winters of 1953 and 1954 The Boston Pops Tour Orchestra, directed by Mr. Fiedler, has made extensive tours of this country.

The total of concerts for the season 1953-54 (exclusive of the Pops Tour) is 217.

COMPOSERS AND WORKS
PERFORMED THROUGH FIVE SEASONS

(Friday-Saturday Series)

The repertory for five years, counting only the Friday-Saturday series, shows 408 performances of works by 104 composers.

B E E T H O V E N (29)*

The Nine Symphonies; The Piano Concertos, Nos. 4, 5; The Violin Concerto; The Overtures to Egmont, Fidelio, Leonore, Nos. 2, 3; Suite from Die Geschöpfe des Prometheus Ballet; String Quartet in C sharp minor, Op. 131 (transcription).

M O Z A R T (25)

The Symphonies, Nos. 31, 34, 35, 38, 39, 40, 41; The Piano Concertos, K. 271, 450, 456, 467; The Violin Concertos, K. 216, 271A; Divertimento, K. 136; Serenade, K. 361; Adagio and Fugue, K. 546; Overtures to Die Entführung, Figaro; Airs from Figaro, Così fan Tutte; Masonic Funeral Music, K. 477.

B A C H (23)

The Brandenburg Concertos, Nos. 2, 3, 6; The Suites, Nos. 2, 3; The Piano Concerto in D minor; The Violin Concerto in A minor; The Passion According to St. Matthew; The Passion According to St. John; Christmas Oratorio; Passacaglia and Fugue in C minor; Sinfonia, Cantata No. 29; Chorale No. 35; The Art of Fugue.

B R A H M S (21)

The Four Symphonies; The Two Piano Concertos; The Violin Concerto; Tragic Overture; The Piano Quartet in G minor (orchestrated); "Haydn" Variations.

R A V E L (17)

Daphnis et Chloé Ballet, both Suites; Rhapsodie Espagnole; Le Tombeau de Couperin; Ma Mère l'Oye; La Valse; Bolero; Shéhérazade; Tzigane; Valses Nobles et Sentimentales; Don Quichotte à Dulcinée.

B E R L I O Z (13)

Fantastic Symphony; Romeo and Juliet; The Damnation of Faust; Harold in Italy; L'Enfance du Christ; Requiem; The Trojans (Excerpts); Overtures to The Corsair, Beatrice et Bénédicte.

W A G N E R (12)

'Tristan und Isolde' (Prelude and Liebestod); Die Meistersinger (Excerpts, Act 3); Götterdämmerung (Excerpts, Acts 1, 3); Overtures to The Flying Dutchman, Tannhäuser; Preludes to Parsifal, Die Meistersinger; A Siegfried Idyll; A Faust Overture.

T C H A I K O V S K Y (11)

The Symphonies Nos. 4, 5, 6; The Piano Concerto No. 1; The Violin Concerto; Italian Capriccio; "Romeo and Juliet" Overture-Fantasia.

H A Y D N (10)

The Symphonies, Nos. 93, 95, 100, 101, 103, 104; Cello Concerto; Sinfonie Concertante; Overture to L'Isola Disabitata.

*The numbers in parentheses refer to the performance of works by each composer, counting repetitions.

HANDEL (10)

Concerto Grosso, Op. 6, No. 4, and Op. 6, No. 10; Concerto in F major for 2 Wind Choirs and Strings; Organ Concertos, No. 13, and Op. 7, No. 4; Water Music; Fireworks Suite; Concerto for Viola (Casadesus); Suite from *Il Pastor Fido*.

STRAUSS (10)

Symphonia Domestica; *Death and Transfiguration*; *Don Quixote*; *Till Eulenspiegel*; *Don Juan*; *Ein Heldenleben*; Suite from *Der Rosenkavalier*; *Divertimento* (after Couperin).

DEBUSSY (10)

La Mer; *Saint Sébastien* (Excerpts); *L'après-midi d'un Faune*; *Two Nocturnes*; *Printemps*; *Ibéria*; *Gigues*; *Jeux*; *Six épigraphes antiques*.

HONEGGER (10)

The Symphonies, Nos. 1, 2, 5; *Jeanne d'Arc au Bûcher*; *La Danse des Morts*; *Pacific 231*; *Monopartita*; *Prelude, Fugue and Postlude*.

SCHUBERT (9)

The Symphonies, Nos. 2, 4, 5, 7, 8; *Rosamunde* (Overture, Excerpts); *Mass in G major*.

SIBELIUS (9)

The Symphonies, Nos. 1, 2, 5, 6; *Pohjola's Daughter*; *Finlandia*; *Origin of Fire*.

BARTOK (9)

Dance Suite for Orchestra; *Concerto for Orchestra*; *Music for Strings, Percussion and Celesta*; *Viola Concerto*; *Violin Concerto*; *Deux Images*; Suite from *The Miraculous Mandarin*.

SCHUMANN (8)

The Symphonies, Nos. 1, 2, 4; *Piano Concerto*; *Overtures to Genoveva, Manfred*.

STRAVINSKY (8)

Danses Concertantes; *Firebird*; *Petrouchka*; *Le Baiser de la Fée*; *Jeu de Cartes*, *Le Sacre du Printemps*; *Oedipus Rex*.

ROUSSEL (8)

The Symphonies, Nos. 3, 4; *Bacchus et Ariane*; *Piano Concerto*; Suite, *The Spider's Feast*.

MENDELSSOHN (7)

The Symphonies, Nos. 3, 4, 5; *The Violin Concerto*; *Overtures to A Midsummer Night's Dream, Hebrides*.

PROKOFIEFF (7)

The Symphonies, Nos. 5, 6, 7; *Classical Symphony*; *Piano Concerto No. 3*; Suite, *Chout*; *Love for Three Oranges* (Excerpts).

MILHAUD (7)

Suite Concertante; *Symphony No. 1*; *Suite No. 2*; *Introduction et Marche Funèbre*; *Kentuckiana*; *Piano Concerto No. 4*; *Création du Monde*.

MAHLER (6)

The Symphonies, Nos. 4, 5, 9, 10 (Adagio); Songs of a Wayfarer; The Song of the Earth.

HINDEMITH (5)

Mathis der Maler; Nobilissima Visione; Symphonic Dances; Organ Concerto, Op. 46, No. 2; Symphonic Metamorphosis of Themes by Weber.

SAINT-SAËNS (5)

Symphony No. 3; Violin Concerto No. 3; Piano Concerto No. 3; Overture to La Princesse Jaune.

COPLAND (4)

Appalachian Spring; Statements; The Quiet City; Piano Concerto.

BARBER (4)

Symphony No. 2; Adagio for Strings; Overture, The School for Scandal.

FAURÉ (4)

Prelude to Pénélope; Pélleas et Mélisande Suite; Dolly (orchestrated).

PISTON (4)

Symphony No. 4; Toccata; Second Suite for Orchestra; Fantasy for English Horn and Harp, with Strings.

BLOCH (3)

Concerto Grosso, No. 2; Piano Concerto Symphonique; Baal Shem.

DVORAK (3)

Cello Concerto; Symphony No. 4

FRANCK (3)

Symphony in D Minor; Symphonic Piece from Rédemption; Suite from Psyché.

GLUCK (3)

Overture to Alceste; Arias from Orfeo and Alceste.

d'INDY (3)

Symphony No. 2; Introduction to Fervaal; Symphony for Orchestra and Piano on a French Mountain Song.

LALO (3)

Symphonie Espagnole; Cello Concerto; Overture to Le Roi d'Ys.

RACHMANINOFF (3)

Piano Concertos, Nos. 2, 3.

ROSSINI (3)

Overtures to L'Italiana in Algeri, Semiramide, La Gazza Ladra.

WEBER (3)

Overtures to Der Freischütz, Euryanthe, Oberon.

VAUGHAN WILLIAMS (3)

Fantasia on the Old 104th Psalm Tune; Fantasia on a Theme by Thomas Tallis; Two Piano Concerto in C major.

COMPOSERS REPRESENTED BY TWO WORKS

- CHABRIER Bourée Fantasque; Joyeuse Marche.
DELIUS Marche Caprice; Summer Night on the River.
FOSS Piano Concerto No. 2; Song of Anguish.
MARTINU Symphony No. 1; Piano Concerto No. 3.
MOUSSORGSKY . . . Pictures at an Exhibition; Night on Bald Mountain.
SCHOENBERG . . . Music to Accompany a Cinema Scene; Chamber Symphony.
SCHUMAN Symphony No. 3; Violin Concerto.
SHOSTAKOVITCH . . Symphonies, No. 1, 5.

COMPOSERS REPRESENTED BY ONE WORK

- AUBER Overture to La Muette de Portici.
BARRAUD Le Mystère des Saints Innocents, for Chorus and Orchestra.
BERG Der Wein, Concert Aria.
BERGER Ideas of Order.
BIZET Symphony in C major.
BORODIN Polovtzián Dances from Prince Igor.
BRITTEN Variations for String Orchestra, on a Theme by Frank Bridge.
BRUCKNER Symphony No. 7.
BUSONI Berceuse élégiaque.
CHAUSSON Symphony in B flat major.
CHERUBINI Overture to Anacreon.
CIMAROSA Overture to Il Matrimonio Segreto.
COUPERIN Overture and Allegro from the Suite, La Sultane.
CRESTON Symphony No. 2, Op. 35.
DIAMOND Symphony No. 3.
DUKAS L'Apprenti Sorcier.
DUTILLEUX Symphony.
ELGAR "Enigma" Variations, Op. 36.
DE FALLA Three Dances from The Three-Cornered Hat.
FRESCOBALDI . . . Four Pieces.
GABRIELI, G. . . . Sonata Pian e Forte (from Sacrae Symphoniae)
GABRIELI, A. . . . La Battaglia.

- GHEDINI Architture, Concerto for Orchestra.
- HAIFF Concerto for Piano and Orchestra.
- HARRIS. Kentucky Sprng.
- HARSANYI Symphony in C.
- IBERT Concerto for Flute and Orchestra.
- JOLIVET Concerto for Onde Martenot and Orchestra.
- KABALEVSKY Concerto for Cello and Orchestra.
- KLAMI Vipusessa Käynti.
- LISZT A Faust Symphony.
- LOPATNIKOFF Divertimento for Orchestra, Op. 34.
- MADETOJA Sammon Ryöstö.
- MARTIN Concerto for Seven Wind Instruments, Timpani, Percussion,
and String Orchestra.
- MENNIN Symphony No. 5.
- MESSIAEN Turangalila Symphony for Piano, Onde Martenot and Or-
chestra.
- NABOKOV La Vita Nuova, Concerto for Soprano, Tenor, and Orchestra.
- NIELSEN Symphony No. 5.
- PFITZNER Three Preludes from Palestrina, Musical Legend.
- PIJPER Symphony No. 3.
- POULENC Concerto for Piano and Orchestra.
- RABAUD La Procession Nocturne, Symphonic Poem.
- RAMEAU Suite from the Opera, Dardanus.
- READ The Temptation of St. Anthony, Dance Symphony.
- REGER A Romantic Suite, Op. 125.
- RIMSKY-KORSAKOV. Suite from Le Coq d'Or.
- RIVIER Violin Concerto.
- SAMAZEUILH Nuit, Poem for Orchestra.
- SMETANA Overture to The Bartered Bride.
- SMIT Overture: The Parcae.
- TCHEREPNIN, A. Piano Concerto No. 2.
- THOMPSON Symphony No. 3.
- THOMSON Louisiana Story, Suite for Orchestra.
- TOCH Symphony No. 2.
- VIVALDI Concerto in D minor.
- WAGENAAR Symphony No. 4.
- WALTON Symphony No. 1.

COMPOSERS AMERICAN BY BIRTH OR LONG RESIDENCE
INCLUDED IN THE PROGRAMS

SAMUEL BARBER (4)	ALEXEI HAIEFF	LEO SMIT
ARTHUR BERGER	ROY HARRIS	HOWARD SWANSON*
ERNEST BLOCH (3)	NIKOLAI LOPATNIKOFF	ALEXANDER TCHEREPNIN
AARON COPLAND (4)	PETER MENNIN	ERNST TOCH
PAUL CRESTON	NIKOLAI NABOKOV	RANDALL THOMPSON
HENRY COWELL*	WALTER PISTON (4)	VIRGIL THOMSON
DAVID DIAMOND	GARDNER READ	BERNARD WAGENAAR
LUKAS FOSS (2)	WILLIAM SCHUMAN (2)	

36 works by 23 composers

*Works performed in other than the Friday-Saturday series.



GUEST CONDUCTORS

ERNEST ANSERMET	FERENC FRICSAY
SIR THOMAS BEECHAM	SERGE KOUSSEVITZKY
LEONARD BERNSTEIN	PIERRE MONTEUX
GUIDO CANTELLI	G. WALLACE WOODWORTH

Samuel Barber, Lukas Foss, Darius Milhaud, Gardner Read, Virgil Thomson, and Bernard Wagenaar have conducted their own compositions.

Twenty-ninth Season

Esplanade Concerts

on Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

Evenings at 8:30, July 2nd through 14th (omitting 8th);
August 12th through 17th;

Wednesday mornings at 10:15 to 11:15,

(A)

July 3rd, 10th, August 14th, 1957



"Out here in this perfect setting of wide space—of river and sky, we are made wonderfully happy, our troubles smooth out; the appeal to our inner seeing, our inner hearing, brings to us a sense of what is durable, an enrichment of content, and of what leads forward; a sense of significant cadence."

—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.

Twenty-ninth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

OPENING PROGRAM

TUESDAY EVENING, JULY 2, 1957, AT 8:30

Arthur Fiedler, *Conductor*

*Pomp and Circumstance *Elgar*
(In Observance of the 100th Anniversary of the Birth of Edward Elgar)
Symphony No. 1 in C major, Op. 21 *Beethoven*
I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto
IV. Adagio; Allegro molto e vivace

INTERMISSION

The Star-Spangled Banner
Piano Concerto in A minor, Op. 54 *Schumann*
I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace
Soloist: TANA BAWDEN
*1812, Overture Solennelle *Tchaikovsky*

POMP AND CIRCUMSTANCE designates a set of six marches composed by Elgar. He published only five, however. The first, in the key of D, is the most familiar, from both instrumental and choral performances (sung to Arthur C. Benson's poem, "Land of Hope and Glory"). Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:
"Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"

SYMPHONY NO. 1, IN C MAJOR — BEETHOVEN
Immature Beethoven, but nevertheless a gem of rare beauty.

The Chicago critic, George Upton, once summed up this work in these comments:

"In the First Symphony, Beethoven still clings to the accepted musical forms . . . hence the occasional phrases which remind us of Haydn and Mozart.

"And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced.

"As music the work is charming. It is not heroic in the Allegro, nor oppressively sad in the Andante, but delightful from beginning to end.

"It is not without intricacies and occasional discords, but everything is clear, bright, and grateful to the ear."

PIANO CONCERTO IN A-MINOR — SCHUMANN.
Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

IN ADDITION TO APPLAUSE . . .

Intent musicians and attentive listeners have combined to give untold thousands long-lasting happy memories of many Esplanade Concerts. But this pleasurable contribution to the life of the community is dependent on the most widespread possible responsive contribution to the financial lifeblood of the concerts. A fair share by Esplanade Concert listeners able to contribute in some degree is vitally necessary.

Joining with the concertgoers in answer to this need are:

The Merchants National Bank of Boston, Cott Bottling Co., Inc., The Junior League of Boston, First National Stores, Inc., William Filene's Sons Co., New England Mutual Life Insurance Co., New England Confectionery Co., Old Colony Trust Co., Jordan Marsh Co., Ford Motor Co.

OVERTURE "1812"—TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory.

Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until later afternoon. Losses were great on both sides—more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

TCHAIKOVSKY AS HE WORKED

Vivid glimpses of the daily life and working habits of Tchaikovsky in 1885 are given in his biography written by his brother, Modeste. This was the year of the first two presentations of his opera, "Eugene Onegin." It was a decade after his B-flat minor Piano Concerto had been introduced to the world by von Bülow in Boston.

After visits to Switzerland and Paris, Tchaikovsky settled himself not far from Moscow, on an estate named Maidanovo, near Klin. First living in a furnished house of rather vast proportions, he fled to a smaller one which he had commissioned his servant, Sofronof, to get ready. Everything worked out to the great satisfaction of the composer. Master and man were perfect collaborators in assembling furnishings and other equipment the poor taste of which was exceeded only by their over-abundance or impracticality.

Tchaikovsky, his brother writes, "assisted by buying utterly useless things—for instance, two horses, which he had the greatest difficulty in selling again, and an Old English clock that wouldn't go.

"He was as pleased as a child and boasted of his 'own cook,' 'own washerwoman,' 'own silver,' 'own tablecloths,' and 'own dog'—all of which he considered extremely fine and praised to the skies."

To him, the prosaic products of his "own cook" were poems—which his guests usually rated on a lower plane. Guests, incidentally, were limited to his brother and a very few other intimates. Solitude was requisite for his creative efforts. And from this time onward he would neither show nor play new works even to these few privileged visitors.

From the thoughts and the memoranda jotted down on his walks, Tchaikovsky would work out the "sketch" of an orchestral score, working at his piano. The complete orchestration usually differed little from the basic material of the sketch—the opposite pole to what is found in comparing a final Beethoven score with his preliminary efforts.

If Tchaikovsky was not in the mood to compose on his walks, he would recite—usually in French—aloud.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

The Baldwin is the official piano of the Esplanade Concerts

The Copley Square branch of the MERCHANTS National Bank of BOSTON is voluntarily handling contributions made payable to the ESPLANADE CONCERTS FUND.

ARTHUR FIEDLER

*Conductor
The Esplanade Concerts*



Two leading lights of Boston . . .



*Trademark of The
Merchants National Bank of Boston*

Does July 4th, 1929, strike a note in your mind?

It was on this Independence Day that a young violinist of the Boston Symphony Orchestra, Arthur Fiedler, led his fellow musicians in initiating the very first Esplanade Concert in Boston.

Braving an untimely wind that swept the Charles River bank and tumbled hats and music stands alike, the huge audience thundered its applause at the conclusion of each selection. Another great Boston institution had made its debut. The symphony under the sky was destined to share in its own way the goal of The Merchants National Bank of Boston and others: progress and betterment for New England, through devoted service to its citizens.

Today, the simple wooden Esplanade Concert Shell of 1929 is an acoustical marvel in granite; Mr. Fiedler, one of America's most distinguished conductors; and the concerts themselves, one of our richest summer pleasures.

As another "leading light" of Boston, "The Merchants", too, can measure these years as an important chapter in its century and a quarter of growth. This period has seen an ever-increasing range of financial services extended to an ever-increasing roster of friends.

To Mr. Fiedler, to his guest artists, and to the members of the Boston Symphony Orchestra, we extend our best wishes for still another successful season of Esplanade Concerts.



Offices: 28 State St. • 111 Devonshire St. • South Station • 513 Boylston St. • 642 Beacon St.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

*Maintained by the Boston Symphony Orchestra as an opportunity for
music study in connection with the concerts of the Berkshire Festival*

THE BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

15th Season • July 1 to August 11, 1957

TANGLEWOOD





The Friends of the Berkshire Music Center—

Those who believe in the work and ideals of the Music Center at Tanglewood and support it with contributions. Members of the Friends are cordially invited to the concerts presented by the students of the Music Center — their programs of opera, orchestra, chorus, student compositions and chamber music. Contributions should be sent to the Friends of the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts (between June 15 and August 15: Tanglewood, Lenox, Massachusetts). Checks should be made payable to the Berkshire Music Center, and such gifts are deductible for Federal income tax purposes.

Tanglewood, located between Lenox and Stockbridge, Massachusetts, is an estate of 210 acres given to the Boston Symphony Orchestra in 1936 by the late Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan. It was once the meeting place of Emerson, Holmes, and Melville. Nathaniel Hawthorne lived at Tanglewood in 1850 and 1851 where he imagined his *Tanglewood Tales* and *The Wonder Book*, and wrote *The House of the Seven Gables*.



The Berkshire Music Center

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman of the Faculty*

RALPH BERKOWITZ, *Dean*

The 1957 session of the Berkshire Music Center will be held at Tanglewood under the leadership of Charles Munch, Music Director of the Boston Symphony Orchestra, for the six weeks from July 1 to August 11, with a distinguished faculty including Principals and other members of the Boston Symphony Orchestra.

In 1940 the Berkshire Music Center was established by the Boston Symphony Orchestra in fulfillment of the ambition of the late Serge Koussevitzky, then Music Director of the Orchestra, to provide a center where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Dr. Koussevitzky served as Director of the Music Center from its founding until his death in the spring of 1951.

The purpose of the Berkshire Music Center is to provide for the advanced study of music through experience in group performance. Students are given constructive advice

and a practical method for stimulating their gifts. They broaden their acquaintance with music as they participate actively in orchestra, chamber music, choral and operatic performances. Individual instruction and basic courses such as solfège are given only as they relate to group performance, or in sectional rehearsals for the orchestra and coaching for chamber music and operatic roles.

In general, students are enrolled in either of two categories, active or auditor. The former status is intended for students whose talents and training are leading to a professional career. The auditor status is intended for students whose technical development has not yet prepared them for active work at the Music Center, or for students who find the observation of many activities more helpful than intensive participation in one.

The five major Departments which form the Music Center are described in detail on the following pages.

DEPARTMENT I . . . INSTRUMENTAL MUSIC



ORCHESTRAL CONDUCTING

The conducting class will be in two sections, those who have had considerable experience and wish to develop their techniques and repertoires, and those of less experience who need instruction in the fundamentals of conducting. A very limited number of students will be especially selected for individual work and the opportunity of conducting the Orchestra of Department I in its daily rehearsals and weekly concerts. These will be designated active conducting students and will be eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

The weekly schedule for conducting students will include at least one class with the department head and two classes in conducting problems with Mr. Lipkin. While the course is primarily intended for students who will profit from class study and the observation of professional conductors, attention is given by the faculty to the individual conducting problems of each class member.

LEONARD BERNSTEIN (*on leave of absence*)
ELEAZAR DE CARVALHO
assisted by SEYMOUR LIPKIN

All conducting students meet for score analysis and repertoire study. In addition there is opportunity for the formation of an orchestra among members of the class, many of whom are usually experienced orchestral players, to be rehearsed by members of the class in turn under faculty supervision.

Members of this division attend rehearsals and concerts of the student orchestra and of the Boston Symphony Orchestra under such conductors as Charles Munch and Pierre Monteux. As members of the Festival Chorus, the class will take part in several rehearsals and performances of the Boston Symphony Orchestra.

Active students are usually selected from members of former auditors' classes. Auditors who give evidence of special talent and sufficient preparation may be invited to conduct the Department I Orchestra.

ORCHESTRA

The Principals and Solo Players of the Boston Symphony Orchestra:

ALFRED KRIPS, *violin*
CLARENCE KNUDSON, *violin*
JOSEPH DE PASQUALE, *viola*
SAMUEL MAYES, *cello*
GEORGES MOLEUX, *bass*

DORIS ANTHONY DWYER, *flute*
RALPH GOMBERG, *oboe*
LOUIS SPEYER, *English horn*
GINO CIOFFI, *clarinet*
ROSARIO MAZZEO, *bass clarinet*
SHERMAN WALT, *bassoon*

JAMES STAGLIANO, *horn*
ROGER VOISIN, *trumpet*
WILLIAM GIBSON, *trombone*
BERNARD ZIGHERA, *harp and piano*
EVERETT FIRTH, *timpani and percussion*

ROGER VOISIN and GASTON DUFRESNE, *solfège*

A full symphony orchestra is made up of students who have demonstrated their musical ability and proficiency in audition and who wish greater experience in the art of orchestral playing. All members of the orchestra are enrolled as active students and are eligible for grants for tuition from the Tanglewood Revolving Scholarship Fund. Applicants should expect to meet the minimum requirement of being capable of playing the standard repertoire of their instruments.

Each week the orchestra rehearses compositions which form the program for the Thursday evening concert in the Music Shed. These rehearsals and performances are conducted by the head of the Department, other faculty members, and selected conducting students. Sectional rehearsals provide the members of the orchestra with the

opportunity to study their parts with Principals of the Boston Symphony Orchestra. There are classes in beginning and advanced solfège with Mr. Voisin and Mr. Dufresne, with emphasis on its application to instrumental playing.

Among the works performed on a recent season's programs were the following symphonies: Schumann No. 2, Shostakovich No. 5, Dvořák No. 2, Bruckner No. 7 and Mendelssohn No. 4. Other works included Copland's *Outdoor Overture*, Debussy's *Prélude à l'après-midi d'un faune*, Brahms' *A Tragic Overture*, Berlioz' *Roman Carnival Overture*, Schoenberg's *A Survivor from Warsaw* and Ingolf Dahl's *The Tower of Saint Barbara* (conducted by the composer). Charles Munch conducted the orchestra in Schubert's *Unfinished Symphony* and Dukas' *The Sorcerer's Apprentice*.

CHAMBER MUSIC

RICHARD BURGIN

WILLIAM KROLL

GREGOR PIATIGORSKY, *Advisor*

Members of the Boston Symphony Orchestra:

ALFRED KRIPS

ALFRED ZIGHERA

GINO CIOFFI

GEORGE ZAZOFSKY

GEORGES MOLEUX

ROSARIO MAZZEO

CLARENCE KNUDSON

BERNARD ZIGHERA

SHERMAN WALT

JOSEPH DE PASQUALE

DORIOT ANTHONY DWYER

JAMES STAGLIANO

EUGEN LEHNER

RALPH GOMBERG

ROGER VOISIN

SAMUEL MAYES

LOUIS SPEYER

WILLIAM GIBSON

and RUTH POSSELT

Chamber music instruction is offered in coaching sessions at which ensembles devote themselves to intensive study of major works each week. Ensembles are formed in different combinations, in order to give each student a varied study of chamber music literature. Members of the Department I Orchestra are regularly assigned to chamber music ensembles each week.

Pianists and players of stringed instruments may be accepted in the chamber music division only, without participation in the orchestra. Such students may be assigned to two or more ensembles weekly.

A concert of chamber music is presented every Sunday

morning. The ensembles and works are selected from the numerous class assignments made each week by Mr. Burgin and Mr. Kroll. The repertoire includes works of the classic, romantic and modern periods. Recent programs included works by Haydn, Hindemith, Schumann, Beethoven, Mozart, Debussy, Brahms, Martinu, Franck, Blacher and Mendelssohn, selected from over 175 class assignments offered during the six weeks.

A select group of especially qualified applicants will be awarded Fromm Music Foundation Fellowships for the study and performance of contemporary music. They will not be members of the Orchestra.



DEPARTMENT II . . . CHORAL MUSIC

HUGH ROSS

Assisted by LORNA COOKE DE VARON *and* ALFRED NASH PATTERSON

CHORAL CONDUCTING

This is a course of study in the techniques and methods of choral conducting through actual participation and practice as well as special instruction. A limited number of choral conductors is chosen by Mr. Ross for active status. All conducting students meet several times weekly under the supervision of Mr. Ross. These classes, with the assistance of chorus leaders, will form a practice chorus to be rehearsed by student conductors in turn. Students also join in the rehearsals and performances of the Tanglewood Choir and the Festival Chorus.

Applicants are selected on the basis of information submitted and, when possible, interviews. A limited number is chosen for active status by auditions held during the spring. Those so selected are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. A larger number will be accepted as auditors.

TANGLEWOOD CHOIR

The membership of this group is made up of experienced choral singers selected after audition at Tanglewood. The Choir will perform in the "Bach-Mozart" concerts of the Boston Symphony Orchestra in the Theatre-Concert Hall. It will also present concerts of its own. The Tanglewood Choir forms the nucleus of the Festival Chorus. A limited number of especially qualified singers will be selected for special work as chorus leaders in all choral activity, and will also be assigned solo parts in the work of the Tanglewood Choir. Those so selected are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Repertoire of the Tanglewood Choir consists of a wide range of music from Monteverdi, Vivaldi, Bach and Haydn, to contemporary works of Stravinsky, Mennin, Martinu, Bartók and Creston.

FESTIVAL CHORUS

The Festival Chorus is the largest performing group in the Music Center. It includes students of Departments II and V and many of the members of the other three departments. The chorus will rehearse weekly under Mr. Ross and his two assistants in preparation of the choral works to be performed with the Boston Symphony Orchestra at the Berkshire Festival concerts in the Music Shed.

This summer the choral works to be featured in these concerts will be Beethoven's *Ninth Symphony* and *L'Enfance du Christ* by Berlioz.

Among the choral works performed in recent seasons at the Berkshire Festival concerts are the following:

- 1954 Honoring the 150th anniversary of Berlioz:
Requiem
Romeo and Juliet, Dramatic Symphony
Te Deum
- 1955 Featuring Beethoven's music:
Missa Solemnis
Ninth Symphony
Fidelio, Act II
- 1956 Wagner's *Die Meistersinger* (Act III)
Mozart's *Mass in C minor*





DEPARTMENT III . . . COMPOSITION

AARON COPLAND

LUKAS FOSS (*on leave of absence*)

IRVING FINE

This Department offers individual instruction on an advanced level for a limited number of exceptionally talented students. The course is directed toward the musician whose previous studies and experience have prepared him for work in the large forms. Instruction is usually offered in one private lesson and two classes weekly or their equivalent. Composition students are encouraged to participate in performance with members of other departments and should expect to sing in the Festival Chorus.

For admission, letters of recommendation from two former teachers or two noted musicians are required. Those whose recommendations are acceptable may be asked to submit scores. Applicants should not submit their compositions for examination until they are requested to

do so. The most advanced students accepted are eligible for grants for tuition from the Tanglewood Revolving Scholarship Fund. In addition there are several special awards for composition students (see p. 15).

The Fromm Music Foundation of Chicago generously provides a specially selected group of players whose work is a function of this Department. These musicians specialize in the performance of contemporary music and provide a meeting-place for the composer and the performer. They perform new music, including works of students in the Department, in special class meetings and in public concerts. In addition, the Foundation makes possible two special concerts of modern music performed by members of the Boston Symphony Orchestra and guest artists.

DEPARTMENT IV . . . OPERA



BORIS GOLDOVSKY

Staging Division

ROBERT GAY RUTH GLASS ARTHUR SCHOEP

Repertoire: FELIX WOLFES

Scenic Design: CLAUDE MARKS ELEMER NAGY

Costume Design: LEO VAN WITSEN

Technical Direction: THOMAS DE GAETANI



The work of the Opera Department, which is maintained through the Leadership Training Program for Opera of the New England Opera Theater, has two purposes: first, the development of producers, directors, conductors and designers capable of undertaking leadership in the presentation of opera; and second, the development of effective new methods and materials for operatic production.

Students in the Opera Department will pursue an intensive course of study in the newest theater technics and their application to opera. Experiments will be conducted in the use of new materials — plastics, light metals, reusable or expendable new industrial products, devices with potentialities for the stage that have not yet been explored.

Singers, coaches, directors and conductors will join the Staging Division. Scenic and costume design, lighting, and make-up will be studied in the Scenic Division. Scholarships in this department are administered by the Leadership Training Program for Opera of the New England Opera Theater. The Opera Department session of four weeks begins July 15.

The stage setting from Mozart's opera "TITUS", Act II, Scene II — A secret underground chamber — as presented by the Opera Department at Tanglewood.



DEPARTMENT V . . . TANGLEWOOD STUDY GROUP

LUDWIG ZIRNER

Assisted by: KARL KOHN and FLORENCE DUNN

Chamber Music:

EINAR HANSEN

VLADIMIR RESNIKOFF

of the BOSTON SYMPHONY ORCHESTRA

The purpose of this department is to provide an introduction to the best music of modest technical demands outside the regular repertoire of our orchestras and chamber organizations. The Tanglewood Study Group devotes itself to the reading of suitable vocal and instrumental music of all periods and in all combinations with particular emphasis on the music of the 16th to 18th centuries and of the present. It is especially designed for the teacher and the musician, professional or amateur, who is reasonably proficient in reading and performing. Professional polish of performance is not the primary aim; the work is done for the pleasure of the participants.

The Group studies such works as motets and cantatas with instruments, madrigals and catches, concerti grossi, and suites for instruments by composers from the 16th century to the present.

In addition, the musical resources of Tanglewood, as far as schedules permit, are open to members of the Tanglewood Study Group. They may attend many rehearsals and concerts of the Boston Symphony Orchestra. They may observe the work of the opera department, chamber music classes, and so forth. Other activities include:

1. CHAMBER MUSIC. Students who wish coaching in chamber music may be assigned classes with Mr. Hansen, Mr. Resnikoff and others. Studio and library facilities are available for students wishing to work independently on music outside the current Study Group repertoire in addition to their class assignments.
2. PARTICIPATION IN THE FESTIVAL CHORUS. All full-term students in this department, as well as most other students at the Music Center, are members of the Festival

Chorus, which rehearses three times a week for the performance of choral works with the Boston Symphony Orchestra under Dr. Munch.

3. LECTURES. There is a series of lectures, *Aspects of Music*, given regularly each week by members of the faculty and guests, frequently with musical demonstration and illustration.
4. FORUMS are held with speakers chosen from the faculty, visitors and the student body.
5. BERKSHIRE FESTIVAL CONCERTS AND REHEARSALS. All students are admitted to the concerts of the Berkshire Festival and to certain designated rehearsals.

Active members of the Tanglewood Study Group will follow an organized and regularly scheduled curriculum as described above. Students who prefer a less active status may register in Department V as auditors only. Such students will participate actively only in the Festival Chorus.

Students unable to attend the full six-week session may enroll in the Tanglewood Study Group for two weeks beginning on July 1, July 15 or July 29, or for four weeks beginning on July 1 or July 15. Members of the Group are chosen on the basis of information in the application forms. Auditions and interviews are not required.



A typical class session from the Tanglewood Study Group.

General Information

Application for admission should be made on the enclosed application forms. Applicants are notified of whatever auditions, interviews or further particulars are required. Since each department offers a full-time activity, students cannot be enrolled in more than one department.

Notification of acceptance or rejection of applications is sent out during the early part of May, 1957.

Registration for full-term students is held at Tanglewood from Thursday, June 27, until noon on Sunday, June 30.

TUITION:

Full term (six weeks) — \$180

Four weeks (starting July 1 or July 15) — \$140

Two weeks (starting July 1, July 15 or July 29)—\$80

Opera Department session, four weeks only, begins July 15. Other short-term enrollments are accepted only in the Tanglewood Study Group.

Tuition charges are due and payable upon registration at Tanglewood.

Tuition fee includes admission to Berkshire Festival concerts during the enrollment period. A registration fee of \$15 is due upon notification of acceptance. This fee is a service charge, is not refundable and is not credited to any other charges.

Age Limit: 18 years and over.

Dormitory accommodations for men and women, about 100 of each, are available. Reservations must be made through the Music Center in advance. The rate for the six-week session is \$175, including two meals (breakfast and dinner) daily. An advance deposit of \$5 is required with reservation and is not refundable, nor credited to the dormitory charge. The dormitory fee in full is payable in advance or at time of registration. The Music Center does not have accommodations for married couples or families. For information on hotel, and guest house accommodations other than the dormitories, please address the Berkshire Hills Conference, Pittsfield 26, Massachusetts.

Lunch and refreshments are served at the Tanglewood Cafeteria on the grounds.

Pianos for the use of the Berkshire Music Center are generously provided by the Baldwin Piano Company. The Baldwin is the official piano of the Boston Symphony Orchestra.

G.I. Bill. The Berkshire Music Center is an approved place for education under Public Laws 346 and 550. Qualified veterans may apply through the Veterans Administration for financial assistance. Applicants who intend to enroll under the G.I. Bill must present their Certificates of Eligibility at the time of registration.

Please address all enquiries and communications to:

BERKSHIRE MUSIC CENTER

LEONARD BURKAT, *Administrator*

Boston Symphony Orchestra, Inc. • Symphony Hall, Boston 15, Massachusetts

(from June 15 to August 15—Tanglewood, Lenox, Massachusetts)

Scholarships

SCHOLARSHIPS at the Berkshire Music Center are in the form of grants toward tuition from Tanglewood Revolving Scholarship Fund, based on gifts from RCA Victor and others. In order to build the principal of this Fund, the Rockefeller Foundation recently initiated a five year program to match gifts to the Berkshire Music Center.

Recipients of student aid are asked to submit a statement of their intention to contribute an amount equal to their grant, without interest, to the Fund after an unspecified period when they are in a position to do so. This statement does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution. Grants from the Scholarship Fund are not available for dormitory fees or other living expenses.

Through the generosity of various organizations and individuals, some grants are made for students' expenses, and are allocated as specified by the contributor and the Music Center. Of the organizations thus contributing, an important part has been played by the Koussevitzky Music Foundation, providing \$1000 annually, in addition to several special awards; and the National Federation of Music Clubs, sponsoring annual scholarships.

In order that students in the advanced, active divisions of the school may have opportunity of study at Tanglewood even though they may not be able to meet tuition charges at present, all such students are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Students eligible for grants who are now able to pay tuition charges are expected to do so at the time of registration.

Scholarships for Opera Department students are administered by the Leadership Training Program for Opera of the New England Opera Theater.

Students eligible for grants:

- Dept. I* -- Conducting, active; Orchestra and chamber music
- Dept. II* -- Conducting, active; Chorus Leaders
- Dept. III* -- Students of the advanced classes
- Dept. IV* -- Singers, Stage directing, Operatic coaching, Scenic and Costume Division

Students not eligible for grants:

- Dept. I* -- Conducting, auditor; Chamber music only
- Dept. II* -- Conducting, auditor; Members of Tanglewood Choir and Festival Chorus other than Chorus Leaders
- Dept. V* -- Members of the Tanglewood Study Group

Special Awards

Margaret Lee Crofts Scholarships for students of composition

Delta Omicron National Professional Music Fraternity Scholarship, a tuition award for members of Delta Omicron

Carlotta M. Dreyfus Scholarship, a tuition award

Selly A. Eisemann Scholarship, a tuition award

Jenny Fels Memorial Scholarship, a tuition award

Fromm Music Foundation Fellowships for the study and performance of contemporary music, granted to a select group of especially qualified applicants.

Ann M. Gannett Scholarships of the National Federation of Music Clubs

Jascha Heifetz Prize for a violin student of exceptional attainment and promise, the income from a fund established by Mr. Heifetz

High Fidelity Magazine Scholarship, an award of \$300

Koussevitzky Composition Prize of \$250 awarded by the Koussevitzky Music Foundation for the best composition of the summer by a student in the Composition Department

Koussevitzky Memorial Scholarship, the income from a fund established in memory of Serge Koussevitzky by residents of Berkshire County, for a conducting student

Koussevitzky Music Foundation Grants to scholarship students

Music Study Club of Newark and the Oranges, New Jersey, Award to a student from New Jersey

National Federation of Music Clubs Scholarships

Gregor Piatigorsky Prize of \$300 awarded by Mr. Piatigorsky to a student cellist of extraordinary merit

Portland, Oregon, Junior Symphony Orchestra Scholarship for a member of the Orchestra

Raphael Sagalyn Award of \$300 for the best orchestral work by a student in the Composition Department

Saint Louis Symphony Society Women's Association Scholarship for a student from Missouri

Gertrude Robinson Smith Scholarships, the income from the Berkshire Symphonic Festival Scholarship Fund, for students of conducting

Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body, the income of a fund established by Mrs. Spalding

Samuel Wechsler Commission for a present or former composition student

Wyomissing Institute of Fine Arts Award

The Berkshire Festival is presented at Tanglewood by the Boston Symphony Orchestra, CHARLES MUNCH, *Music Director*, during the six weeks of the Berkshire Music Center session. Pierre Monteux and Carl Schuricht are the guest conductors this season. Isaac Stern will be heard as featured soloist in the violin concertos of Beethoven, Brahms, and Tchaikovsky; and Rudolf Serkin in a piano concerto by Brahms. *For programs and ticket information, address: Berkshire Festival, Symphony Hall, Boston 15, Massachusetts (after June 15: Tanglewood, Lenox, Massachusetts).*

The Boston Symphony Orchestra and CHARLES MUNCH on the stage of Symphony Hall, Boston. Immediately after the close of its last Tanglewood season, the Orchestra made a six-week tour of Europe, playing twenty-eight concerts in nineteen cities and visiting twelve countries from Ireland to the Soviet Union.



THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*



Eager listeners and observers at Open Rehearsal

Open Rehearsals

As pictured here, students greatly enjoy the privilege of subscribing, at a special rate, to a series of five evening rehearsals of the Orchestra, about once a month. It is a combination of concert and "musical laboratory" experience.

Other Yearly Activities

THE POPS

ESPLANADE CONCERTS

BERKSHIRE FESTIVAL



*(Above) Getting autograph from
Conductor Charles Munch*

*(Below) Meeting soloist informally
(Yehudi Menuhin)*

Season 1951-1952

There will be another series of open rehearsals next season. Seats by subscription will be allotted, in advance of public sale, through the colleges and conservatories. Your administrative office should be consulted early next autumn.

*Studying conductor's technique
measure by measure of score*



A TYPICAL SEASON OF THE BOSTON SYMPHONY ORCHESTRA

October-April—Concerts of the regular winter season.

Concerts are given in Symphony Hall, the Orchestra's own auditorium in Boston, on twenty-four Friday afternoons and Saturday evenings, six Sunday afternoons and nine Tuesday evenings, together with occasional Pension Fund concerts. The Orchestra makes a tour of midwestern cities early in the season and five tours lasting a week, including ten concerts in Carnegie Hall, New York, five in the Academy of Music, Brooklyn, and cities en route. Six concerts are given in Sanders Theatre, Harvard University, and five in the Veterans' Memorial Auditorium in Providence. Concerts are given under such auspices as Yale University, Connecticut College, University of Michigan, Griffith Music Foundation, Philadelphia Forum, Rutgers University, University of Rochester, University of Syracuse and Rensselaer Polytechnic Institute in Troy, New York, and Washington, D.C.

Students are admitted to open rehearsals on certain Thursday evenings throughout the season when the Orchestra may be observed at work under Charles Munch.

May-June—The Boston Pops.

The Pop Concerts in Symphony Hall have almost as long a history as the winter concerts. Begun in the spring of 1885, the "Pops" developed into an institution of Boston's spring and early summer, with programs suited to the lighter tastes of the season. Wine and other refreshments are served during the concert at tables on the floor of the Hall. Under Arthur Fiedler, conductor of the Pop Concerts since 1930, their popularity has reached overflowing proportions.

July—The Esplanade Concerts.

Mr. Fiedler, in 1929, evolved the idea of the open-air Esplanade concerts held on the Embankment of the Charles River. The success of these concerts resulted in the erection of the beautiful Hatch Memorial acoustical shell in 1940. From ten to twenty thousand people listen on summer evenings to popular programs free of charge.

July-August—The Berkshire Festival.

The Boston Symphony Orchestra made its first venture into the Berkshire Hills in 1936 for a Festival on a modest scale. The project developed by stages as the fair acres of "Tanglewood" on the line between Lenox and Stockbridge were given to the Orchestra and the Music Shed, holding 6,000, was built in 1938. Now 100,000 in a single summer journey to the Berkshires to hear the Orchestra in its beautiful, scenic surroundings through six weeks of July and early August.

July-August—The Berkshire Music Center.

It was in 1940 that this Orchestra instituted at Tanglewood, under the direction of Serge Koussevitzky, a school at which young musicians of ability would have the experience

of performance (orchestral, choral, operatic, in chamber music, and as conductors) in association with the members of a great orchestra. These activities are of special interest to music educators, for whom supplementary study is offered. The school session is concurrent with the Festival concerts, and those who join the Society of Friends of the Berkshire Music Center are invited to its many performances.



Charles Munch in rehearsal

RECORDINGS AND BROADCASTS

The Boston Symphony Orchestra on its own stage in Symphony Hall has further widened its popularity in two notable ways — by the making of RCA Victor records and by broadcasts on the network of the National Broadcasting Company.

Recordings have been made by each of the Orchestra's living conductors and by the Pops Orchestra under Arthur Fiedler's direction.

The Rehearsal Broadcasts each week enable the radio listener to hear the Boston Symphony Orchestra in actual preparation of the week's program. The Boston Pops Orchestra, Arthur Fiedler conducting, gives a typical Pops program on the air through the winter and Pops seasons.



THE POPS AND ARTHUR FIEDLER

The pattern of all Pop concerts in this country is to be found in the Boston Pops which are almost as old as the Boston Symphony Orchestra itself. They were started in 1885, and based on the European delectation in tuneful music by a really good orchestra as combined with eating and drinking. The Boston Pops were first called "Promenade" concerts, after the "Proms" of London, but they came to be known almost at once as "Pops" (from "popular.")

The Pops have had numerous conductors through the years. The attention and interest gradually became more concentrated on the music, a tendency which Arthur Fiedler has developed since he became the Pops conductor in 1930. Mr. Fiedler, with his skill of leadership and understanding of audiences, has served the interest of wide musical enjoyment. Perhaps a principal accomplishment of a true Pops conductor is so to broaden his repertory that the symphonic-minded are intrigued by the popular species — and vice versa. Arthur Fiedler has done just this, for although brought up in the classical musical tradition, he has made himself more familiar with the popular field than any of his predecessors. He is the coordinator of general musical contentment at Symphony Hall on a summer evening.

For information on season tickets to the Symphony and Berkshire Festival Concerts, apply to: Subscription Office, Symphony Hall, Boston 15, Massachusetts, COmmonwealth 6-1492

The following photographers are credited for the illustrations: David Lawlor, John Brook, Gilbert Friedberg and James Coyne.

75th Season

1955-1956

The

**BOSTON SYMPHONY
ORCHESTRA**



CHARLES MUNCH
MUSIC DIRECTOR

75 Years of Symphony Concerts



IN THIS LAND where fine music comes to us from superb orchestras in our principal cities (not to speak of mechanical sources), the Boston Symphony Orchestra is happily companioned. It has not always been so. The time was when this Orchestra had the good fortune to be the first to make known in Boston and on tour the great symphonies in the superlative performances which their beauties exact.

The Boston Symphony Orchestra came into existence through the enterprise of a young Bostonian, Henry L. Higginson, who was destined to be a banker, but whose first and last love was music. While he was studying music in Vienna in 1860 he realized what a symphony orchestra could be — and had never been in his own country. In 1881 he was able to fulfill his dream: to establish in Boston a permanent orchestra which would devote its sole energies towards eventual ideal performances of Mozart or Schubert or Beethoven.

The beginnings were necessarily modest. Mr. Higginson engaged the best musicians he could find in Europe and a young Conductor of undoubted talent, Georg Henschel, to lead them. Boston, which had been more literary than musical, responded to this project for symphonic growth, and Wilhelm Gericke, whom he brought from Vienna in 1884, was well supported as he applied his skill to the painstaking task of perfecting the ensemble. Mr. Higginson was the kind of backer who imposed no restriction and asked only a zeal like his own. After a year Mr. Gericke was ready to submit his achievement in clarity and tonal balance to New York, which he did to the astonishment of that city.

The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand. Arthur Nikisch who came at the age of 34 was destined to raise the whole art of conducting to new heights. Emil Paur followed him, and in 1898 Gericke returned to continue his task of refinement. In 1900, the Orchestra moved into its own auditorium, the newly built Symphony Hall.

Now the moment had come to secure a conductor who could make this Orchestra as illustrious as the finest in the new or the old world. Mr. Higginson found that conductor in Karl Muck — a thoroughly schooled and brilliantly accomplished musician, a broadly cultured artist, quick and sensitive. Dr. Muck remained conductor until 1918 (with an interim in the seasons 1908 to 1912 when Max Fiedler took his place). When he was compelled to leave because of the war, the Boston Symphony Orchestra under his elegant hand had come to stand for musical perfection the world over.

At this point Mr. Higginson retired and left the Orchestra as a public charge incorporated under a board of trustees. Henri Rabaud came from Paris to conduct for a season and was succeeded in 1919 by his confrère, Pierre Monteux. Mr. Monteux, a patient and tireless builder, gave the symphony concerts life in a new direction by greatly widening the range of the programs.

After five years Serge Koussevitzky, the Russian leader then cutting a brilliant figure in Western Europe, became conductor. His achievement through a quarter of a century in which his name and that of his orchestra became inseparably associated with the utmost expressive beauty in symphonic performance is a matter of history too recent and too vividly remembered to need retelling.

Charles Munch

It was in 1949 that Charles Munch became the Orchestra's conductor. He has come to this Orchestra in the prime of his life with an illustrious career in Europe behind him. Born in Strasbourg in 1891 of a French mother and an Alsatian father, Mr. Munch grew up in a family of distinguished musicians and in an atmosphere of rich musical tradition. In Paris he conducted the Paris Symphony, the Lamoureux and Straram Orchestras, was the regular conductor of the Paris Conservatory Orchestra and founded



Charles Munch Rehearses the Orchestra

the Paris Philharmonic. He toured America in 1948 at the head of the Orchestre National de la Radiodiffusion Francaise.

When he took his place at the head of the Boston Symphony Orchestra, it was evident in the first week, and has been increasingly confirmed, that Mr. Munch, a man of unassuming aspect, is a leader of instant command. The complete response of the Orchestra was at once apparent. The audiences in the Orchestra's own city and in those in which it plays have risen with unmistakable enthusiasm to performances of engrossing beauty from a musician of deep penetration. In the words of a critic: "The famed Boston Symphony concerts are plainly entering upon a new golden age."





The Orchestra in Symphony Hall, its Boston home.

A 46-Week Season Each Year

The Boston Symphony gives more concerts a year than any other orchestra in the country.

The winter season of 30 weeks includes 63 concerts in Boston and 6 weeks of touring. In the spring of 1952 came the first tour of Europe and a year later the first tour of the United States at large.

The Boston Pops, conducted by Arthur Fiedler, are given nightly through May and June.

The Esplanade concerts on the Charles River, free of charge, follow these, again under the direction of Mr. Fiedler.

The Berkshire Festival at Tanglewood in Lenox, Massachusetts, fills 6 weeks in July and early August with concerts by the full orchestra in the semi-open Music Shed.

The Berkshire Music Center, a school maintained by the Orchestra at Tanglewood, is concurrent with the Festival.

Broadcasts are carried by the NBC Network and the local FM station, WGBH. *Recordings*, both by the regular and the Pops Orchestra, are made for RCA Victor.

For information address: Thomas D. Perry Jr., Symphony Hall, Boston 15, Massachusetts

PRESS BOOK

CHARLES MUNCH

Music Director

Boston Symphony Orchestra



SYMPHONY HALL • BOSTON 15, MASS.

BIOGRAPHY

Charles Munch was born in Strasbourg, September 26, 1891. His father, Ernest, was a distinguished member of a musical family, an organist, string player, leader of the St. Guillaume choir in the Strasbourg Cathedral, professor in the Conservatory there, and the first teacher (in violin) of Charles, or "Charry", as he was called. Charles' uncle Eugène rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer, as a pupil of Eugène and as organist for both brothers in their numerous Bach performances, became the close friend of the family, a friendship which resulted in the marriage of his brother to Charles' sister, Emma. Charles was not alone among the four brothers and two sisters in perpetuating the family tradition, for all were musical. In the summer season, the Munch family would move to the country home of Charles' maternal grandfather, Frederic Simon, who was a minister of the protestant Eglise de l'Oratoire in Paris. The house at Niederbronn-les-Bains in the Vosges Mountains came to be called the "music box," for the Munches always brought sheaves of chamber music with them.

At twenty-one, Charles Munch contemplated a medical career and went to Paris to study. But soon he was devoting all his time to his violin under Lucien Capet.

When the clouds of war descended, in the summer of 1914, Charles Munch, the "most French" of the family, with a Paris

residence, was unfortunately on vacation at Strasbourg. He was caught in the draft, for, together with his brothers he was subject (by a circumstance of boundaries) to conscription in the German army. He was wounded at Verdun, and discharged after the armistice at the age of twenty-six. Thus ended the unwilling obligations of Charles Munch and his family to Germany. He relates that when he was confirmed in his boyhood days his grandfather wrote in his prayer book: "Some day the avenger will rise." His case is paralleled with that of his fellow Alsatian, Robert Schuman, who served under duress on the German side and lived to become France's cabinet minister, while Mr. Munch was to become France's foremost orchestral conductor and lead the Paris Conservatory Orchestra throughout the Second War, taking no Nazi "instructions," and aiding the Resistance.

In 1920, Charles Munch resumed his musical activities as concertmaster of the Strasbourg Orchestra, studying in that summer with Carl Flesch in Berlin. He taught at the Strasbourg Conservatory until he went to Leipzig to join the Gewandhaus Orchestra, playing under Furtwaengler and Walter, and, it may be assumed, observing a thing or two about conducting from these masters.

In 1929, he was faced with the alternative of becoming a German citizen or giving up his job. He accordingly settled in Paris, found the opportunity to conduct concerts of the Straram Orchestra (1932). He founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began

the round of guest engagements which have since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period.

In 1933 he married Geneviève Maury, a Swiss born, Parisian lady of charm and intelligence, the author of "Nouvelles du Limousin," and translator into French of Thomas Mann's "Tonio Kroeger." Incidentally she is the granddaughter of one of the founders of the Nestlé Chocolate Company.

In 1939, he undertook to visit the United States and conduct the St. Louis Orchestra. Travelling difficulties at the time prevented him from going farther west than the Azores. In 1946, when travelling was resumed, he made the crossing, conducted the Boston Symphony Orchestra as guest on December 27, and a month later made the first of numerous appearances with the New York Philharmonic.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949-1950. Meanwhile, in the autumn of 1948, he crossed the Atlantic with the Orchestre National de la Radiodiffusion Française, the French national broadcasting orchestra, of which he was the conductor. By commission of his Government, from which he holds the Legion of Honor decoration, he led every concert in a tour from coast to coast.

Charles Munch thus came to the Orchestra whose destiny he now controls, a conductor of worldwide experience and brilliant success, a musician of deep-rooted culture, attained in those

centers where the music of the Old World came into being and was developed. Mr. Munch still conducts, when time offers, in France, Austria, Italy, Belgium or Holland, where long-standing associations still beckon. In May, 1952, he took the Boston Symphony Orchestra on its first tour of Europe, opening in Paris, and including, among other cities, his native Strasbourg - a deeply emotional moment in his life.

The Boston Symphony Orchestra, with its full winter season and its Berkshire Festival of July and August, increasingly claims the attention and energies of its Music Director.

CHARLES MUNCH OF ALSACE

It is sometimes claimed that the culture of Alsace, lying between those two great musical countries, France and Germany, bred in the traditions of both, has a balance and fullness of its own. Charles Munch, who was born and grew up in Strasbourg, is the personification of this double culture. His father was a staunch Alsatian with a name derived from the German Mönch, meaning "Monk". His mother, Celestine Simon, was of pure French blood - the daughter of a Protestant minister in Paris.

To those who know Charles Munch personally, he is Gallic to his fingertips. His devotion to the music of Berlioz, Debussy, Roussel or Honegger is well known. On the other hand, the music of Bach is his Bible, a natural result of a boyhood closely surrounded by the music of that master, conducted by his father Ernest in Strasbourg, his uncle Eugène in Mulhouse, performed and studied by Albert Schweitzer as organists in both towns.

Charles Munch was conscripted as technically a German citizen in the First World War. During the Second War he held his post as conductor of the Paris Conservatoire Orchestra with complete independence, secretly contributing to the underground resistance. He holds the Legion of Honor badge.

His musical training benefited by the classical tradition at Strasbourg, and at Leipzig where he had valuable experience in the Gewandhaus Orchestra. Yet he had studied violin with Lucien Capet in Paris, became a conductor in Paris, presiding

over the Lamoureux, Conservatory and French National Broadcasting Orchestras. France claims in him its foremost spokesman among conductors, and while giving his loyalty to France, he remains an artist of international affiliations and tastes.

CHARLES MUNCH AS MUSICIAN

If a conductor's qualities can be summed up from observation of his approach to his art, then the qualities of Charles Munch are absorption, devotion, directness, the kind of warmth and delight in tone which is music's breath of life. Music, being compiled of alternate tension and relaxation, requires in an interpreter not only both qualities, but an equilibrium of both qualities. Where the music in hand is vivid and exciting, Charles Munch will drive his men. In rehearsal especially, where the pace must be set, he can be a human dynamo. Before his imperious, sweeping gestures, the response is keen, the tone flames and the rhythm bites. But no less important are the broad cantilena, the delicate tracery of detail, the shimmering pianissimi. Here the conductor is alert but relaxed. The musicians respond with a beauty and glow of tone, where under a tyrant they would be liable to produce the pinched quality, the insecurity of intonation which comes from "nerves". The musicians adore him to a man because he gives them the rein, the assurance, the freedom from anxiety which enables them to give their best in return. His relationship is a camaraderie which assumes that his co-workers are co-artists. He expects the utmost, but not unreasonably. If he has moments of impatience when there is a "lag" in their fulfillment of the music as he imagines it, he is never unkind or personal.

Mr. Munch need not consult the scores of the standard repertory while he is conducting. He can immerse himself more completely in the music without constant reference to the printed page. "Memorizing" is partly knowing. He is familiar with every vocal line, every instrumental phrase of Bach's Oratorios or Passions, for example, because he has grown up with them. He hurries to the stage, eager to begin, because the music, which he has been studying, is vivid in his mind. After a concert, he shares the applause with his orchestra, and will not mount the stand to bow. The music being over, he is ready to go home, with no more handshaking than courtesy absolutely requires.

He is often alone in the house in Milton which he has chosen because, although near Boston, it offers vistas of woodlands in the Blue Hills country where he likes solitary walks. He enjoys informal friendships a good deal more than large gatherings.

CHARLES MUNCH IN REHEARSAL

Charles Munch does not approach a musical work by way of elaborate polishing of detail - a method which, although producing a fine finish, is sometimes open to the charge of calculated effects, and the sterilization of what should be free, vibrant and spontaneous. Instead of an interpretation predetermined to the last detail, he may feel a tempo, a ritard, slightly differently, with the result that the orchestra, alert to his mood and beat, never quite knowing what to expect, are on the qui vive. One of his musicians remarked: "After all, if you were repeating a speech, you wouldn't try always to repeat it in exactly the same way. Your inflections might be different." He approaches a symphony broadly, with a sense of outline and climax. The detail comes last, the conductor expecting (and getting) accuracy and intelligent understanding from the players.

He once spoke to an interviewer on the subject of over-repetition in rehearsal. He spoke of a certain conductor who "made his men repeat the same few bars over and over again. It was clear that he was simply disciplining them, for they did not play the last time any better than they had at the first. And it is not funny when you are told like a school-boy to repeat over and over again the same passage. After all, it is a work like any other by which you live and keep your family alive. I know. I myself have been playing in orchestras for years, and I know what can make the work pleasant, but also I know what can make it unbearable."

PUBLIC REHEARSALS BY THE BOSTON
SYMPHONY ORCHESTRA

In 1881, when the Boston Symphony Orchestra began, its founder, Henry L. Higginson, made its music available to students and people of limited price by opening the final (Friday) rehearsal each week to all comers by the payment of a coin at the door. The Friday "rehearsals" have long since become concerts, with only the "rush" seats in the second balcony as the surviving relic of their origin.

But in recent years the same need has arisen as the five series in Greater Boston are subscribed to the last seat in advance of the season, thus excluding many music lovers. The answer has been the opening of the final rehearsals (on Wednesday or Thursday evenings) of certain weeks in much the same way as before. The proceeds are turned over to the Orchestra's Pension Fund. Students come with scores or notebooks and watch the orchestra actually at work. The audible directions of the conductor hold a fascination for this eager audience. Charles Munch is amiable about receiving young visitors in his green room, and needs at times to be defended against the forefront of autograph seekers.

THE REPERTORY OF CHARLES MUNCH

When Charles Munch became the Music Director of the Boston Symphony Orchestra, there was some speculation as to the amount of French music which might be expected of him. There is no denying that music of such composers as Berlioz, Debussy, or Ravel have taken a prominent place on his programs, in much the same way that an Italian or Russian conductor is likely to favor the music of his own early affiliations, his training and experience, and indeed, to conduct them with a special native sense and rightness.

But Charles Munch has revealed a surprising range and versatility. There was not a single repetition in the second season from the first. There has been a modicum of new works, but a representation of music by American composers which shows his keen interest in what this country is producing in the art of music. Among the classics Mr. Munch has revived a number of works undeservedly neglected. He has shown a special affection for choral works, which he has given performances of great beauty and power, such as Bach's two Passions and Christmas Oratorio, Berlioz' Requiem, "Romeo et Juliette", and "The Damnation of Faust", Schubert's Mass in G major, Beethoven's Missa Solemnis, Honegger's "Jeanne d'Arc au Bûcher," Debussy's "Le Martyr de St. Sébastien".

ANECDOTES ABOUT CHARLES MUNCH

MUNCH AND TOSCANINI

The friendship of Charles Munch and Arturo Toscanini dates back to 1934, when the former, still avid for points on conducting, "slipped into the Champs Elysées Theatre," according to Time Magazine, "and sat himself down at the last desk of the first violins. The score of Debussy's "Iberia" on his rack was of a different edition, and so Violinist Munch found his bowing frequently out of step. From the podium the great Arturo Toscanini noticed it too. First he chided, then he roared. Munch felt as hundreds of other musicians have felt before and since: 'I wished that the floor would open and swallow me.' Some years ago he reminded the Maestro of that first meeting. Toscanini shook his head and asked sadly, 'How can I do such things?'"

"MATINEE IDOL"

In his younger days Charles Munch was pursued by what could be called an early French version of the genus "boby-sox" - they were called "Munchettes". Just before he came to Boston (June, 1949) a poll was taken by the Magazine "Elle" in which 10,000 female readers were asked: "What man would you like to have dinner with tonight if you could make your choice?" Winston Churchill took first place, but Charles Munch ran a close second, thereby beating the French screen idol, Jean Marais (familiar here in the Cocteau films "Beauty and the Beast" and "Orpheus"). President Auriol, Gary Cooper, and Josef Stalin were "mentioned".

CHARLES MUNCH'S TABLE

On mornings when there is a rehearsal, Charles Munch gets up at 8, eats an unusually hearty breakfast of bacon, scrambled eggs and tea (says Madame Munch: "In Boston we have not yet found good bread"). After rehearsals, if he has no engagement in town, he hurries back to the quiet of Brush Hill Road for luncheon.

He has developed a taste for a Boston specialty, New England clam chowder, but his favorite dishes are still pot-au-feu and kidneys cooked with Chablis. "You see," Says Madame Munch, "he has a modest taste." He likes a good nip of Scotch, is amazed that he has been unable to find good Alsatian vintages in the U. S.

---Time Magazine

MUNCH, ACOUSTICS EXPERIMENTER

Charles Munch has given time and thought towards finding the best possible seating plan for his orchestra on the stage of its auditorium - Symphony Hall. He has tried different elevations for the musicians - different positions for the various groups, in quest of the most rounded and balanced sonority. He has asked the concert master to take over at rehearsal while he has listened from various points in the auditorium. He has tried different arrangements, and after a certain week of concerts invited the Boston critics to a conference for their opinion.

An orchestra to its conductor is like a violin to a virtuoso - it sounds best when it is adapted and responsive

to his special ways - his character as an artist. Even though the audience may not so easily distinguish the separate players - his principle is that the ear is more important than the eye.

MUNCH DESCRIBES THE CONDUCTOR'S TASK

The book by Charles Munch, "Je suis Chef d'Orchestre", published by the "Editions Conquistador" in Paris, has been translated by Leonard Burkat, and published in 1955 by the Oxford University Press as "I am a Conductor". The first pages of the translation are here quoted.

I have been dreaming of writing this book for more than 30 years -- and this is why:

On a wintry night long ago I wandered out into the snow-covered streets of Strasbourg half drunk with music and carried away with admiration for a conductor who had just revealed a Brahms Symphony to me.

As I made my way through the crowd leaving the hall, I picked up a scrap of conversation that I have never been able to forget.

"Lovely concert," murmured a disagreeable voice.

"Bah," said a presumptuous person whose conviction froze me to the spot. "The orchestra is fine but I wonder why we must always have a conductor in front of it?"

"That's exactly what I was asking myself all through the Brahms Symphony," said the disagreeable voice with a little laugh of self-satisfaction.

At this point I could scarcely contain my mad desire to tell the disagreeable lady and the presumptuous gentleman in two plain words to be still. At last I can talk back to them -- at greater length and without fear of interruption.

How many thousands of things about conducting they were unaware of! That it is not a profession at all but a sacred calling, sometimes a priesthood and often even a disease -- a disease from which the only escape is death.

That 15 years of work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making!

Our French word for conductor, "chef d'orchestre," "orchestra chief," connotes command but the conductor's problem is not so much the command itself as the expression of command. His medium is not speech but gesture, posture, telepathy and an irresistibly warm radiance.

Standing on the podium, at the instant when his hand marks the first beat of a symphony by Beethoven or Brahms, the conductor is the cynosure of all eyes, the hearth to which thousands have come for warmth and light.

This is the point at which all the musical knowledge he had been able to accumulate as capital, stops bearing further interest.

He can only live, let his heart beat, his soul vibrate and his emotions sing.

Scrupulously and conscientiously the conductor analyzes the themes, the harmonies and the orchestration of his scores. Laboriously and patiently he rehearses his program four or five times. All his intelligence and all his senses are always at the service of his art. Yet one day he is the public's darling and the next he is out of grace.

Why? Who is to blame? Conductor, orchestra or public?

Hans von Bulow used to say that there are no bad orchestras, only bad conductors. By the same token one may add that there is no bad public. The total responsibility is the conductor's.

You perch on a pedestal in the middle of a battlefield. You are Saint Sebastian exposed to the Roman arrows.

You are Joan of Arc ready to burn at the stake for what you love.

If even after 40 years of conducting you are still struck to the heart before every concert by fear and panic that overwhelms you with the strength of a tidal wave, if you feel this formidable transport of anguish still more intensely each time, you are still making progress and every time you conduct you will understand your mission a little better.

There are many reasons for your anguish. It is you who must breathe life into the score. It is you and you alone who must expose it to the understanding, reveal the hidden jewel to the sun at the most flattering angles. Your task is one of setting and as delicate as the film director's, measuring out light and dark, sharp images and blurred, groping towards the projection of an ideal that does not exist in real life.

It isn't easy.

Your thought, your communication must radiate with such force that your orchestra feel simultaneously the same wishes and desires as you and cannot refrain from expressing them. You must substitute your will for theirs.

The collective conscience of a hundred musicians is no light burden. Think for a moment of what it would mean to a

pianist if by some miracle every key of his instrument should suddenly become a living thing. A friend of mine, a musician in the Orchestra de la Suisse romande, once said to me, "When every member of the orchestra feels that you are conducting for him alone, you are conducting well."

There are conductors who know their business thoroughly and still never arouse any enthusiasm. Any definition of conducting that takes into account only knowledge and professional skill will be found sadly lacking. What is still missing?

I believe that every human being endowed with intelligence, memory and strength of character harbors within him a little of the supernatural as well. The highest purpose of the conductor is to release this superhuman potential in every one of his musicians. The rest is corollary, indispensable certainly, but only enough to make a professional conductor -- not the combined servant and eloquent lover that music demands.

The conductor's feelings should be the mirror in which music sees her own reflection, as nature is reflected in the eye of the painter.

When Renoir painted a landscape, he revealed its warmth, its mystery, its poetry. When some Sunday dauber attacks the same subject, a soulless stereotype appears on his canvas, revealing none of the scene's secrets.

In the same way, a poor conductor may dry up and debase music in which others discover nobility and expressions of human joy or sadness or love.

Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of reverie. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us. And we have no right to misuse it.

Whenever I am about to conduct a concert, at the moment when the musicians are holding their breath and the bows are held a fraction of an inch in the air above the strings, at that moment of infinite silence before the first note is heard, all these thoughts run through my mind -- just as all your life is said to pass in a flash before your eyes at the moment of death.

Let no one be astonished, then, that I consider my work a priesthood, not a profession. It is not too strong a word. And like all sacred callings, that of the conductor supposes a total self-renunciation and a profound humility.

I have chosen to point out the nobility of our mission rather than the everyday professional problems but before you deserve the right to mount the conductor's stand and there to contemplate your hundred musicians and the thousand-headed Hydra called the public, you must work indefatigably. You must learn what the foils are and how to overcome them.

"To command well, you must know how to obey." This one, like all the old sayings contains a great truth.

How many pianists and violinists and other instrumentalists of all kinds vegetating in the conservatories console themselves with this reflection, "If I do not succeed at my instrument, I can become a conductor."

In truth they sometimes do. But they soon discover that with less than exceptional natural gifts, a conductor must have acquired a technique that cannot be improvised.

Of all the different kinds of musical performance none looks easier than conducting. We even have child prodigies now, some of whom go so far as to found their glory -- and their publicity -- on the fact that they don't know how to read music.

Does this mean that it is really unnecessary, perhaps even useless, for conductors to know how to read scores?

You may be sure that the musicians of any major orchestra will come out together at the end of a Beethoven symphony -- even though the conductor may still have a little way to go.

I do not mean that a great interpretation will then be applauded. But suppose that a new work is having its first performance. How shall the orchestra grope its way through the intricate maze of complex rhythms and harmonies without the help of an enlightened guide?

Any musician worthy of the name may presume to conduct an orchestra but few have pierced the veil hiding the secrets of this musical metier that is apparently the easiest but in fact the most difficult.

THE CAREER OF CHARLES MUNCH

The introduction, by Leonard Burkat, to the book "I am a Conductor" by Charles Munch, published by the Oxford University Press, is a review of the conductor's life. Portions of this introduction follow:

As far back as anyone could remember the men of the Munch family had been ministers or teachers or organists in the Alsatian churches of the Protestant faith. Charles' father, Ernest, and his uncle, Eugene Munch, grew up in a family of six children at Niederbronn, where their father was a teacher and organist. The two musical boys were thoroughly trained at home. Eugene Munch used to tell his pupil Albert Schweitzer that Bach's "Well-Tempered Clavier" had been his daily bread from infancy. The first published writing of Albert Schweitzer was a tribute to Eugene Munch, his first organ teacher.

"First of all," said Schweitzer, "he tried to bring out the great lines, which he called 'the plastic art of organ playing.' He delighted in comparing this effort with that of the artist who brings to birth from a block of marble the harmonious forms of human beauty. This quality made him majestic as an organ player."

This was the musician who on his deathbed sang recitatives from Bach's "Passion according to St. Matthew" "until his dry throat could no longer utter a sound," reported Schweitzer.

One of Ernest Munch's projects, certainly a startling one in his time, was the performance of all the 198 sacred cantatas of J. S. Bach. In addition to singing in the church services, the chorus presented a series of concerts as well -- and at all important concerts Eugene came from Mulhouse to play the

organ, in the warm and intimate spirit of family collaboration that still continued in the 1930's when Charles Munch used to invite his brother to bring his Strasbourg chorus to Paris to sing with the orchestra he was conducting there then. From 1898 to 1913, after Eugene Munch's death and until his own departure for Africa, the organist of the "Concerts Saint-Guillaume" was Albert Schweitzer

Ernest, Charles' father, was different from Uncle Eugene. He was less the student, the scholarly searcher, and more the man of temperament and inspiration, the true interpreter and performer . .

Charles Munch first appeared in public as a performer in 1912, when he and his brother Fritz, who is now Director of the Strasbourg Conservatory and one of France's leading choral conductors, made their debuts as violin and cello soloists -- and, according to local historians, with great success. . . .

After his Strasbourg debut Munch went off to Paris, seeking a higher schooling under Lucien Capet. He made progress enough to be able to give a recital there but the outbreak of the war found him back at home in Strasbourg, still to be Strassburg for four more years. In 1914 an Alsatian had no choice of nationality. Even Schweitzer, a medical missionary in French Equatorial Africa, was interned as an enemy alien. Munch was a German citizen, and no delicate artist, but a tall, strong, and healthy young man who could not escape being drafted into the German army. Demobilized, he returned home to find employment with a local insurance company as bilingual translator of the fine type in its policies.

But insurance was only a stopgap. Before long Munch was concertmaster of the Strasbourg Orchestra and Professor of Violin at the Conservatory. A few years later he was ready to broaden his horizons, ready to go wherever opportunity called. Had the call come from Paris, he would have gone to the west, but Paris did not yet need Munch. It was to Leipzig he turned and for eight years he sat at the first desk of first violins in the Gewandhaus Orchestra under Wilhelm Furtwängler.

Munch's musical gifts and skills brought him position and importance in the city's musical affairs. He played concertos with the Gewandhaus Orchestra under Furtwängler, and as one of the city's leading violinists participated in all events of musical importance there. But Munch had other ambitions. Perhaps it was the example of Furtwängler, the conductor who was his fast friend and only a few years older and whose reputation had already spread far abroad, that made him want to become a conductor.

Munch left Leipzig in 1932, disturbed by the rising German nationalism and determined to retain his identity as a Frenchman. At the same time, he put down his violin and abandoned for good all concerto playing. He was forty-two years old and burning with ambition to conduct -- and to conduct in Paris . . .

Munch began his new career by engaging the Straram Orchestra for a concert on November 1, 1932 and overnight was one of the sought after. When he accepted his second invitation in that same season from the Lamoureux Orchestra, an

important critic added prophetically at the end of his enthusiastic review of the concert:

"Charles Munch, the young conductor who led this concert, comes, I believe, from Strasbourg. In watching and listening to him, I was moved to predict that he is one of those who, with a special kind of galvanic power, know how to maintain and increase the musical life of a great city."

Munch was a sudden success, in great demand in Paris and elsewhere. The one thing he wanted to do in the world was conduct and conduct he did wherever he was called. . . .

In the 1930's Virgil Thomson, arriving independently at a specifically American conclusion related to the French critic's 1932 prediction, said that Munch was the kind of conductor who could take over the Boston Symphony Orchestra when the time came for Koussevitzky to retire. It did not happen for about fifteen years but it did happen. From the point of view of American students of the musical scene, Munch's invitation to Boston marks the high point in his career, but the most extraordinary single event in his history is really his appointment to the direction of the "Société des Concerts" and the professorship of conducting at the Paris Conservatory when his own conducting career was only five years old. This post was the most sought after in Paris and represented the summit of achievement for a French conductor. It was the "official" orchestra, the oldest and most respected. When the directors of the Conservatory chose Munch for this position, they gave him an extraordinary vote of confidence.

From 1937 until 1945 Munch remained at his post in Paris. Early in the war he accepted his first invitation to conduct in the United States but he got only as far as Lisbon and then returned to Paris lest -- like several other famous French musicians who sat out the war in New York and Boston -- he be unable to return at all.

Munch finds it painful to speak of the Occupation, and his remaining in a semi-official position in the capital city was misunderstood by a few Americans when he first came here after the war. That his record was perfectly clean was abundantly demonstrated by his frequent participation in the official celebrations of the Liberation under the Provisional Government. The most important single event among these was his conducting of a performance of the "Requiem" of Berlioz -- composed to honor the war dead of 115 years earlier -- in memory of all those who had given their lives in the Second World War. It was his sincere conviction during the war that he could best serve his countrymen by remaining at his post and doing for them what he knew best how to do. The propriety of his doing so was questioned later by a few of other nationalities but he has always had the full agreement in this of the French.

All during the Occupation his help was very important to the Resistance. For one thing, his substantial earnings helped finance it. For another, his country house was an important way-station on an "underground railroad" that helped prisoners escaping from the Germans and returned Allied plane crews to England. And he is known to have performed many

dangerously kind deeds on behalf of French musicians of the Jewish faith who were deprived of their livelihood and whose lives were often in danger under the German occupation. . .

The announcement that Serge Koussevitzky was retiring from the musical direction of the Boston Symphony Orchestra and that Munch would be his successor set off a great deal of speculation in musical circles. Boston and New York had known Koussevitzky for twenty-five years. He had a repertoire of enormous range. He was one of the great virtuosos of all time and he had made the orchestra into a virtuoso instrument worthy of himself. . . .

But change was inevitable. When the Orchestra was placed in the hands of a new strong man, a thorough musician, an experienced conductor, an artist of firm conviction but of completely different schooling, tradition, ambition, inclination, and attitude toward music, how could there not be change? . . .

Little by little, as musicians and music lovers responded to the new influence at work on them, changes did take place. Familiar works took on new aspects. New performances brought new musical principles into action.

Bostonians had become accustomed to thinking of music in terms of the orchestra. Music had proceeded orchestrally by steps from color to color but now it went from phrase to phrase following the inner "great line" without regard for the orchestra as a separate entity. The musical work was approached in terms of its internal conditions rather than its orchestral garb. . . .

The important things to know about Munch are probably these:

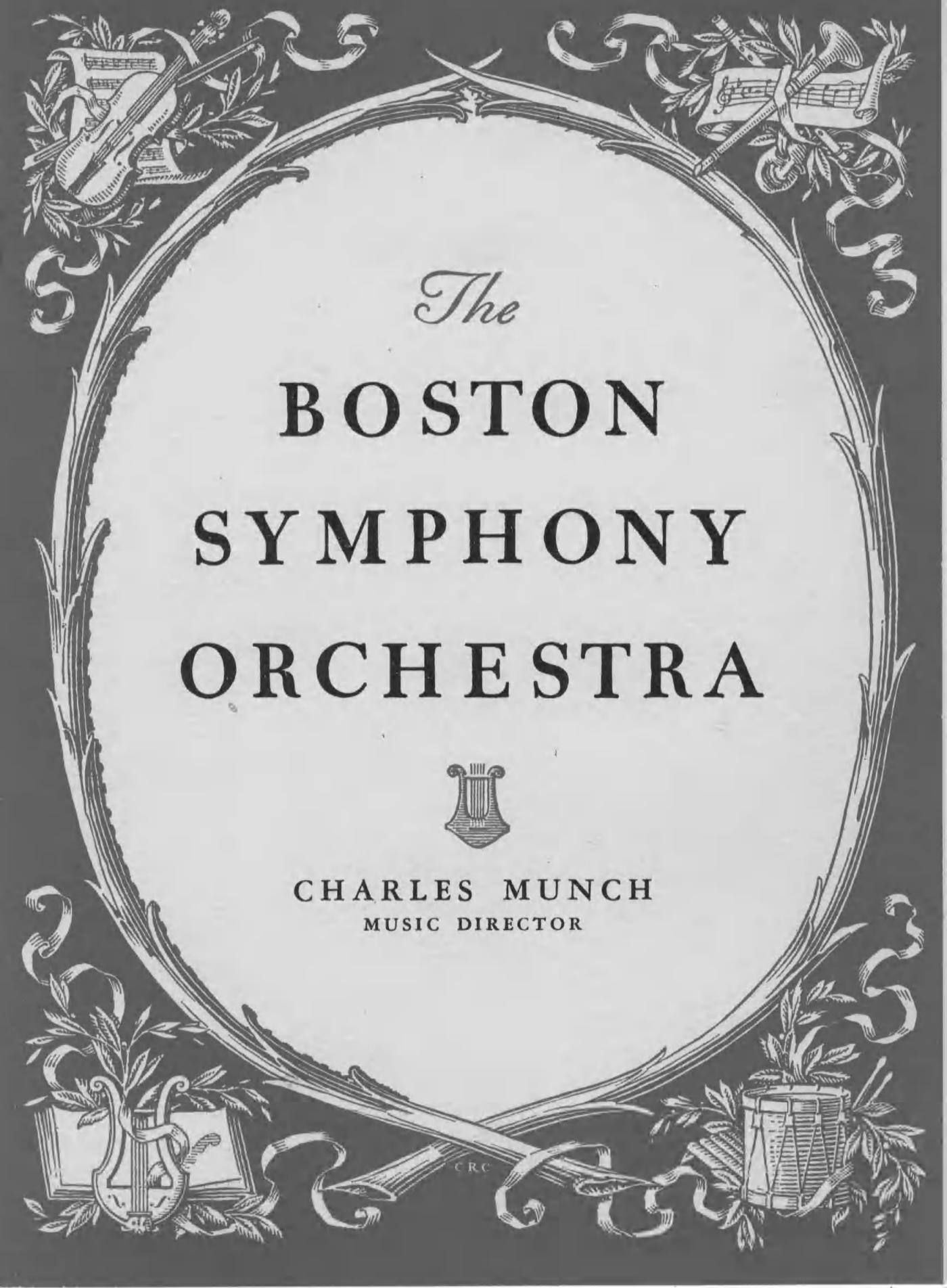
He is a man of adventure and action rendered almost immobile, tied down to the demands of one of the most exacting of professions.

He is a libertarian who has arrived at a point of achievement in the freedom-loving world of the arts where he must wield authoritarian powers that would be the envy of many a tyrant.

In a world of complexity, sophistication, vanity, severity, he remains simple, modest, gentle, and warm.

These are the qualities that make him respected by his associates and loved by his friends.

There is perhaps one anecdote to tell about this conductor of the Boston Symphony Orchestra. One summer day while listening to a report on the foreign students expected to register at the Berkshire Music Center, he heard that there would be "a boy from Italy and boy from Israel and a girl from Mexico" and so on, "And," Munch added, "one boy from Alsace."



The
BOSTON
SYMPHONY
ORCHESTRA



CHARLES MUNCH
MUSIC DIRECTOR

CRC

The
PAST AND PRESENT
OF THE
BOSTON SYMPHONY ORCHESTRA



*Together with an account of its
conductors and activities*

70th Anniversary Edition





THE PAST AND PRESENT OF THE BOSTON SYMPHONY ORCHESTRA

THE BOSTON SYMPHONY ORCHESTRA of today, with its superb performances, its pre-eminence, the fine, musicianly qualities of its leader, its remarkable personnel, the vast public it now addresses without artistic capitulation—this orchestra might seem at first glance very different indeed from the sixty players whom Henry L. Higginson assembled under the same name in the year 1881. If he were living today, he would recognize the orchestra as still fundamentally his own, as the consistent outgrowth of his early imaginings and his long endeavors.

Mr. Higginson's dreams were not strange to his time. They were unique mainly in the strength of conviction which lay behind them, and the ability to produce tangible results. It was the response they aroused in fellow New Englanders which made the growth of the Boston Symphony Orchestra possible.

The Boston citizens of 1881 who waited all night in a queue for their season tickets showed a trait traceable to the earlier New England which strove for music while the literary arts were in the forefront. The trait can be described as the determination to experience beauty at its highest. It persists in the audiences of today who treasure their weekly Friday or Saturday concerts as their main source of musical renewal and growth. When, as at present,



HENRY L. HIGGINSON
Founder of the orchestra

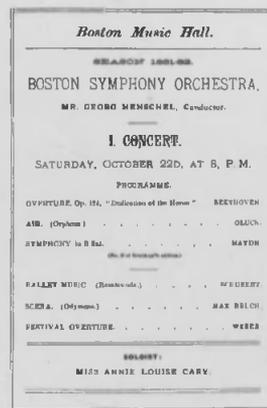
music is more generally available, more widespread through mechanical invention, that determination for the best is further strengthened.

This same trait was particularly strong in that student of music in Vienna in 1860, Henry L. Higginson, who was vividly impressed with the beauty of Beethoven, Schubert or Haydn as performed by a highly expert orchestra, professionally maintained for the purpose under a masterly directing hand. Such an opportunity did not exist in America, and his impression of what Boston should have was so persistent that

twenty years later, when business success had brought him sufficient means, he organized and established a symphony orchestra. He engaged the best musicians he could find, and induced Georg Henschel, a young singer, composer, and conductor of undoubted talent, to cross from England and be their leader.

Mr. Henschel had a capacity for enthusiasm and could impart it. He made many friends for the concerts. But his successor after two years—Wilhelm Gericke—had qualities still more indispensable for a young orchestra, especially the kind of experience which must back up the painstaking task of upbuilding. Mr. Gericke was meticulous and exacting. He had at first his moments of discouragement, but he had in Mr. Higginson the kind of backer who imposed no restriction, and asked only a zeal like his own. In his second season Mr. Gericke was at length ready to submit his achievement in clarity and tonal balance to New York, which he did to the astonishment of that city.

The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand. Arthur Nikisch was thirty-four when he came to this country, a Hungarian whose conducting at Leipzig had been



*Facsimile of the
FIRST PROGRAM
of the orchestra*



GEORG HENSCHEL
1881-1884

attracting attention. He had learned to bring to his performances a vividness and freedom of conception which was a new experience even to European audiences. Nikisch found in the orchestra Gericke had left a highly expert instrument, ready for rhapsodic uses. His four years with the orchestra were "a brilliant and stimulating period." Emil Paur, the successor of Nikisch at the Opera in Leipzig, likewise succeeded him as conductor of the Boston Symphony Orchestra. His five years in Boston were notable for a successful promotion of such new and debat-

able composers as Richard Strauss.

The return of Mr. Gericke in 1898 was warmly welcomed, for it was recognized that the foundations of his training were still there. A critic observed: "It is still Mr. Gericke's orchestra." This thoroughly equipped and authoritative musician was the kind of builder and refiner needed by the still maturing orchestra if it were to attain true supremacy. Mr. Gericke inspired confidence, and produced results. The orchestra he left behind him in 1906 in the then new Symphony Hall had reached an impressive degree of proficiency.

Now the task before Mr. Higginson was to secure a conductor who could make the orchestra as illustrious as the finest in the old world. The conductor at the Royal Opera in Berlin at once took his attention. His name was Karl Muck, and already he had behind him a distinguished career as conductor of opera. He was a thoroughly schooled and brilliantly accomplished musician, a broadly cultured artist, quick and sensitive.



WILHELM GERICKE
1884-1889 1898-1906



ARTHUR NIKISCH
1889-1893

from the elegant hand of Dr. Muck, memories of other performances were obliterated. The name of the Boston Symphony Orchestra had come to stand for musical perfection the world over.

In the spring of 1918, Mr. Higginson, who had passed his eightieth year, was ready to relinquish what had become, through the disruptions of the war, a heavy burden. He had given America an illustrious example of what symphonic performance could be. That accomplishment, the act of one man carried through thirty-seven years, has had no counterpart. The orchestra was incorporated and put in the care of a board of trustees.

The trustees first engaged Henri Rabaud, a distinguished Parisian composer. The season of his visit to America is agreeably remembered by those who attended the concerts of 1918-1919. In the following autumn, Pierre Monteux, of the Metropolitan Opera Company, left New York for Boston to become the orchestra's second French conductor. He proved a patient and tireless builder and gave the symphony

His first season was one of reconstitution and hard drilling. After two years, Dr. Muck was recalled, and from 1908 to 1912 the orchestra was conducted by his former colleague in Hamburg, Max Fiedler. Dr. Muck was then permitted by his government to return. Year after year, he worked with the orchestra towards an ever finer degree of ensemble.

The orchestra now excelled every other, beyond question. When an eighteenth century symphony, a symphony of Beethoven, a Wagnerian excerpt, came to life, faultless and glowing,



KARL MUCK
1906-1908 1912-1918





The Boston Symphony Orchestra in Symphony Hall -

Tanglewood, Lenox, Massachusetts





The Boston Pops, Symphony Hall

The Esplanade Concerts, Charles River Embankment



concerts life in a new direction by greatly widening the range of the programs. Beside the familiar classics stood others less familiar, and likewise music of new and important tendencies from countries hitherto little represented at symphony concerts.

The time was again at hand for an illustrious personality, an artist of imagination and daring to revitalize a superb instrument ready to respond to his every wish.

Serge Koussevitzky, born in Russia, then a brilliant figure in Western Europe, was engaged to come to America to be the Orchestra's next conductor. He led the Boston Symphony Orchestra for twenty-five years. His achievement through a quarter of a century, in which his name and that of his orchestra became inseparably associated with the utmost expressive beauty in symphonic performance, is a matter of history, too recent and too vividly remembered to need re-telling.



SERGE KOUSSEVITZKY
1924-1949



PIERRE MONTEUX
1919-1924

When Dr. Koussevitzky made known, in the spring of 1948, his intention of retiring at the end of the following season, Charles Munch was forthwith engaged to become the Orchestra's conductor in the autumn of 1949. He has come to this orchestra in the prime of his life, with an illustrious career in Europe to commend him. Born in Strasbourg, in 1891, of a French mother and an Alsatian father, Mr. Munch grew up in a family of distinguished musicians, and in an atmosphere of rich musical tradition. In Paris, he conducted the Paris Symphony, Lamoureux and Straram Orchestras, became the regular conductor of the

Paris Conservatory Orchestra, and founded the Paris Philharmonic. He toured America in 1948, at the head of the Orchestre National de la Radio-diffusion Française.

When he took his place at the head of the Boston Symphony Orchestra, it became evident in the first week, and was increasingly confirmed, that Mr. Munch, a man of unassuming aspect, was a leader of instant command. The complete response of the orchestra was at once apparent. The audiences in the orchestra's own city and in those in which it plays have risen with unmistakable enthusiasm to performances of engrossing beauty from a musician of deep penetration. In the words of a critic: "The famed Boston Symphony concerts are plainly entering upon a new golden age."



To guarantee the standards of a great orchestra and to bring the best in orchestral music within the reach of the largest possible number is an important social service which necessarily entails an operating deficit. For seventy years, this Orchestra has ministered to the artistic and spiritual needs of America. For nearly forty of these years a single citizen of great vision and public spirit, Henry L. Higginson, was its sole supporter. When, in 1918, he felt he could no longer carry this responsibility, it was assumed by a Board of Trustees with the help of anonymous guarantors. Thus the Boston Symphony Orchestra became a public trust. An endowment fund was established, and has been increased from time to time by bequests. The continuation of the orchestra must still depend upon the "Friends of the Boston Symphony Orchestra," a society consisting of many generous citizens who recognize the importance of the concerts in the musical life of America. Those who enjoy the concerts welcome the opportunity of sharing in the orchestra's achievement. Membership as a Friend is open to those who make a contribution in either large or small amount.



Charles Munch in rehearsal

A TYPICAL SEASON OF THE BOSTON SYMPHONY ORCHESTRA

October-April — Concerts of the regular winter season.

Concerts are given in Symphony Hall, the Orchestra's own auditorium in Boston, on twenty-four Friday afternoons and Saturday evenings, six Sunday afternoons and nine Tuesday evenings, together with occasional Pension Fund concerts. The Orchestra makes a tour of midwestern cities early in the season and five tours lasting a week, including ten concerts in Carnegie Hall, New York, five in the Academy of Music, Brooklyn, and cities en route. Six concerts are given in Sanders Theatre, Harvard University, and five in the Veterans' Memorial Auditorium in Providence. Concerts are given under such auspices as Yale University, Connecticut College, University of Michigan, Griffith Music Foundation, Philadelphia Forum, Rutgers University, University of Rochester, University of Syracuse and Rensselaer Polytechnic Institute in Troy, New York.

Students are admitted to open rehearsals on certain Thursday evenings throughout the season when the Orchestra may be observed at work under Charles Munch.

May-June — The Boston Pops.

The Pop Concerts in Symphony Hall have almost as long a history as the winter concerts. Begun in the spring of 1885, the "Pops" developed into an institution of Boston's spring and early summer, with programs suited to the lighter tastes of the season. Wine and other refreshments are served during the concert at tables on the floor of the Hall. Under Arthur Fiedler, conductor of the Pop Concerts since 1930, their popularity has reached overflowing proportions.

July — The Esplanade Concerts.

Mr. Fiedler, in 1929, evolved the idea of the open-air Esplanade concerts held on the Embankment of the Charles River. The success of these concerts resulted in the erection of the beautiful Hatch Memorial acoustical shell in 1940. From ten to twenty thousand people listen on summer evenings to popular programs free of charge.

July-August — The Berkshire Festival.

The Boston Symphony Orchestra made its first venture into the Berkshire Hills in 1936 for a Festival on a modest scale. The project developed by stages as the fair acres of "Tanglewood" on the line between Lenox and Stockbridge were given to the Orchestra and the Music Shed, holding 6,000, was built in 1938. Now 100,000 in a single summer journey to the Berkshires to hear the Orchestra in its beautiful, scenic surroundings through six weeks of July and early August.

July-August — The Berkshire Music Center.

It was in 1940 that this Orchestra instituted at Tanglewood, under the direction of Serge Koussevitzky, a school at which young musicians of ability would have the experience

of performance (orchestral, choral, operatic, in chamber music, and as conductors) in association with the members of a great orchestra. These activities are of special interest to music educators, for whom supplementary study is offered. The school session is concurrent with the Festival concerts, and those who join the Society of Friends of the Berkshire Music Center are invited to its many performances.



The Orchestra's seventieth season brought its last three conductors together.

RECORDINGS AND BROADCASTS

The Boston Symphony Orchestra on its own stage in Symphony Hall has further widened its popularity in two notable ways — by the making of RCA Victor records and by broadcasts on the network of the National Broadcasting Company.

Recordings have been made by each of the Orchestra's living conductors and by the Pops Orchestra under Arthur Fiedler's direction.

The Rehearsal Broadcasts each week enable the radio listener to hear the Boston Symphony Orchestra in actual preparation of the week's program. The Boston Pops Orchestra, Arthur Fiedler conducting, gives a typical Pops program on the air through the winter and Pops seasons.



THE POPS AND ARTHUR FIEDLER

The pattern of all Pop concerts in this country is to be found in the Boston Pops which are almost as old as the Boston Symphony Orchestra itself. They were started in 1885, and based on the European delectation in tuneful music by a really good orchestra as combined with eating and drinking. The Boston Pops were first called "Promenade" concerts, after the "Proms" of London, but they came to be known almost at once as "Pops" (from "popular.")

The Pops have had numerous conductors through the years. The attention and interest gradually became more concentrated on the music, a tendency which Arthur Fiedler has developed since he became the Pops conductor in 1930. Mr. Fiedler, with his skill of leadership and understanding of audiences, has served the interest of wide musical enjoyment. Perhaps a principal accomplishment of a true Pops conductor is so to broaden his repertory that the symphonic-minded are intrigued by the popular species — and vice versa. Arthur Fiedler has done just this, for although brought up in the classical musical tradition, he has made himself more familiar with the popular field than any of his predecessors. He is the coordinator of general musical contentment at Symphony Hall on a summer evening.

The following photographers are credited for the illustrations: Jac-Guy, John Brook, Fay Foto Service, Howard Babbitt, David Nillson, David Lawlor and Gilbert Friedberg.

Address correspondence about the Orchestra to GEORGE E. JUDD, *Manager*, Symphony Hall, Boston 15, Mass.

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*THE COMPOSER TO CREATE
THE CONDUCTOR TO INTERPRET
THE ORCHESTRA TO PERFORM
THE INSTITUTION TO SERVE
THE PUBLIC TO ENJOY*



The interest and participation of its audiences
continue to make possible
the creative and interpretative forces
which distinguish the concerts
of the
Boston Symphony Orchestra





BOSTON
SYMPHONY
ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

CHARLES MUNCH
Music Director



SEVENTY-FIFTH ANNIVERSARY SEASON 1955-1956

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*
RICHARD BURGIN, *Associate Conductor*
PIERRE MONTEUX, *Guest Conductor*

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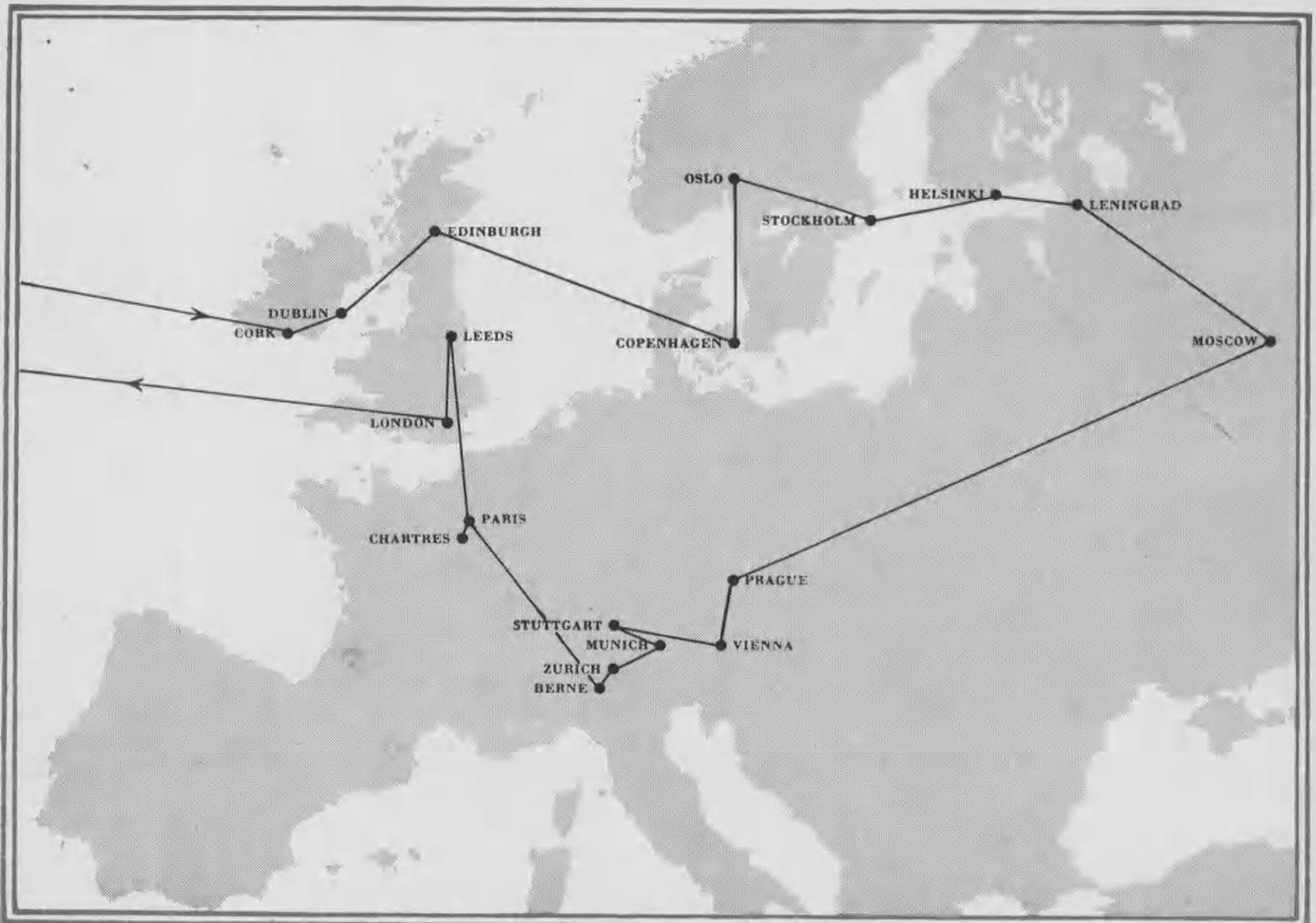
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The Boston Symphony Orchestra's tour of Europe is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad.
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CHARLES MUNCH



PIERRE MONTEUX

Seventy-Five Years of Symphony Concerts

NOT MANY of the world's orchestras have passed their seventy-fifth season. The Boston Symphony Orchestra holds a seniority of two years over the Concertgebouw, while bowing to the pioneer orchestras of London, Leipzig, Vienna, and Paris.

In 1881, an orchestra of the highest European standards was a point of aspiration in the New World. It required a man with imagination, enterprise and of course a love of music, to start such a project. As a music student in Vienna, Henry Lee Higginson, of Boston, had the revealing experience of the symphonies of Beethoven, Mozart or Schubert as they could and should be heard. Mr Higginson was born to a banking tradition. When at length he had acquired the means he proceeded to build something that this country had never known — a 'permanent' orchestra which would devote its sole energies towards eventual ideal performances of symphonic music. He spent his fortune doing this and after thirty-seven years was happy to leave a heritage far rarer than a fortune in dollars.

THE EARLY YEARS

He gathered together the best musicians that he could obtain at home and abroad, a young German conductor, Georg Henschel, to lead them, and announced concerts in downtown Boston. Through the years Mr Higginson nurtured his orchestra with a watchful eye. Always choosing a conductor for his high intentions as well as his abilities, he proceeded to give him a free hand. Wilhelm Gericke, a Viennese, drilled the Orchestra into an immaculate ensemble. Arthur Nikisch



HENRY LEE HIGGINSON

Sketch by John Singer Sargent



GEORG HENSCHEL (1881-1884)

was a poet of tones rather than a drill-master. Emil Paur followed him (1893-8). After Mr Gericke's second term, there came Karl Muck, whose master hand, complete in authority, sparing of gesture, wrought the Orchestra to brilliance and delicacy of performance. Nothing like this had been heard on our side of the world. Dr Muck, except for four seasons (1908-12) when Max Fiedler took his place, was the conductor until the spring of 1918.

The First World War brought the end of an era. The Orchestra's owner bowed to inevitable change. The time of great fortunes and great individual benefactions was passing. The Orchestra, in this country where music is not state supported, became what all orchestras had to be - a public trust, the property of the community it served.

The newly formed Board of Trustees engaged Henri Rabaud from Paris in 1918, and in the season following, Pierre Monteux. The Orchestra became more cosmopolitan

WILHELM GERICKE (1884-1889: 1898-1906)



and so did its programs. Circumstances involved a considerable rebuilding in the orchestral ranks. Mr Monteux produced a virtually new and newly illustrious Orchestra. He returns, many years later, as a valued and beloved 'conductor emeritus'.

SERGE KOUSSEVITZKY

In 1924, Serge Koussevitzky, a magic figure in Europe, began what was to be the longest term for a single conductor – twenty-five years. It was a period of great symphonic growth throughout the United States. Orchestras, once a rarity, were established in every center where music was valued. Native composers appeared who wrote in their own way instead of the traditional European way. Through a succession of conductors, Austrian, Hungarian, German, French, Russian, the repertory has profited by the various musical cultures instinctive in each. The personnel has likewise changed gradually from 'imported' musicians to talent native born or native trained. In this way Boston's Orchestra has profited by and at the same time helped to develop the musical growth of its country. Koussevitzky, alert as his predecessor had been to current trends, enormously encouraged this growth. Under his hand the performances of the Boston Symphony Orchestra became legendary. No longer a lone eminence, it remained a model. The names of the Orchestra and its conductor seemed inseparable when, in 1948, he decided to retire.

CHARLES MUNCH

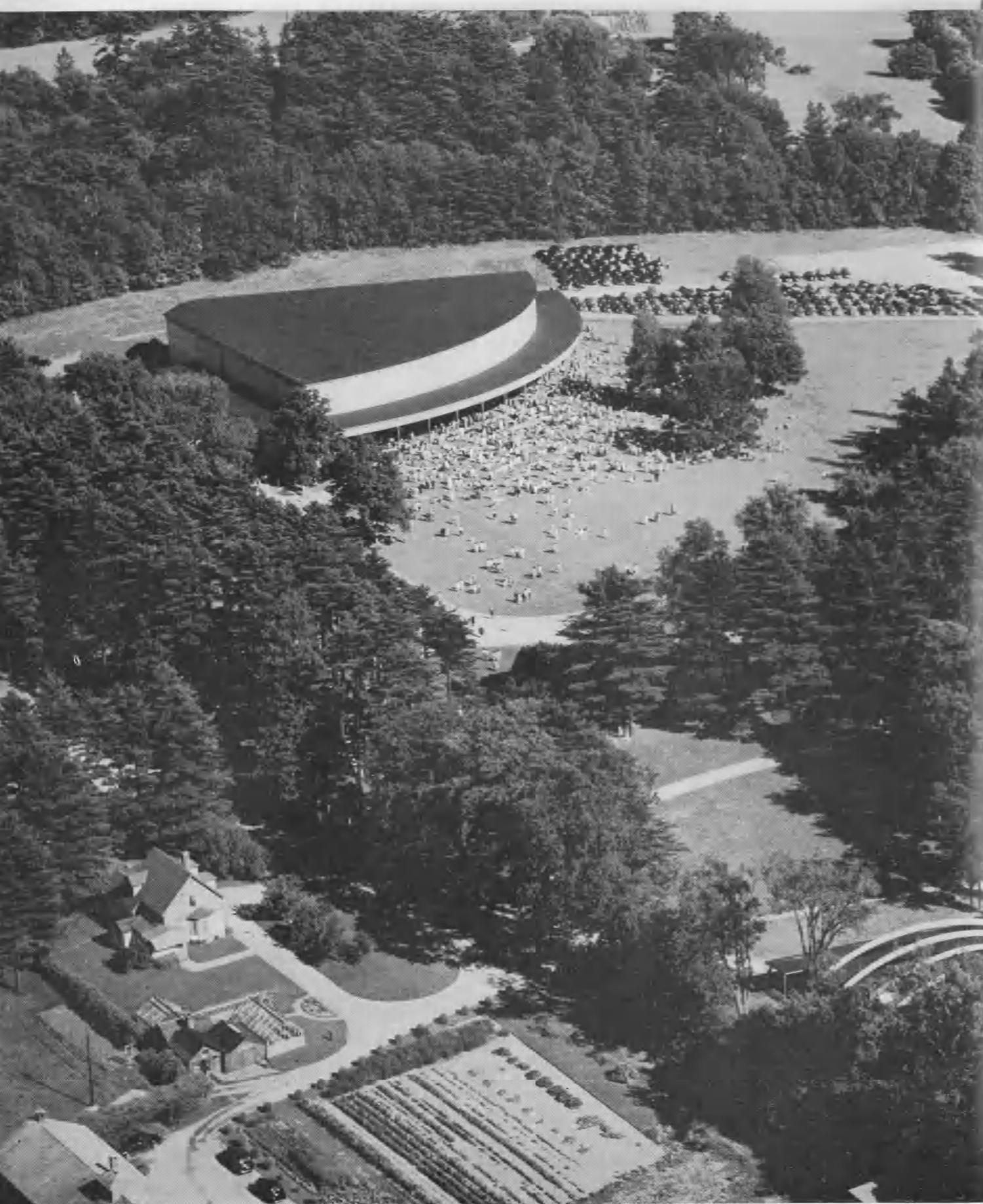
Charles Munch, when he came to the Orchestra in the autumn of 1949, was one of the foremost musicians in France and had been the conductor of four orchestras in Paris. He was more than a French artist. Strasbourg, his native town, has two languages and lies



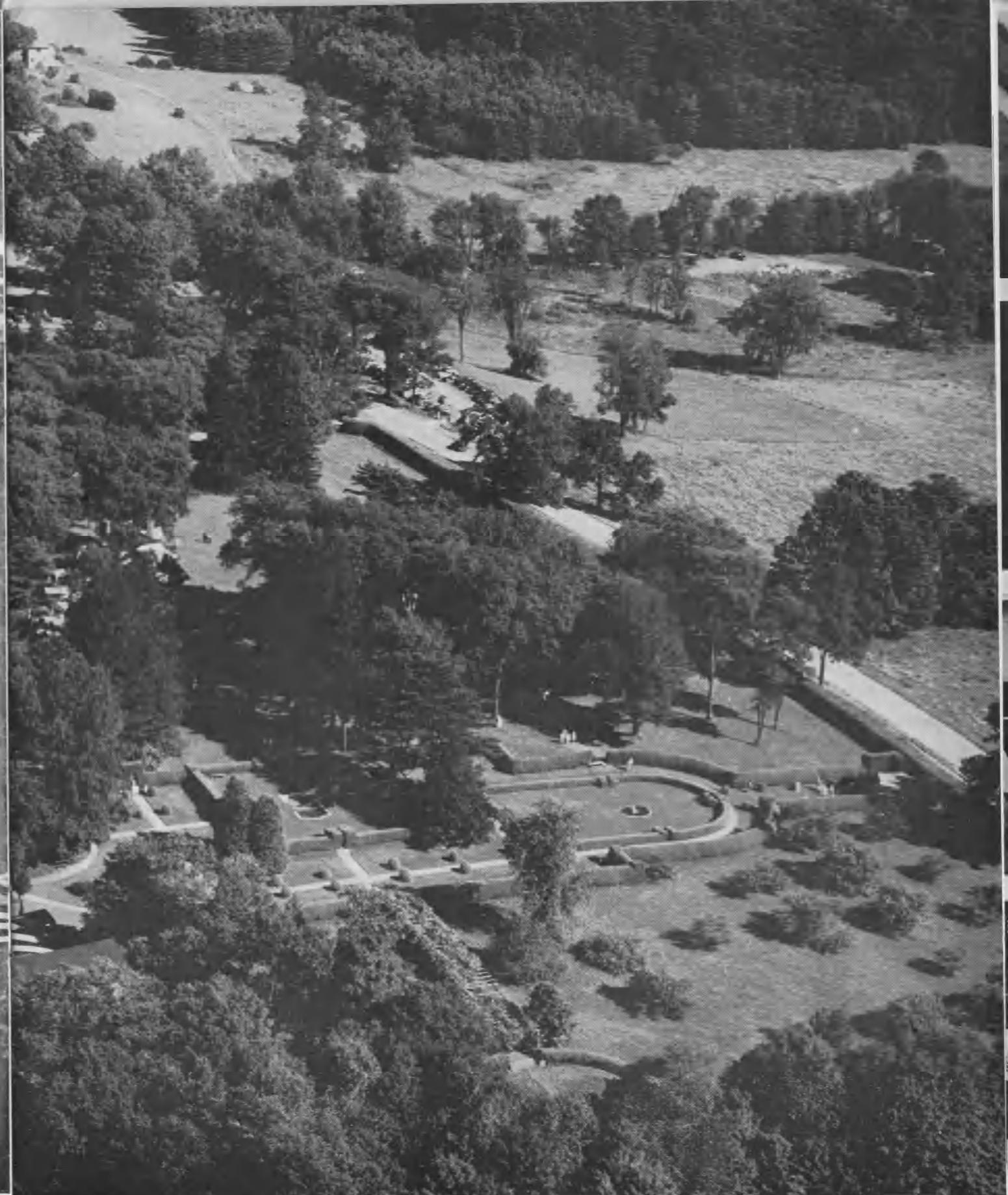
ARTHUR NIKISCH (1889-1893)



KARL MUCK (1906-1908; 1912-1918)



TANGLEWOOD, LENOX, MASSACHUSETTS



SUMMER HOME OF THE BOSTON SYMPHONY ORCHESTRA

Boston Symphony Audiences



THE MUSIC SHED AT TANGLEWOOD



THE MUSIC SHED AT TANGLEWOOD



THEATRE-CONCERT HALL, TANGLEWOOD



ESPLANADE CONCERT, CHARLES RIVER



THE AUDIENCE GATHERS



'RUSH' LINE AT SYMPHONY HALL

between two cultures. Dr Munch's mother was French, his father was Alsatian. He grew up literally surrounded by the music of Bach, for his father Ernest in Strasbourg and his uncle Eugene in Mulhouse were leaders of Bach's music in the churches of each city. Another Alsatian, Albert Schweitzer, who was once the pupil of Eugene, is a relative by marriage of Charles Munch.

Dr Munch has been the conductor of the Boston Symphony Orchestra for seven years. In this time his American public have come to know and admire him as completely dedicated to his art, a musician oblivious to outward show, who is not only absorbed by the music he is conducting but possessed by it, who can penetrate and communicate it as perhaps no other conductor living. In his book, *I Am a Conductor*, recently published, Dr Munch undertakes to advise musicians with ambitions, speaking out of his own experience. He describes his profession as 'a sacred calling, sometimes a priesthood'. No profession is more exacting. 'Fifteen years of work and study do not make a conductor of a man if he is not infused with an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience.' This is no boast. Dr Munch is not in the least concerned with describing his own attainments. He is essentially a modest man. He is holding up an ideal for all conductors, himself included.

FURTHER GROWTH

The Orchestra's activities have been continuously increased. The scope of its tours has been enlarged. New York became a city of regular visits in 1887. Journeys were made to the Pacific Coast in 1915 and 1953. The first European tour was made in the spring of 1952. After the regular concerts in 1885 the Pop Concerts were instituted as a summer



SERGE KOUSSEVITZKY (1924-1949)

Portrait by A. Jacovleff

PIERRE MONTEUX, SERGE KOUSSEVITZKY AND CHARLES MUNCH





SYMPHONY HALL, BOSTON

ALBERT SCHWEITZER

A visitor at an open-air children's concert on the Charles River embankment



appendage with lighter programs and refreshments to suit the mood of the season. Since 1930 these concerts have been under the direction of Arthur Fiedler who had initiated in 1929 the free Esplanade concerts in the open air on Boston's Charles River embankment.

TANGLEWOOD

In July and early August, through six weeks, the Boston Symphony Orchestra gives the annual Berkshire Festival at Tanglewood, the 200-acre estate at Lenox, in the Berkshire Hills of Western Massachusetts. The Orchestra has been giving these Festivals since 1936. From all parts of the United States 130,000 visitors come each summer to enjoy the combination of a beautiful countryside and the pleasures of symphonic music in the semi-open Music Shed which seats 6000, or music of chamber proportions in the smaller Theatre-Concert Hall. Concurrently with the Festival, the Boston Symphony Orchestra holds the annual season of the Berkshire Music Center, its school which was instituted in 1940 under the direction of Serge Koussevitzky, where about 400 young musicians can have the experience of performance (orchestral, choral, operatic, chamber, or as conductors) in direct association with the members of a great Orchestra.

MUSIC FOR MILLIONS

If Mr Higginson could behold what has grown from his project of 1881, which began with limited circumstances but aimed high, he would be much astonished. Not only have the number of the concerts been multiplied tenfold – the potential audiences have been increased beyond reckoning by records and by radio.



CHARLES MUNCH CONDUCTING



THE BOSTON SYMPHONY ORCHESTRA, IN SYMPHONY HALL, BOSTON

The Personnel of the Boston Symphony Orchestra

THE VIOLINS



RICHARD BURGIN, Concertmaster and Associate Conductor. Born in Warsaw, he studied there with Izydor Lotto, in Berlin with Josef Joachim, in St Petersburg with Leopold Auer (1908-12), whose assistant he became (1916-17) in Christiania and Stockholm. He was Concertmaster of the symphony orchestras of Leningrad, Helsinki, Oslo, Stockholm. At the age of 27 he joined the Boston Symphony Orchestra as Concertmaster, under Pierre Monteux. France made him a Chevalier of the Legion of Honor in 1955.



HARRY ELLIS DICKSON (Born in Cambridge, Mass.; in this Orchestra since 1938.) He studied at the New England Conservatory with Vaughan Hamilton, continued at the Hochschule in Berlin with Carl Flesch and Max Rostal. In 1947-54, he conducted the Providence Civic Orchestra. He has been conductor of the Brookline Youth Concerts since 1952, and is Assistant Conductor of the Pops.



GOTTFRIED WILFINGER (Born in Allentown, Penn.; in this Orchestra since 1950.) At the New England Conservatory one of his teachers of violin was Richard Burgin. He also studied at the Berkshire Music Center. In 1948, as winner of a Youth Contest, he was soloist with the Philadelphia Orchestra.



EINAR HANSEN (Born in Copenhagen; in this Orchestra since 1926.) He attended the Hamburg Conservatory. Mr Hansen became Concertmaster of the Bremen and Dresden Orchestras. He toured as soloist through Sweden, Greece, Russia, South and Central America before coming to this country.



ALFRED KRIPS, Assistant Concertmaster. (Born in Berlin; in this Orchestra since 1934.) He was a violin pupil of Willy Hess who, as it happens, had been Concertmaster of this Orchestra (1904-7). At the Berlin Opera House he played under the conductorship of Blech, Walter, Furtwängler, Kleiber, Richard Strauss, and Klemperer.



JOSEPH LEIBOVICI (Born in Roman, Rumania; in this Orchestra since 1926.) Studying at the Paris Conservatory with Thibaud and Marsik, he won first prize in violin. He played in the Paris Opera Orchestra and as Concertmaster and soloist at the Touche concerts, founded by Francis Touche.



GEORGE ZAZOFSKY (Born in Boston; in this Orchestra since 1941.) He is a graduate of the Curtis Institute, Philadelphia, where he was Concertmaster of the Curtis Symphony Orchestra under Fritz Reiner. Twice he was chosen to represent New England in Stokowski's All-American Youth Orchestra, with which he toured the Americas. He is Concertmaster of the Zimmler Sinfonietta.



EMIL KORNSAND (Born in Colmar, France; in this Orchestra since 1938.) He studied at the *Hochschule für Musik* in Berlin. He has played in the Staatsoper and toured with the Edwin Fischer Chamber Orchestra. He was also engaged by Toscanini for the NBC Symphony. He has composed numerous instrumental works.



ROLLAND TAPLEY (Born in Hudson, Mass.; joined this Orchestra in 1920, at the age of 18.) He also plays the saxophone in certain modern works and in the Pops, where likewise he has been guest conductor. He is Concertmaster of the Esplanade concerts, plays in the Tanglewood Quartet, and conducts the North Shore Philharmonic Orchestra.



ROGER SHERMONT (Born in Paris; in this Orchestra since 1950.) As a violin student at the Paris Conservatory, he studied with Jules Boucherit and Roland Chamy and received first prize. He was soloist with the *Orchestre National* and the *Radio Symphonique*, and played in chamber music on the French radio.



NORBERT LAUGA (Born in Aix-les-Bains, France; in this Orchestra since 1928.) At 10, he won first medal in solfège at the Paris Conservatory; at 14 he received first prize in violin as a pupil of Firmin Touche; at 17, first prize in violin as a pupil of Jules Boucherit.



MINOT BEALE (Born in Rockland, Mass.; in this Orchestra since 1929.) He studied with Felix Winternitz and Timothée Adamowski at the New England Conservatory.



VLADIMIR RESNIKOFF (Born in Novgorod, Russia; in this Orchestra since 1932.) He was a pupil of Otakar Ševčík in the *Meisterschule für Violine* in Vienna, and became his assistant. In Belgium, he studied with Ysaye. He was soloist with the London Philharmonic and the Vienna Philharmonic under Schalk. At the Eastman School of Music in Rochester, New York, he headed the Violin Department.



HERMAN SILBERMAN (Born in Boston; in this Orchestra since 1944.) He was a pupil of Gertrude Wit and Charles Martin Loeffler and studied in Europe with César Thomson and Charles Herman. He played in the Stradivarius Quartet. Mr Silberman was a judge at the International Competition for String Quartet at Liège, Belgium, 1952 and 1955.



STANLEY BENSON (Born in Brockton, Mass.; in this Orchestra since 1946.) In Boston he studied violin with Richard Burgin, Nicolai Kassman, and Einar Hansen of the Boston Symphony, and with Louis Krasner. In New York he was a pupil of Raoul Vidas.



LEO PANASEVICH (Born in New York City; in this Orchestra since 1951.) At 8 he began violin lessons with Louis Persinger in New York and continued with Enesco in Paris. He became Assistant Concertmaster of the National Symphony, Washington, D.C. and later Concertmaster of the *Ballet Russe de Monte Carlo*.



SHELDON ROTENBERG (Born in Attleboro, Mass.; in this Orchestra since 1948.) After study in Boston, he continued in Paris with Hewitt and Enesco. In the World War he was a captain in the Military Intelligence Service. He was a member of the Indianapolis Symphony and has been soloist with the Boston Pops.



FREDY OSTROVSKY (Born in Sofia, Bulgaria; in this Orchestra since 1952.) At 16 he was a graduate with highest honors of the State Academy of Music, Vienna. For two years he was a resident of England where he studied with Carl Flesch. He has given many concerts in Europe and this country.



CLARENCE F. KNUDSON, Principal, Second Violins. (Born in Lynn, Mass.; in this Orchestra since 1920.) He studied in Boston at the New England Conservatory with Timothée Adamowski.



PIERRE MAYER (Born in Paris; in this Orchestra since 1925.) 'Two very great men,' he says, were his teachers: 'André Tourret for the violin and André Caplet for music.' After World War I, he joined the *Orchestre de la Suisse Romande* in Geneva, and in Paris the *Straram Concerts* and the *Société des Concerts du Conservatoire*.



MANUEL ZUNG (Born in Grodno, Russia; in this Orchestra since 1925.) He came to this country at the age of 4. He studied violin with Eugene Gruenberg at the New England Conservatory in Boston and was an honor graduate. He also was a pupil of two prominent American composers - Stuart Mason in harmony and Frederick Converse in theory.



SAMUEL DIAMOND (Born in Boston; in this Orchestra since 1918.) His violin teachers were Felix Winternitz, Charles Martin Loeffler and Emanuel Fiedler, the last two both members of the Boston Symphony Orchestra. He was Concertmaster for Victor Herbert before he joined this Orchestra.



VICTOR MANUSEVITCH (Born in Alexandrovsk, Russia; in this Orchestra since 1944.) At the Petrograd Conservatory he was a violin pupil of Karguelf; in Berlin, of Fiedemann - finally becoming his Assistant Professor at the Klindworth Conservatory and a member of the Boris Kroyt Quartet. In the United States he conducted the Army Air Force Symphony.



LASZLO JAMES NAGY (Born in New York City; in this Orchestra since 1944.) Of Hungarian descent, he studied with the Hungarian violinist, Zoltan Kurthy in New York. He played in the St Louis Symphony under Vladimir Golschmann for fifteen years.



MELVIN HURD BRYANT (Born in Somerville, Mass., long a resident of Belmont; in this Orchestra since 1918.) He studied with Karl Scheurer, Alexander Ribarsch and Karl Riessland, all violinists of this Orchestra, also doubling on the celesta in recent years. Mr Bryant traces his ancestry to the Pilgrim pioneers.



LLOYD STONESTREET (Born in Revere, Mass.; in this Orchestra since 1920.) His principal violin teachers were Jacques Hoffmann, Felix Winternitz, and Emil Werner. He left Harvard University to join the Boston Symphony Orchestra.



SAVERIO MESSINA (Born in Boston; in this Orchestra since 1920.) He came into this Orchestra at 20 with a Bachelor's degree from Boston University having studied with Antonio Gerardi of the Boston Symphony Orchestra.



WILLIAM J. WATERHOUSE (Born in Winnipeg, Canada; in this Orchestra since 1951.) He studied with his parents and later under scholarships at the Royal Academy of Music. He first joined a symphony orchestra at 16 and has been a member of numerous organizations, including the Silverman Quartet, the Stormaway Players and the Boyd Neel String Orchestra. He holds the Boston University degrees of Mus.B. and M.Mus.



WILLIAM C. MARSHALL (Born in Shreveport, Louisiana; in this Orchestra since 1952.) In 1951 he received the degree of Master of Music from Boston University, where he had been a violin pupil of Richard Burgin. Before his present position he played in the Grant Park Orchestra, Chicago; and in the National Symphony, Washington, D.C.



LEONARD MOSS (Born in Baltimore, Maryland; in this Orchestra since 1953.) The Peabody Conservatory in Baltimore, the New England Conservatory in Boston, and the Cleveland Institute of Music, all took part in his training. He then played in the New Opera Company, the Ballet Theatre, the Columbia Broadcasting System, Dallas and Cleveland Orchestras.



JESSE CECI (Born in Philadelphia; in this Orchestra since 1954.) At the Curtis Institute in Philadelphia, he studied piano with Sol Kaplan; violin with Eudice Shapiro, Alexander Hilsberg, Ruvim Heifetz, and Efrem Zimbalist. He continued at the Juilliard School in New York with Mischa Mischakoff and Edouard Dethier, and in Paris with Pierre Pasquier and Victor Gentil.



NOAH BIELSKI (Born in Radom, Poland; in this Orchestra since 1955.) At the Curtis Institute, Philadelphia, he studied violin with Efrem Zimbalist. He received varied professional experience playing in radio and TV shows for the Columbia Broadcasting System. He has given recitals in New York and appeared as soloist with the Philadelphia Orchestra.



ALFRED SCHNEIDER (Born in St. Louis; in this Orchestra since 1955.) For four seasons he was a member of the St. Louis Symphony under Vladimir Golschmann. Before that he played for a season in the Rochester Philharmonic and Civic Orchestras.



JOSEPH SILVERSTEIN (Born in Detroit, Michigan; in this Orchestra since 1955.) Before joining the Boston Symphony Orchestra, Mr. Silverstein played for one year with the Philadelphia Orchestra and has played at the first desk in the orchestras of Denver and of Houston.

THE VIOLAS



JOSEPH DE PASQUALE, Principal Viola. Born in Philadelphia, he graduated with honors from the Curtis Institute after studying with Louis Bailly, Max Aronoff and William Primrose. During the War, he played in the Orchestra of the Marines maintained by the Corps in Washington. Later he was a member of the American Broadcasting Company Orchestra in New York. In 1947 Serge Koussevitzky invited him to take the post of solo violist in Boston.



JEAN CAUHAPE (Born in Toulouse, France; in this Orchestra since 1925.) After studying in Toulouse he won a scholarship in the Paris Conservatory, became a viola pupil of Maurice Vieux and won first prize. Intermittently he attended the *École des Beaux Arts* for instruction in painting. He played in the Lamoureux Orchestra before going to Boston.



EUGEN LEHNER (Born in Pozsony, Hungary; in this Orchestra since 1939.) Mr. Lehner studied at the Budapest Conservatory with Jenő Hubay, violin, and Zoltán Kodály, composition. In 1926 he became a member of the Kolisch Quartet and played with the famous organization until it disbanded in 1939.



ALBERT YVES BERNARD (Born in Paris; in this Orchestra since 1925.) Mr. Bernard took a degree in law at the University of Paris and won a first prize in viola at the Paris Conservatory. He was a member of the *Concerts Colonne*, and the Paris Opera Orchestra. He teaches at the Boston Conservatory and plays the viola d'amore with distinction.



GEORGE HUMPHREY (Born in Bellaire, Ohio; in this Orchestra since 1934.) Mr. Humphrey was moved by hearing recordings of Kreisler to study violin, and later viola, in Boston and Philadelphia. He played in the Minneapolis Orchestra before taking his present position. He received the diploma of honor in International Competition for string instrument makers in the Hague, Holland, in 1949.



JEROME LIPSON (Born in Boston; in this Orchestra since 1946.) He studied viola in Boston with Georges Fouré; and in Philadelphia, at the Curtis Institute, with Louis Bailly and Max Aronoff. He was First Viola in the Indianapolis Symphony, 1940-2. In World War II he played in Glenn Miller's Army Air Force Band.



ROBERT KAROL (Born in Allentown, Penn.; in this Orchestra since 1950.) Mr Karol first studied violin in Philadelphia. War service became for him musical experience and found him at length in the Honolulu Symphony Orchestra. He attended the Berkshire Music Center and, returning to Philadelphia, studied the viola with Carl Doktor, thereafter making this his instrument.



REUBEN GREEN (Born in Boston; in this Orchestra since 1950.) Starting with the violin, he was a pupil of Nikolai Kassman and Richard Burgin of this Orchestra. Continuing on the viola, he studied with Georges Fourel, also of this Orchestra, and with William Primrose. He became a member of the New Friends of Music Orchestra under Fritz Stiedry.



BERNARD KADINOFF (Born in New York City; in this Orchestra since 1951.) Mr Kadinoff studied with Nicholas Moldavan, Milton Katims, and Emanuel Vardi. Before joining the Boston Symphony Orchestra he was a member of the NBC Symphony Orchestra.



VINCENT MAURICCI (Born in Boston; in this Orchestra since 1951.) His teachers have been Georges Fourel, Joseph de Pasquale and William Primrose. He joined the Minneapolis Orchestra, toured South America with Leopold Stokowski's original All-American Youth Orchestra, and returned to Minneapolis as principal viola.



JOHN FIASCA (Born in Milwaukee, Wisconsin; in this Orchestra since 1954.) After studying viola at the Juilliard School with Hans Letz, he played in the St Louis Symphony, the Portland, Oregon, Symphony, the National Symphony of Washington, D.C., and the Columbia Pictures Studio Orchestra in Hollywood.



EARL HEDBERG (Born in Woonsocket, Rhode Island; in this Orchestra since 1956.) Mr Hedberg first studied violin with Sascha Jacobson and subsequently studied viola with Georges Fourel of the Boston Symphony Orchestra. He attended the Berkshire Music Center. He has been a member of the orchestras in Minneapolis and in Cleveland.

THE CELLOS



SAMUEL MAYES, Principal Cello. (Born in St Louis; in this Orchestra since 1948.) Mr Mayes is the grandson of a Cherokee Indian. At the age of 4, he studied cello with Max Steindel of the St Louis Orchestra and appeared as soloist with that Orchestra at the age of 8. Entering the Curtis Institute at 12, he studied with Felix Salmond. At 18, he joined the Philadelphia Orchestra and shared its first desk three years later.



ALFRED ZIGHERA (Born in Paris; in this Orchestra since 1925.) Mr Zighera studied and began his career in Paris. His engagement by Serge Koussevitzky for Boston was a natural consequence of the *Concerts Koussevitzky* in Paris, in which he played as first cello. He is an accomplished player of the viola da gamba. He is the brother of Bernard Zighera, first harp of this Orchestra.



JACOBUS LANGENDOEN (Born in The Hague; in this Orchestra since 1920.) In boyhood he lived in South Africa and at 16 returned to Europe to study in The Hague and in Berlin. He was in Holland when Pierre Monteux engaged him for Boston.



MISCHA NIELAND (Born in Philadelphia; in this Orchestra since 1943.) He studied with Diran Alexanian. Mr Nieland played in the orchestras of Baltimore and Washington, D.C., and was a member of the Homewood Quartet and the Pro Musica Quartet.



KARL ZEISE (Born in Boston; in this Orchestra since 1939.) After study in Boston, Philadelphia and Berlin, Mr Zeise joined the Philadelphia Orchestra as its youngest member. He has since played in the Cleveland Orchestra, in chamber groups and quartets. Painting in water color is with him more than a pastime - it is an avocation.



JOSEF ZIMBLER (Born in Pilsen, Czechoslovakia; in this Orchestra since 1933.) Mr Zimbler comes from a family of professional musicians. He studied in Prague and Berlin, was active in chamber music in Europe and has continued so in America. His Sinfonietta is a boon to Boston for the repertory of chamber orchestra music it provides.



BERNARD PARRONCHI (Born in New York City; in this Orchestra since 1945.) He studied with Willem Willeke in New York, with André Hekking in Paris, with Casals in Barcelona, with Serrato in Bologna. He has given many recitals abroad and in his own country.



LEON MARJOLLET (Born in Châlons-sur-Marne, France; in this Orchestra since 1920.) At the Paris Conservatory he was a pupil of Emile Pessard. Following four years' military service in World War I, he made concert tours in France and Mexico.



MARTIN HOHERMAN (Born in Warsaw; in this Orchestra since 1953.) He played in the Warsaw Philharmonic and Radio Orchestras until 1939. During the war he served in the British Army and played in the Canadian Broadcasting Corporation Orchestras of Winnipeg and Toronto.



LOUIS BERGER (Born in Prague; in this Orchestra since 1953.) He has taken University degrees in engineering as well as music. He also studied cello with Luigi Silva at the Eastman School of Music. He has been assistant principal of the Kansas City Philharmonic and principal of the Austin, Texas, Symphony.



RICHARD R. KAPUSCINSKI (Born in Milwaukee, Wisconsin; in this Orchestra since 1955.) He has studied with Leonard Rose, and Felix Salmond at the Curtis Institute. He has been principal cellist in the Philadelphia Opera Company, assistant principal in the Cleveland Orchestra and principal with the Baltimore Symphony.



ROBERT RIPLEY (Born in Philadelphia; in this Orchestra since 1955.) His principal teacher was Jean Bedetti, former principal of this Orchestra. Before taking his present position he played in the Cleveland Orchestra.

THE BASSES



GEORGES MOLEUX, Principal Bass. (Born in Boulogne-sur-Mer, France; in this Orchestra since 1930.) At the Paris Conservatory he studied bass and clarinet and won first prize in both instruments. In 1921-7 he served first as bass soloist, then as principal clarinet in the opera and concert performances at Monte Carlo. In the Padeloup Concerts, 1927-30, he was principal bass.



GASTON DUFRESNE (Born in Lille, France; in this Orchestra 1927-51, and since 1952.) He took first prizes at the Lille Conservatory in cornet and trumpet as well as bass, and as bass in the Paris Conservatory. From 1922-7 he played in the *Concerts Colonne*.



LUDWIG JUHT (Born in Tartu, Estonia; in this Orchestra since 1934.) After studying in Tartu, Petrograd and Berlin, he played in the Helsinki Symphony Orchestra (1916-18), was a member and soloist of the Estonian Symphony (1918-20) and played in the Estonia Opera (1928-30).



IRVING FRANKEL (Born in Lemberg, Galicia; in this Orchestra since 1919.) Mr Frankel attended the English High School in Boston and took up musical studies at the New England Conservatory of Music with Max Kunze.



HENRY S. FREEMAN (Born in New York City; in this Orchestra since 1945.) The son of a trumpet player with a notable career, Mr Freeman is a graduate of the Eastman School of Music. He was principal of the Rochester Philharmonic Orchestra. His wife and two sons often collaborate with him in chamber music concerts.



HENRY PORTNOI (Born in Chelsea, Mass.; in this Orchestra since 1943.) After studying violin he became a bass pupil of Anton Torello at the Curtis Institute in Philadelphia. He has played in the Indianapolis Symphony, the Pittsburgh Symphony, and Leopold Stokowski's All-American Youth Orchestra.



HENRI GIRARD (Born in Montlhéry, France; in this Orchestra since 1920.) At the Paris Conservatory he studied cello with Crouzet, bass with Soyer and Nanny. He became a member of the orchestra of the *Théâtre des Champs-Élysées* in Paris where he took part in the premiere of Stravinsky's *Le Sacre du Printemps* on April 5, 1914.



JOHN BARWICKI (Born in Boston; in this Orchestra since 1937.) Mr Barwicki attended the New England Conservatory of Music, studying with Max Kunze, principal bass of the Boston Symphony Orchestra.

FLUTES



DORIOT ANTHONY DWYER (Mrs Thomas F.), Principal Flute. (Born in Streator, Illinois; in this Orchestra since 1952.) Her teachers have included Ernest Liegl, Georges Barrère, Joseph Mariano, and William Kincaid. She has played in the National Symphony of Washington, D.C., the N.B.C. and C.B.S. Orchestras, and the Los Angeles Philharmonic. Mrs Dwyer is the first musician of her sex to be engaged as a principal in the Boston Symphony Orchestra.



JAMES PAPPOUTSAKIS, Flute. (Born in Cairo, Egypt; in this Orchestra since 1937.) The parents of Mr Pappoutsakis were Greek. He studied at the New England Conservatory with Georges Laurent, first flute of the Boston Symphony Orchestra.



PHILLIP KAPLAN, Flute. (Born in Boston; in this Orchestra since 1939.) He attended the New England Conservatory under an Oliver Ditson Scholarship. He is Artistic Director of Musica Antiqua and has recorded music of the Baroque period. Mr Kaplan frequently appears as guest artist on the C.B.S. programme with E. Power Biggs.



GEORGE MADSEN, Piccolo. (Born in Gloucester, Mass.; in this Orchestra since 1935.) He studied flute with Georges Laurent and for a thorough understanding of the mechanics of the instrument worked in a flute factory. He has a fine collection which illustrates the evolution of the instrument, a subject on which he can speak with authority.

OBOES AND ENGLISH HORN



RALPH COMBERG, Principal Oboe. (Born in Boston; in this Orchestra since 1949.) At 14 he was accepted by Marcel Tabuteau at the Curtis Institute of Music. At 17 he was appointed by Stokowski as principal oboe in his All-American Youth Orchestra. In the same capacity he served later with the Baltimore Symphony, the New York City Symphony Orchestra, and with the Mutual Broadcasting Orchestra.



JEAN DEVERGIER, Oboe. (Born in Marseille; in this Orchestra since 1925.) After studying at the Conservatory of his native city, he continued at the Paris Conservatory and took first prize in oboe under Louis Bleuzet. He became assistant principal in the Paris Opera.



JOHN HOLMES, Oboe. (Born in Cleveland; in this Orchestra since 1946.) He studied oboe with Bert Gassman of the Cleveland Orchestra and continued with Robert Bloom and Robert Sprenkle at the Eastman School of Music. He was a student at the Berkshire Music Center. Before joining this Orchestra he played in the orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis.



LOUIS SPEYER, English Horn. (Born in Paris; in this Orchestra since 1918.) He received first prize at the Paris Conservatory. The French Government decorated him twice: Medal of Reconnaissance and Cross of the Legion of Honour. He also received a medal from the Elizabeth Sprague Coolidge Foundation, Library of Congress, for eminent services to Chamber Music.

CLARINETS



GINO B. CIOFFI, Principal Clarinet. (Born in Naples, Italy; in this Orchestra since 1950.) After graduating from the Naples Conservatory at 17, he played throughout Italy as soloist in symphony and opera orchestras. Since arriving in America he has been principal clarinet in the Pittsburgh, Cleveland, New York Philharmonic, N.B.C. (under Toscanini), and the Metropolitan Opera Orchestras.



MANUEL C. VALERIO, Clarinet. (Born in New Bedford, Mass.; in this Orchestra since 1933.) His parents came from the Azores. For three years he attended the New England Conservatory, studying with this Orchestra's then principal clarinet, Victor Polatschek. He plays first clarinet in the Boston Pops and the Esplanade Concerts.



PASQUALE A. CARDILLO, E-Flat Clarinet. (Born in North Adams, Mass.; in this Orchestra since 1939.) Mr Cardillo is graduate of the New England Conservatory, where he was a clarinet pupil of Victor Polatschek.



ROSARIO MAZZEO, Bass Clarinet and Personnel Manager. (Born in Pawtucket, Rhode Island; in this Orchestra since 1933.) His interest in improving the instrument has led to extension of the range of the bass clarinet and invention of a new system of clarinet mechanism now being manufactured in Paris. He has also distinguished himself as an ornithologist.

BASSOONS



SHERMAN WALT, Principal Bassoon. (Born in Virginia, Minnesota; in this Orchestra since 1953.) On a scholarship at the Curtis Institute, he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro, principals in the Philadelphia Orchestra. After distinguished combat service in the War, he joined the Chicago Orchestra as principal.



ERNST PANENKA, Bassoon. (Born in Vienna; in this Orchestra since 1930.) He showed talent as a child, studying piano. His principal teacher was Strobl, the Vienna Opera's first bassoon. He played in the Vienna Volksoper before he joined the Boston Symphony Orchestra under Serge Koussevitzky.



THEODORE E. BREWSTER, Bassoon. (Born in Cleveland Heights, Ohio; in this Orchestra since 1949.) He studied at the New England Conservatory with Ernst Panenka, and Raymond Allard. He also studied with Dall Fields in Chicago, Simon Kovar in New York and Sol Schoenbach in Philadelphia. He attended the Berkshire Music Center in 1947, and again in 1949.



RICHARD PLASTER, Contra-Bassoon. (Born in Winston-Salem, North Carolina; in this Orchestra since 1952.) In 1943-6 he played bassoon in the North Carolina Symphony; was in the U.S. Army Ground Forces Band in 1946-8. After academic courses at southern schools he entered (1948) the Juilliard School, studied with Simon Kovar, and graduated in 1951.

HORNS



JAMES STAGLIANO, Principal Horn. (Born in Catanzarro, Italy; in this Orchestra since 1946.) He was brought to Detroit at 6 and, growing up there, studied with his uncle Albert Stagliano, principal horn in the Detroit Symphony under Ossip Gabrilowitsch. James Stagliano has played in the Detroit Orchestra and as principal in the orchestras of St Louis, Chicago, Los Angeles, and Cleveland.



CHARLES THEODORE YANCICH, Alternate Principal Horn. (Born in Hammond, Indiana; in this Orchestra since 1954.) He studied with Philip Farkas, principal horn of the Chicago Symphony. He played as principal in the Indianapolis Symphony before he joined the Boston Symphony Orchestra.



HARRY SHAPIRO, Horn. (Born in Boston; in this Orchestra since 1937.) His first teacher of horn was his father, Max Shapiro, a professional. At the Juilliard School he was a pupil of Joseph Franzl. During World War II he served in the Army Air Forces Band with which he toured U.S. and R.A.F. air bases in England and France and thirty-five cities in the British Isles.



HAROLD MEEK, Horn. (Born in Newark, Ohio; in this Orchestra since 1943.) His studies in horn were with August Fischer in Pittsburgh, Anton Horner, Curtis Institute of Music in Philadelphia, Arkata Yegudkin at the Eastman School. He was principal horn in the Rochester Civic and Philharmonic Orchestras.



PAUL KEANEY, Horn. (Born in Beverly, Mass.; in this Orchestra since 1937.) His musical instruction was at the Longy School in Cambridge, Mass. His principal teacher was Willem Valkenier. He has taught at the Boston Center for Adult Education and now teaches at the New England Conservatory.



OSBOURNE McCONATHY, Horn. (Born in Chelsea, Mass.; in this Orchestra since 1944.) He studied horn with Joseph Franzl and Anton Horner and attended the Juilliard Graduate School on a conducting Fellowship with Albert Stoessel. He was principal horn in the National Symphony, Washington, D.C. and the Rochester Philharmonic Orchestras.

TRUMPETS



ROGER VOISIN, Principal Trumpet. (Born in Angers, France; in this Orchestra since 1935.) Beginning in early boyhood, he received his entire training in Boston from three trumpeters born and schooled in France, who were also members of the Boston Symphony Orchestra: his father, the late René Voisin; Marcel Lafosse; and Georges Mager. In World War II he served as a trumpeter, instructor and conductor in the U.S. Navy, at the Newport, Rhode Island, Training Station.



MARCEL LAFOSSÉ, Trumpet. (Born in Marly-le-Roi, France; in this Orchestra since 1926.) His first teacher of trumpet was his father. He continued at the Paris Conservatory, winning first prize and became principal with the *Opéra Comique*, the *Concerts Pasdeloup*, and the *Concerts Koussevitzky*. For five years he served in the French Army in World War I.



ARMANDO GHITALLA, Trumpet. (Born in Alpha, Illinois; in this Orchestra since 1951.) After considerable academic studies, he entered the Juilliard School and became a pupil of W. Vacchiano of the New York Philharmonic Symphony. He has served as principal with the New York City Opera and Ballet, the RCA Recording Orchestra, and the Houston, Texas, Symphony.



GERARD J. GOGUEN, Trumpet. (Born in Rumford, Maine; in this Orchestra since 1952.) After graduation from the New England Conservatory in Boston where he was a trumpet pupil of Georges Mager, he played in the Central Florida Symphony, 1951-2.

TROMBONES



WILLIAM GIBSON, Principal Trombone. (Born in Marlow, Oklahoma; in this Orchestra since 1955.) At the Curtis Institute, Philadelphia, he was a pupil of Charles Gerbard. For two years he played in the Philadelphia Orchestra, then became principal in the Pittsburgh Symphony Orchestra for ten years.



WILLIAM C. MOYER, Trombone. (Born in Oberlin, Ohio; in this Orchestra since 1952.) During four years at Oberlin College and Conservatory, he studied trombone with Thomas Cramer.



KAUKO EMIL KAHILA, Bass Trombone. (Born in Norwood, Mass.; in this Orchestra since 1952.) He attended the New England Conservatory and the Berkshire Music Center. For two seasons he was with the Houston Symphony, for eight with the St. Louis Symphony, meanwhile playing three summer seasons with the St. Louis Municipal Opera.



JOSEF A. OROSZ, Trombone. (Born in Toledo, Ohio; in this Orchestra since 1942.) At 9 he played in a Hungarian Gypsy band in Ohio, at 11 was organist in his Toledo church. He studied piano and trombone and received his Bachelor of Music degree at the Boston Conservatory.

TUBA

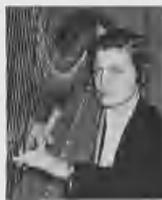


KILTON VINAL SMITH, Tuba. (Born in Vinal Haven, Maine; in this Orchestra since 1936.) He was a pupil of Jacob Raichman, at that time principal trombone of this Orchestra.

HARPS



BERNARD ZIGHERA, Principal Harp. (Born in Paris; in this Orchestra as First Harp since 1928 and now also its official pianist.) He won highest honours in both instruments at the Paris Conservatory and played in the Paris Conservatory Orchestra and the Paris Opera. Mr Zighera has appeared as soloist abroad and with this Orchestra. He is on the faculty of the New England Conservatory and a member of the French Legion of Honor.



OLIVIA LUETCKE, Harp. (Born in New York City; in this Orchestra since 1951.) She began on the harp at 6, studied four years with the National Orchestral Association and with Bernard Zighera. She was first harp in the San Antonio, Texas, Symphony, before she joined this Orchestra.

TIMPANI AND PERCUSSION



ROMAN SZULC, who joined this Orchestra in 1935 as First Timpanist and who has held that important position longer than any of his predecessors, retires at the end of the present season (August 14). Mr Szulc was born in Warsaw and had a distinguished career with various European orchestras before coming to this country.



HAROLD FARBERMAN, Timpani. (Born in New York City; in this Orchestra since 1952.) He won a scholarship at the Juilliard School. His uncle, Isadore Farberman, was his most important teacher. At 19 he became the youngest show drummer at Radio City Music Hall. He composes music for percussive instruments.



EVERETT J. FIRTH, Principal Timpani. (Born in Winchester, Mass.; in this Orchestra since 1952.) He attended the New England Conservatory and the Berkshire Music Center, studying with Roman Szulc and Saul Goodman. He has concentrated on the highly varied problems and techniques which surround the timpanist and percussion player.



CHARLES SMITH, Percussion. (Born in Newark, New Jersey; in this Orchestra since 1943.) He attended the Juilliard School and was a pupil of Gene Krupa. He toured with the much travelled road company of 'Porgy and Bess', under the conductorship of Alexander Smallens.



ARTHUR CHARLES PRESS, Percussion. (Born in Brooklyn, New York; joined this Orchestra in 1956.) Mr Press was a scholarship student at the Juilliard School and studied under Morris Goldenberg and Saul Goodman. He has played with Thomas Scherman's Little Orchestra Society and was solo percussionist with the Radio City Music Hall Orchestra.



HAROLD THOMPSON, Percussion. (Born in Akron, Ohio; in this Orchestra since 1953.) He attended the Cincinnati Conservatory, the Roy Knapp School of Percussion in Chicago and studied with private teachers. He had played in the Cincinnati Symphony for eight years before coming to the Boston Symphony Orchestra.

LIBRARIAN



LESLIE J. ROGERS, Librarian. (Born in Concord, Mass.) Mr Rogers has served in this capacity since 1912, under five regular conductors of the Orchestra. He particularly cherishes the opportunity he has also had of working with the great composers who have been guests during this period.



ARTHUR FIEDLER, CONDUCTOR OF THE BOSTON POPS ORCHESTRA AND THE ESPLANADE CONCERTS



OFF-STAGE GLIMPSES

Views of Boston

MASSACHUSETTS



STATE CAPITOL



CHARLES RIVER



BEACON HILL



AN AIRPLANE VIEW OF THE CITY



The Berkshire Music Center

AT TANGLEWOOD





TANGLEWOOD