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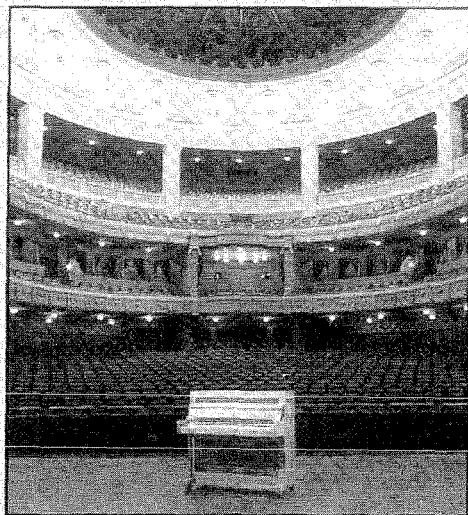
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IN THE NEXT ISSUE OF

SYMPHONY

THE MAGAZINE OF THE AMERICAN SYMPHONY ORCHESTRA LEAGUE

- ∞ Temirkanov takes off in Baltimore
- ∞ Twentysomethings at the orchestra—frank feelings from the next generation
- ∞ Hot links to cool classical sites—our annual Web update
- ∞ Orchestra life in the New Russia—a young cellist's diary
- ∞ Orchestras in the New Economy—can they cash in?

SYMPHONY for March/April has these lively features, plus The Score, Musical Chairs, and columns on new music and books on music.

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...of what critical and audience enthusiasm for the
 is willing to meet donors; he doesn't take for granted the support that's given."

For the BSO, community support has been crucial in the last two decades, enabling the orchestra to bounce back from two dispiriting, financially draining strikes in the 1980s and build up an endowment in excess of \$77 million. The annual budget, currently \$22 million, has been balanced for several years, with no accumulated debt. And the audience remains remarkably loyal and attentive. "That's the wonderful thing about Baltimore," Gidwitz says. "The community has deep roots; it's not a transient community. And it's not a community with so many resources and assets that it takes the orchestra for granted. I heard a community leader say recently that the city has three major assets—Johns Hopkins University, the Orioles, and the BSO.

"But the finances are always a struggle, and I don't see that ending," admits Gidwitz, noting that while the orchestra paid musicians salaries "lower than other comparable orchestras" as it built its reputation, the BSO's new five-year contract "will put more pressure on us. The current support level won't meet our needs in three years, let alone five. We are working to get an endowment up to about \$100 million."

That may mean a lot of fund-raising events for Temirkanov, but the prospect, he says, "doesn't annoy me." In Russia, it seems, he was used to social duties of a less pleasant nature. "Particularly in the Communist time, you had to meet and dine with members of the Party and the KGB, people I would never dream of voluntarily spending my time with."


In Russia today, he continues, "I still must do all the unpleasant, humiliating things. I have to ask ten times to get lights fixed onstage. And I have to ask for money for the orchestra personally; it is often given personally to me. Here, I dine with donors, but I don't have to ask for money. And here, I don't have to worry that my musicians need new instruments or need to fix the ones they have, or if the orchestra can afford to buy a new piano or get a good

continues, the financial challenges Gidwitz cites are likely to be tackled successfully. There's something about the fusion of Temirkanov and the city that suggests a long, fruitful honeymoon. "I hope I'll feel

"But so far, I am thinking all the time that coming here was the right decision." ∞

Tim Smith is music critic of the *Baltimore Sun*.

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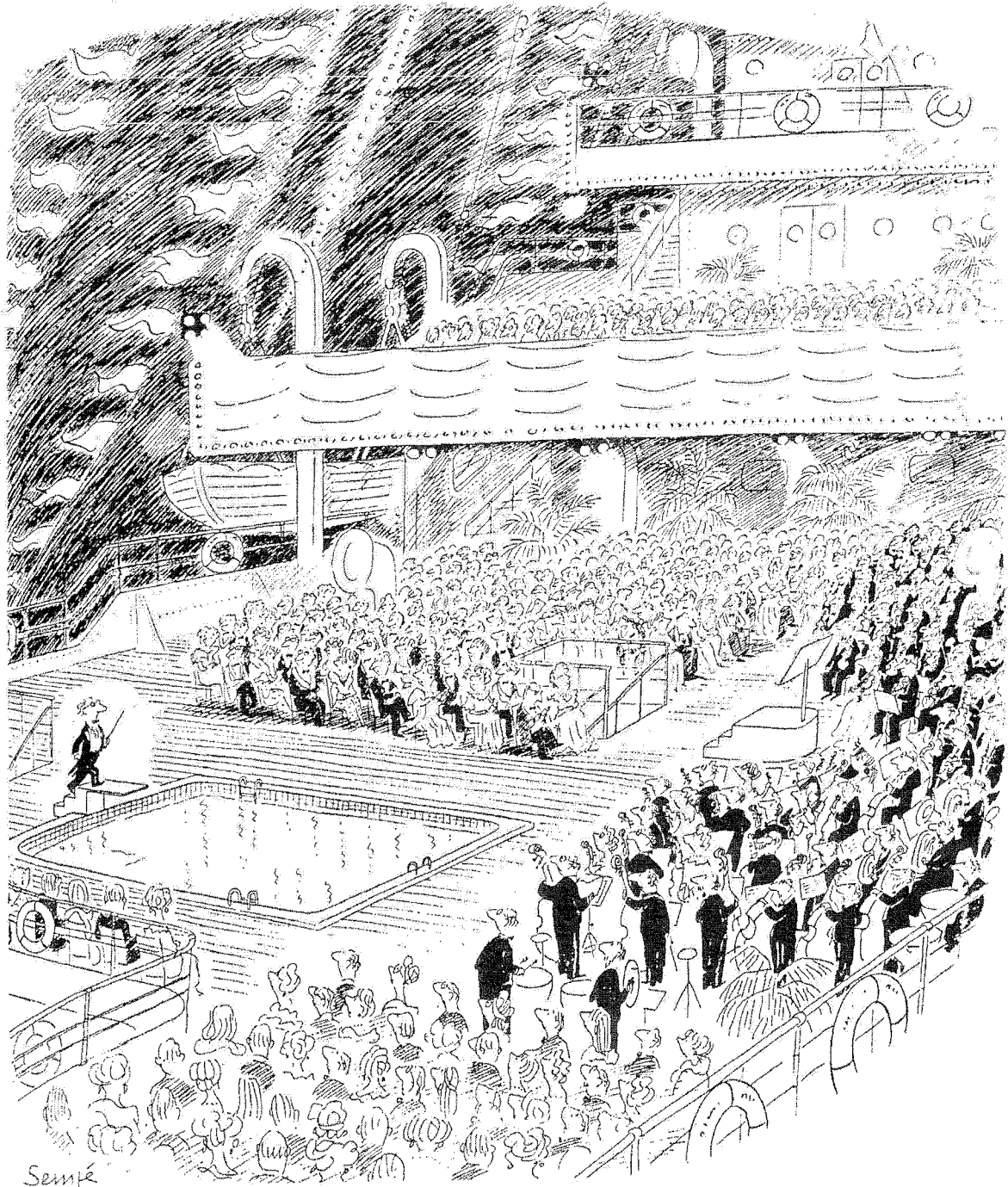

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cently vibrant sound of a symphony orchestra, the best electronic organ still tends to sound raw and papery. As Fabio Mechetti, the Jacksonville Symphony Orchestra's music director, puts it, "technology is wonderful, but the best violins are those made in the 1600s. There are limitations in terms of how far technology can go in producing a pure acoustical sound that blends with the rest of the orchestra."

Apart from their orchestral uses, concert hall organs open up whole new possibilities for halls that otherwise may sit empty many an evening. This season the Seattle Symphony utilized its Watjen Concert Organ by presenting a popular holiday sing-along event in December, a three-part *Fluke/Gabelein Organ Recital Series*, and a program of free monthly recital/demonstrations. At least three orchestra halls with pipe organs—the Meyerson in Dallas, Jack Singer Hall in Calgary, and the Philharmonic Center for the Arts in Naples, Florida—host important competitions for young organists. In Calgary, in fact, a year-round whirl of classical and popular concerts, demonstrations, and educational activities has grown up around the big Casavant looming over the stage. And, between them, Dallas and Calgary have commissioned major new works for organ and orchestra from composers Gunther Schuller, Joseph Schwanter, and Michael Colgrass.

One of the guiding principles of the symphony orchestra is natural, unamplified sound. Synthesizers may have invaded Broadway musicals, but in the symphony hall we still wouldn't think of accepting electronic imitations of violins, flutes, or trumpets. Why should we settle for a digital simulacrum of the most sonically complex instrument of all? Organists, naturally, are thrilled to have these high-visibility new outlets for their art. Concert halls attract patrons who wouldn't be caught dead in a church, and symphony hall organs nourish the perception—never really lost in Europe—of the organ as an honored part of the musical mainstream. ∞

Classical music critic of *The Dallas Morning News* since 1999, Scott Cantrell was active as an organist for 20 years and still occasionally plays in public.

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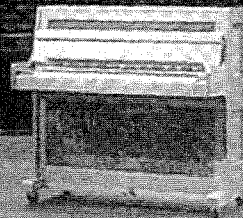
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...and the *New York Times* that he had no plans to leave Chicago or to alter his method there: "I do not adapt my work to audiences; they must adapt themselves to the music."

In fact, the adaptation had at last taken hold sufficiently to insure the likelihood of permanence. Bravely emulating Henry

Higginson's Boston Symphony, the Chicago Orchestra had suffered a premature birth. The infant struggled, gasped for breath and was firmly supported until conditions for survival—experienced audiences long before established in Boston and New York—were attained. The effort was improbable, the outcome heroic.

Class Concerns

Midwestern advances in musical understanding, Thomas once wrote, were due "almost wholly to women. They have more time to study and perfect themselves in all the arts. They come together in their great clubs and gain ideas." In Chicago, Anna Millar, the orchestra's manager from 1895 to 1899, played an outstanding role in increasing subscription sales.

But it was doubtless Rose Fay Thomas, at his side, who most directly inspired and instructed Thomas about women's roles in art. She was his emotional bulwark and *aide-de-camp*. For the 1893 exposition, she chaired a three-day national convention of women's amateur music clubs. She was no Midwesterner, but a transplanted New Englander who returned to Cambridge after her husband's death. Her influence may be inferred from her correspondence and from her valuable *Memoirs of Theodore Thomas*.

It was Mrs. Thomas's observation that "A little experience taught [Thomas] that neither children nor what are called 'wage-earners' were sufficiently advanced intellectually to be able to appreciate the class of music which was his specialty." Writing to a friend in 1892, she said:

Mr. Thomas is here to establish a great art work, and to make Chicago one of the first musical centers of the world—and not to provide a series of cheap musical entertainments for the riff-raff of the public. The highest forms of art—whether it be in painting, sculpture, architecture, literature, music or any other branch—are not within the comprehension of the masses, they are the delicate blossoms which make the crown and glory of the shrub called humanity, but which roots and branches and stems can only catch vague glimpses of through parted leaves, and never wholly see. So it is a useless task to attempt to produce the highest form in any art, in such a way that it can be appreciated by the ignorant. All that can be done is to *produce* it, and let it stand till the ignorant acquire a little education and begin to understand it.

In short, Mrs. Thomas was of her class: a new milieu for her crusty spouse. Chicago here introduces a different tone to the symphonic enterprise, one not to be heard in

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