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A HISTORY OF THE LONGVIEW SYMPHONY ORCHESTRA OF LONGVIEW, TEXAS FROM 1968-2011

A DOCUMENT APPROVED FOR THE SCHOOL OF MUSIC

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Table of Contents

Acknowledgements iv

Abstract ix

Chapter 1: Introduction

Introduction 1

Purpose of Study 4

Need for Study 5

Scope and Limitations of Study 5

Methodology 6

Survey of Related Literature 7

Chapter 2: James Snowden (1968-1979) 11

The Beginning 11

Wells Burton and the Longview Symphony League 17

The Women's Society of the Longview Symphony League 19

The First Five Years (1968-1973) 21

The Shreveport Initiative 31

1972-1973 Season: Three-concert Series to Four-concert Series 33

1973-1974 Season: Frank Carroll Begins His Association with the LSO 35

Snowden's Return 36

Longview's Development with the LSO 38

Lorraine Martin and the Longview Symphony Foundation 41

Snowden's Era 42

Chapter 3: Frank Carroll (1979-1988) 45

Carroll's Return to the LSO: The Transition to Professional Status 45
The Administration During the Carroll Years 46
Carroll and the LSO personnel 47
Programming and Guest Artists under Carroll 52
Expansion and Improvements of the T.G. Field Auditorium Stage 55
Wells Burton and the LSO's Educational Outreach 59
Carroll's Era 64
Chapter 4: Tonu Kalam (1988-present) 67
The Search (1987-1988) 67
Kalam and the League: The first year 72
Expansion of the LSO: The next four years 74
The LSO's Growth under Kalam 79
A Night in Old Vienna: The New Year's Eve Concert 83
The Chamber Music Series 85
Frank Carroll's Death; Wells Burton's Resignation 87
The 25th Anniversary Season: 1992-1993 89
Elliott Stonecipher and Evets Management, Inc. 90
The Youth Orchestra Hiatus 94
The LSO's New Endeavors 99
The Belcher Center and Beethoven 106
Chapter 5: Programming 111
Chapter 6: Summary and Conclusions 120
Summary 120

Conclusions 123

Recommendations for Future Study 126

Bibliography 128

Appendix A: Edited Interview Transcript: James Snowden 132

Appendix B: Edited Interview Transcript: Tonu Kalam 139

Appendix C: Edited Interviews Transcript: Randy Maines 156

Appendix D: Longview Symphony Orchestra programs, 1968-2011 165

Abstract

The Longview Symphony Orchestra is a regional professional orchestra based in Longview, Texas. The orchestra was founded in 1968 under the direction of James Snowden, a local band director who led the charge to develop a high school orchestra program in a district that lacked such a program. Governed by a board known as the Longview Symphony League, the orchestra initially began as a volunteer ensemble whose original mission was to foster the growth of music education in the public schools while offering an outlet for orchestral playing to its community. After forty-four years, the Longview Symphony Orchestra has become an organization whose members are all paid, professional musicians. This study will focus on the organization's development from an orchestra whose membership began as volunteers to that of paid professionals. Special interest will be devoted to the development of the organization's governing board, the Longview Symphony League and the orchestra's three music directors, James Snowden, Frank Carroll and Tonu Kalam.

Chapter 1: Introduction

In 1871, almost 100 years before the Longview Symphony Orchestra was formed, the city of Longview was founded as a result of railway development by the Southern Pacific Railroad line. While laying track, an engineer stood upon a rock hill known as "Capps Hill", looked into the expanse of the south and considered the name Longview for the new town.[1] Upon its establishment, the rural town included a dozen saloons and a few city services including a post office.

In 1872, Longview profited once more from a second rail line running through the town built by the International Railroad Company. The rail line bought 244 acres east of the Southern Pacific site that later became known as Kilgore, Texas, home of renowned pianist Van Cliburn and sister city to Longview. In the same year, Southern Pacific was acquired by the Texas & Pacific Railway, which established its home base in Longview, bringing more employment to the region while increasing the population and number of businesses to the developing town. The development of the T & P Railway made way for new smaller surrounding towns including Gladewater and Mount Pleasant.

In 1873, Gregg County was formed and Longview became the county seat. The city's population grew from 500 in 1876 to 1,525 in 1880 due largely to the eastward expansion by the railways. As the railroads opened untouched forests, sawmills began making pine lumber that furthered the development of Gregg County. In addition, cotton continued to be the county's invaluable cash crop and a leading reason for its economic success. The railways continued to help facilitate farming and the trade of

[1] Randy Park, *Longview Civic-Cultural Center*, p. 11.

cotton that helped Longview flourish with the population growing from 2,034 in 1890 to 3,591 in 1900.

The town opened its first public school in 1883 known as the Longview Common School District. In March 1909, the Longview Independent School District was established by special act of the 31st Texas Legislature.[2] The district opened its first high school in 1927. The building was converted into a junior high school upon the opening of the district's new high school in 1932. The old high school facility was a multi-function center that was also used as a church, a voters polling place and an auditorium. In 1954, a new $500,000 facility was constructed including a 1,400-seat auditorium, 400-seat cafeteria and a choral room. The auditorium was named T.G. Field Auditorium after Thomas Field who served as the high school's principal from 1946 to 1972.

In September 1930, oil was discovered fifteen miles south of Kilgore. The oil boom began when a second well was opened about a mile south of the county line on December 28, 1930. The Longview Chamber of Commerce offered a $10,000 prize to the first prospector to find oil in Gregg County. The oil boom contributed to Longview's population nearly tripling to 13,758 in the 1930s. School enrollment increased from 1,970 to 4,400 and the city erected a new courthouse, city hall, post office, public library and community center.

In 1942, Longview was selected as a site for the construction of a major army hospital in preparation for World War II. The facility was dedicated on December 15, 1942, less than a year after the bombing of Pearl Harbor and deactivated on January 20, 1946, shortly after the conclusion of the war. In the same year, Robert LeTourneau, a

[2] http://www.lisd.org/lhs/LHSHIST/1stlhs.htm.

leading innovator in earth moving equipment, was brought to Longview in a civic effort to help build the city's growth. LeTourneau chose the land that was once the army hospital and founded the LeTourneau Technical Institute, a place to train and equip war veterans with job skills for employment after the war. The institution would later become LeTourneau University. In addition to the school, LeTourneau brought his excavator manufacturing company, LeTourneau, Inc. The company continued to help the town's development as a regional center for industry.

In the same decade, the city of Longview profited from the arrival of a second company. In 1950, the Texas Eastman petrochemical plant, a subsidiary of the Eastman Kodak Company, was established in Longview and became the largest inland chemical complex in Texas. In addition, public school construction surged with the building of a new junior high school (later Henry L. Foster Middle School) gymnasium and the high school (later T.G. Field) auditorium. Major events shaped the next ten years of the city including the desegregation of public schools and the advent of the automobile.[3] The population had grown to 46,744 by 1970 and by 1975 the city of Longview reached metropolitan status with a population figure of 51,953.[4]

Prior to 1968, Longview's cultural landscape did not include a symphony orchestra. The community identified with the fine arts in other areas including choral and band programs in schools, church choir programs and a community theater that had been in existence since 1964.[5] The Longview Civic Music Association regularly brought professional orchestras such as the Dallas and San Antonio symphonies, as well

[3] http://www.visitlongviewtexas.com
[4] Park, p. 60.
[5] Longview Daily News, January 5, 1969.

as renowned soloists like pianist Alicia De Laroccha to perform in Longview.[6] Local ensembles including the Longview Municipal Band, which was formed by the employees of the Texas Eastman Company and their families, served as the community's primary outlet for making music.[7] A few community members and local teachers knew that a symphony orchestra was a missing cultural icon, the "one glaring omission from the local scene."[8]

The Longview Symphony Orchestra came into existence through an initiative by James Snowden to add a high school orchestra program to the existing junior high school string program and to create a playing outlet for community musicians. The Longview Symphony Orchestra (LSO), founded in 1968, first performed under the baton of its founder, James Snowden, on February 9, 1969. The orchestra, founded without a budget or board, consisted of fifty-four members, all residents of Longview. Today, it has become a professional ensemble drawing musicians from a large geographic area and operating with a $300,000 budget. The primary focus of this study is the LSO's transformation from a community ensemble into a professional orchestra while fostering the growth of the public school music education program.

Purpose of the Study

The purpose of the study is to construct a history of the Longview Symphony Orchestra from its beginning in 1968 to 2011, through interviews of key personnel and examination of documents including board minutes, budget reports, newspaper articles and reviews, and concert programs. Two of the three music directors, James Snowden

[6] http://larrocha-concertography.blogspot.com/2011/08/12121967.html, accessed May 25, 2012.
[7] Interview by the author with Randy Maines, appendix c, p. 164.
[8] Longview Daily News, January 5, 1969.

(1968-1978) and Tonu Kalam (1988-present) were interviewed in addition to current board president from 2010 to 2012, Randy Maines. Unfortunately, Frank Carroll, LSO music director from 1979-1987, passed away in 1991, leaving his personal account unavailable for the document.

Need for the Study

Currently, a history of the Longview Symphony Orchestra does not exist. Nearing its fiftieth anniversary, the LSO is one of three orchestras in East Texas and has become integral to the culture of Longview and the surrounding region. Documenting the history of the LSO not only fills a need for understanding an important arts institution of East Texas, it also preserves the recollections of individuals important to the orchestra and the musical life of East Texas.

With its recent move to a new performing arts center, the S.E. Belcher Center, the LSO encountered financial difficulties that resulted in fewer concerts and less personnel. With many orchestras threatened with extinction, now is a vital time to examine the history of the Longview Symphony Orchestra. One hopes this historical account will provide information that contributes not only to the future prosperity of the LSO but perhaps similar regional orchestras as well.

Scope and Limitations of the Study

This study examines the relationship of the Longview Symphony Orchestra board, its music directors and personnel through an historical account of the organization. Using board minutes, financial records, concert programs, personnel lists,

news clippings and other relevant documents, the study seeks to provide an accurate historical account of the Longview Symphony Orchestra. Board minutes and financial records are available after 1980 but were not retained from 1968-1980. Archive copies of concert programs are nearly complete but missing program information was constructed from published newspaper articles.

Interviews with music directors and board members provide personal insights into programming, finances, personnel and operating decisions. Participants included music directors James Snowden and Tonu Kalam and current board president Randy Maines. Even though Frank Carroll, the orchestra's second music director between 1979-1987, passed away well before the study, thorough documentation including board minutes and financial reports from his time with the orchestra still exists.

Methodology

Board minutes and financial statements provide the foundation for information in this document. The author was given complete access to the Longview Symphony Orchestra storage facility and library located on the fourth floor of the Texas Bank and Trust building at 300 North Green Street, Suite 426, Longview, TX 75601. Materials were strewn about haphazardly throughout the storage facility and main offices of the LSO. Through careful assembly, the author was able to reconstruct the financial reporting and board minutes for the LSO beginning in 1980 to the present.

Records from board meeting minutes after 2003 were not regularly maintained.[9]

Interviews with key personnel and information from newspaper articles and journal entries will support the study. Concert programming provides a snapshot of the orchestra's personnel, musical direction and repertoire selection. Examining the programs for changes in personnel provides evidence of the LSO's transformation from a voluntary community ensemble to a fully paid professional orchestra. Lastly, interviews with the founding conductor, James Snowden, and current music director Tonu Kalam, who has been with the orchestra for the past twenty-three years, provide valuable human perspectives for repertoire selections and musical accomplishments of the orchestra.

Survey of Related Literature

Existing studies of orchestras and current literature about the state of symphony orchestras offer valuable insight to the current study of the Longview Symphony Orchestra.

In 1970, Kermit Breen studied the formation and establishment of the Shreveport Symphony Orchestra. The orchestra is located nearly sixty-five miles east of Longview, Texas and was an important influence on the development of the LSO. Breen's study organizes the Shreveport Symphony Orchestra history in three stages tracing the organization's evolution to metropolitan status. The orchestra's founder, John Shenaut, founded the orchestra based on principals to support a local community

[9] Missing board meeting minutes: January through June 2003, September 2004, March through June 2005, August and September 2005, November 2005, February through June 2006, September through October 2006, April through May 2007, August through November 2007, January through June 2008, August and September 2008, January 2009, April and May 2009, August through November 2009, January through April 2010, June 2010, August 2010, January and February 2011, April and May 2011.

endeavor, much like the LSO. Under Shenaut's direction, the orchestra initiated similar programs like the LSO including a youth orchestra, chamber music series, women's society and an annual fund drive.

In his book, *The American Symphony Orchestra: A Social History of Taste*, John Mueller discusses the social and musical evolution of the symphony orchestra from its European tradition to its migration to the United States. His study traces the evolution of the American orchestra beginning with its early dependence on European culture and the German orchestral model.[10] According to Mueller, successful orchestras engage in a balance of seven distinguishable types of business models: cooperative, plutocratic, private enterprise, endowment, maintenance fund, municipal/state taxation, and self-support model.[11] The Longview Symphony Orchestra, which began as a cooperative effort, now runs its operations using a mixture of the seven models. Mueller also discusses the evolution of the musicians' union and, in particular, its impact upon philanthropy. As members of the union grew more forceful in demanding their rights and wages, they would do so at the risk of affecting the contributions of philanthropists who funded their way of living.[12] Beginning in 1971, the Longview Symphony Orchestra became increasingly more involved with the Shreveport musicians' union and consequently witnessed a predictable decline in philanthropy.

In his January 2012 published book, *The Perilous Life of Symphony Orchestras*, Henry Flanagan discusses the financial instability of professional orchestras today and whether the root of the problem lies in structural or cyclical factors.[13] Cyclical factors

[10] John E. Mueller, *The American Symphony Orchestra; A Social history of Music Taste,* p. 21.
[11] Mueller, p. 329
[12] Mueller, p. 348.
[13] Henry Flanagan, *The Perilous Life of Symphony Orchestras*.

that affect businesses, such as orchestras, are endured through regular economic expansion and recession. As the economy sinks, so does business income. Subsequently, as the economy recovers, so does business. Structural financial problems, on the other hand, occur independently of the economy. For an orchestra, the inherent problem is the inability to recoup performance expenses solely from performance income. The imbalance, which occurs in both favorable and unfavorable economic times, causes an unfavorable relationship between operating costs and productivity.

The obvious solution is for orchestras to have the necessary resources to prepare for the general ebb and flow of the economy. Long-term management of resources will still be a problem for orchestras beset with structural problems. Flanagan's study revealed that while orchestras fare well during good economies, they struggled to recover after economic downturns. Flanagan also found that during the seventeen years of the study, performance expenses grew three times faster than performance revenues. The Longview Symphony Orchestra faces similar adversity.

Adverse financial conditions are a result of many factors, which can include repertoire and programming. The LSO board allows nearly complete artistic freedom to its music director in regard to concert programming. However, the orchestra's by-laws do state that in each concert, the music director must perform one work that is familiar to the orchestra.

In a 2009 study, Jacob Harrison poses the direct question, "have symphony orchestras been structured to succeed as music businesses?"[14] Harrison conducts interviews with five prominent orchestra directors throughout the United States: Marin

[14] Jacob Harrison, *Conversations with Five Music Directors Regarding the Current State and Future of American Symphony Orchestras,* p. 3.

Alsop, Michael Christie, David Itkin, John Jeter and Robert Spano. The interviews present their perspectives on the condition of the American symphony orchestra covering a wide range of topics.

Harrison describes the evolution of the music director from an "authoritarian, very-involved, hands-on style to a music director who is much less involved in the institutional decisions."[15] Snowden was the authoritarian music director who was very involved in every facet of the LSO. Tonu Kalam, the LSO's current music director, is far removed from the organization's institutional decisions, as he is located far from the city in North Carolina. Harrison's statement regarding the evolution of the music director is portrayed in all three of the LSO's music directors.

[15] Harrison, p. 15.

Chapter 2: James Snowden (1968-1979)

The Beginning

Prior to 1968, casual discussions took place about the prospects of a community orchestra in Longview. Less than two hours away in either direction, nearby cities had orchestras like the East Texas Symphony established in 1936 in Tyler, Texas and the Shreveport Symphony Orchestra established in 1948 in Shreveport, Louisiana. Although local organizations like the Civic Music Association of Longview regularly invited professional orchestras and renowned guest artists to their doorstep, they knew it was not the same as having their own local orchestra. By the 1960s, Longview was on the verge of becoming a major hub of industry and trade due to local companies like the Texas Eastman Company and LeTourneau University.

Three members of the community were pivotal in the development of the Longview Symphony Orchestra. Lorraine Martin, violinist and member of the Longview Municipal Band formed by the Texas Eastman Company, was one of several amateur string players in Longview who shared a long-time enthusiasm for starting a community orchestra. She began her musical studies on piano at age three and violin at age eight studying with Walter Fried and Van Katwich. Martin majored in music at Bush Temple School of Music at Southern Methodist University and later served as assistant director of the Longview Municipal Band in 1925. In addition to her involvement in various string groups around town, she also played in regional orchestras including the Shreveport Symphony.

Helen Banister shared Martin's enthusiasm. She was a violinist who moved to Longview in 1942, became a public school music teacher in 1944 and taught private string lessons in the region. Banister was a violinist in the Fort Worth Symphony for four years and a member of various ensembles in Tyler, Kilgore and Longview. A native of Snyder, Texas, Banister graduated from Texas Wesleyan College in 1938 where she received a degree in music.[16] Banister completed additional music studies at East Texas State University and East Texas Baptist College and, in 1967, completed a String Pedagogy Workshop at Southern Methodist University under the legendary pedagogue Shinichi Suzuki. Suzuki had achieved worldwide fame with his innovative violin teaching method.[17]

Wells Burton moved to Longview in 1938 to follow a career as a journalist and cattle rancher. An amateur pianist, Burton was perhaps the most passionate among the three about developing the fine arts in Longview. Born in Missouri in 1914, he earned degrees in economics and English literature from Washington University in St. Louis before heading to Longview. Fulfilling his dream of becoming a journalist, Burton was an avid contributor to the local newspaper, focusing on the fine arts and cultural aspects of the city. Influenced by his father, Burton also pursued the life of a cattle rancher. An important contribution Burton made to the East Texas farming region was studying the effects of cow-fattening grasses while streamlining hay feeding. As an amateur pianist, Burton was passionate about increasing awareness for the fine arts and educating people, especially young children, about classical music.

[16] http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=26483381, accessed May 25, 2012.
[17] Longview Daily News, "Symphony board selects Mrs. Helen Banister, undated article, 1969-1970.

Visionaries like Martin, Banister and Burton knew that development of the fine arts would be a vital addition to complement Longview's prestige as a city of industry. It was only a matter of time before local residents and musicians like these three would begin envisioning an orchestra in Longview.

In the early 1960s, the Longview public schools discovered a cache of abandoned violins and cellos stored away from a strings program that had been discontinued.[18] Administrators were prepared to permanently discard the instruments. Banister, who was teaching music at Bramlette Elementary School, convinced administrators to offer the instruments for sale to parents at $5 each. Her initiative spurred interest in a string program and in 1963 the administration approved the start of an elementary and junior high school string education program. According to Charles Mathews, superintendent of Longview public schools at the time, the program was calculated to stimulate talent for the eventual establishment of an orchestra program in Longview.[19]

In 1968, Banister graduated her first class of twenty string students from Judson Junior High School. The district faced a problem when Banister, its obvious candidate for a high school strings teaching position, declined the job citing no desire to teach at the high school level.[20] However, just across the hall in the band department, was James Snowden. Snowden had been teaching the band program at Judson since 1966 after completing a Bachelor of Science from Stephen F. Austin State University in Nacogdoches, Texas in 1965. He continued to take classes at SFA while teaching band

[18] Longview News-Journal, "Longview orchestra grows from humble start", November 18, 1992.
[19] Longview Daily News, "Symphony board selects Helen Banister", undated article in 1968-1969 season.
[20] Interview by the author with James Snowden, appendix A, p. 138.

and earned a Master of Arts in Music Education in 1968. A graduate of Kilgore High School, Snowden was familiar with the region and understood the lack of string education in the area. Although trained as band director, Snowden admired orchestral culture and saw himself as a future orchestra conductor. The district knew he was eager to see the high school strings program come to life and offered the position to Snowden.[21] Although he lacked the proper string pedagogy background, Snowden knew that as long as a competent string professional such as Banister was teaching students to play string instruments properly in their beginning years, his job continuing students' progress at the advanced level would be made easier.

At the time of the offer, Snowden was teaching a junior high band program of 200 students and two elementary school band programs. The elementary positions were a growing frustration for Snowden since the students did not matriculate into his junior high school and therefore his band program. By taking the high school position, Snowden was allowed to exchange his elementary duties for the new high school program while remaining at the junior high school. The Longview public schools became the only district between Dallas and Shreveport to have a string education program.

With the high school strings program set in motion, Snowden turned his attention to the vision for a community orchestra:

> Elsewhere in the nation, civic and community orchestras are plentiful, both amateur and professional. There is always talk about Longview's tremendous growth and civic pride so it was only natural that an orchestra could be formed here. With the development of the public school string program under way, we had this additional advantage.[22]

[21] Interview by the author with James Snowden, appendix A, p. 138.
[22] Longview Daily News, "Response to new orchestra plans exceeds all hopes", February 7, 1969.

Snowden knew many community members such as Lorraine Martin, who played string instruments, were eager to find an ensemble in which to participate. The Texas Municipal Band, the only community music ensemble at the time, did not involve string players and therefore was not an appropriate outlet for such players (Martin presumably participated as wind player). Snowden therefore conceived a community orchestra from which advanced students in the high school program would have the opportunity to play next to older, more experienced musicians. In turn, the adult community musicians would have the opportunity to renew their skills and serve as mentors for the younger students. With Banister's assistance, Snowden began forming the community orchestra in the fall of 1968. Banister used her ties with the community to locate and invite adult musicians to join the efforts of the orchestra. She also served as the orchestra's first concertmaster and took responsibility for coordinating the editing of string parts and working with each string section's principal players with regard to technical preparation. She remained with the LSO for twenty years before retiring from the orchestra in 1988. Snowden asked Don Lawler, a local band director at Forest Park Junior High School for the past two years, to help with stage management and general orchestra business. Lawler also became principal timpanist and the orchestra's personnel manager for nine years. Lawler was a former member of the Wichita Falls Symphony Orchestra and a member of the United States Air Force bands in Texas and West Germany.

Whereas most orchestras begin with a board of interested community members and a common interest in raising funds for such an endeavor, Snowden set a path without either. The orchestra's first rehearsal was in September 1968 at Forest Park

Junior High School. Snowden's orchestra had fifty-four charter members, all Longview residents. Twenty of the orchestra's charter members were students in Snowden's high school string program. Adult string players, including Lorraine Martin and Helen Banister, were paired next to high school students to better to serve as mentors. The orchestra consisted of thirteen first violins, thirteen second violins, three violas, three cellos, two double basses, one harp, three flutes, one oboe, four clarinets, one bassoon, five horns, three trumpets, three trombones, one tuba, one keyboard and three percussionists. The orchestra's personnel, all unpaid, remained contingent upon three sources for musicians: the new high school string ensemble, its long-cultivated school band program, and community musicians. Its mission served two roles: to support the growth of string instrument education and to provide an outlet for community musicians to perform orchestral music.

In one summer, Snowden established himself as the new high school orchestra director as well as the music director and conductor of a newly established community orchestra. The concept of one person carrying a dual role of high school strings teacher and community orchestra conductor was not a new phenomenon. In his study, *A Study of the Community Orchestra in the United States, 1750 to 1955*, Samuel Fain attributes the growth of community orchestras from the 1900 to 1940 to the increase of instrumental music education in the public schools. Thus, "it was not uncommon for the high school music teacher to be the first conductor of the community symphony."[23] Fain labeled these kinds of beginnings as the "great man" theory where one man becomes the driving and organizing force with assistance from others.[24]

[23] Samuel Fain, *A study of the community symphony orchestra*, p. 47.
[24] Fain, p. 63.

Wells Burton and the Longview Symphony League

Without a supporting board of directors, Snowden's naivety and the community's excitement for such a unique undertaking were the initial driving forces for the orchestra. Even until January 1969, the orchestra was still without a name. Wells Burton knew that the organization needed support and according to an article dated January 9, 1969 in the Longview Post, spearheaded the formation of a board formally called the Longview Symphony League (League). The board's first decision was to give the community orchestra its official name, the Longview Symphony Orchestra. The LSO presented its first concert on February 8, 1969 in T.G. Field Auditorium of the Longview High School.[25] Nearly 1,000 people attended the inaugural concert, which was priced at one dollar per ticket. The program included Giuseppe Verdi's *Grand March from Aida*, George Frederic Handel's *Music from the Royal Fireworks*, Antonín Dvořák's *Slavonic Dance in C major, Op. 46 No. 1*, Handel's *Song of Jupiter from Semele*, Johann Strauss' *Emperor Waltz* and an arrangement of Italian movie themes by Phillip Gordon.

The League consisted of twelve community members who would contribute their time, resources and devotion to developing the Longview Symphony League. The founding directors of the board were: Dr. Landon Colquitt, president; Mr. Herbert Boyland, vice-president; Mrs. Paul R. Young, secretary; Dr. E.E. Buckner; Mr. Wells Burton; Mrs. L.A. Colquitt; Dr. John Guttry; Mr. Brew Houston; Mrs. R.L. LeTourneau; Mrs. Frank Mondrik; Mrs. Bobby Smith and Mr. Lloyd Todd.

[25] The Greater Longview Post, Thursday, January 5, 1969.

Basic governance of the board included an annual meeting in May and thereafter, meetings at least once each quarter with special meetings arranged by need. Colquitt, the League's first President and local orthopedic surgeon, mentioned the successes of Longview as a small town vying to expand its cultural horizons:

> Longview has come far and is now providing many opportunities for our people to express their talents in the arts, either as performers or enjoyers. We have come far but it is only one step to going farther. We're hoping this step we are taking at this time to provide an outlet for those interested in symphonic music may eventually lead to the establishment of a fine professional symphonic orchestra.[26]

The purpose of the board, as outlined in its by-laws, was to foster, promote and increase musical knowledge and appreciation by the public. The officers and directors were to exercise the powers expressed in its by-laws to maintain a symphony orchestra and provide concerts of cultural and educational value affecting public interest wider than that of its subscribers and contributors.

After giving the ensemble a name, the board went to work to find funds for the orchestra's operations. In the following year, the League began the Maintenance Fund Drive in early June to solicit donations from local businesses and community members. The drive, which began in early June each year, utilized phone and mail solicitations raising money and building League membership. Membership in the Longview Symphony League was divided into four categories: contributor, $5; patron, $25; sustaining, $100; sponsor, $250 and up. As the League and orchestra progressed, additional giving categories at higher levels would be added.

Wells Burton became the most active supporter of the orchestra. An accomplished pianist, Burton knew the value of classical music and the potential impact

[26] Longview Daily News, "Symphony group organized and first concert set Feb. 8", January 9, 1969.

it could have on children and the community at large. He wrote newspaper and journal articles on the differences between orchestral culture in the United States and Europe. Burton knew of the government support that subsidized European orchestras but was lacking among American orchestras. In his opinion, any lack of interest in classical music in the United States was "not inherent in the music, but in (the people's) habits."[27] Burton was referring to rural life and the lack of culture in comparison to larger cities, and in particular, European cities. Averse to performing piano publicly, Burton channeled his devotion to music toward supporting the future of the Longview Symphony Orchestra.

Burton remained a board member for twenty-four years. His contributions, which are detailed in several of the following sections, included involvement in a range of orchestra projects from improvements in the concert and rehearsal venues to fundraising. He was responsible for editing and coordinating the printing of concert programs and writing notes for each program. He was central to the eventual effort to find a successor to James Snowden after the conductor's eleven-year tenure with the orchestra. He worked in negotiations with the musicians' union each year. In addition, he published the Symphony Newsletter that was mailed to all season ticket holders prior to each concert.

The Women's Society of the Longview Symphony League

The twelve members of the League were not alone in their desire to build awareness for the community's orchestra. In 1972, the Junior Service League of Longview formed the Women's Society of the Longview Symphony League to help

[27] Longview Daily News, undated.

promote the orchestra. Membership in the Women's Society was open at no additional fees to all women who were contributing members of the Longview Symphony League. The first officers of the Women's Society included Mrs. B. R. Clanton, president, Mrs. Zach Abney, vice-president and Mrs. Julia Acker, secretary. The Women's Society as a unit met twice annually, and its sub-committees met throughout the year to plan special projects that helped fund the orchestra.

Initial projects of the Women's Society included the sale of handcrafted goods sold at festivals in town. Items ranged from clay molds, professionally fired and painted, to donated quilts and other handmade objects. These items were sold at the Longview Spring Art Festival held in Teague Park. In July 1975, the organization arranged a fashion show called "Wine, Women and Song". In 1981, the Women's Society began their hallmark annual event called the Christmas Corner, which was held in December at the Longview Community Center. The event showcased local and regional merchants with proceeds from the sale presented to the Longview Symphony League.

In 1974, when Marvin Mikeska was League President, he and his wife, with Lorraine Martin and her husband, Ben Franklin, attended two conferences held by the American Symphony Orchestra League. The purpose of the visits was to learn more about how the League and the Women's Society could become more effective in supporting the orchestra. The wives attended women's meetings presented at the conventions in order to learn about successful projects implemented by other organizations. During the Memphis conference, the women learned about a society in

Florida named Prelude. The Florida group chose the name because it seemed to describe accurately the type of work they did, which was to prepare for each season.

The Martins and Mikeskas returned home with valuable information that prompted two changes: The Women's Society changed their name to Prelude and the board increased its membership. League president Mikeska learned that the fundraising needed by the LSO required a larger board. In December 1974, the board expanded from twelve to thirty members. Additionally, it was decided that the board would hold monthly instead of quarterly meetings and replace any board members who missed two consecutive meetings.

The First Five Years (1968-1973)

In its mission to support the growth of string instrument education and to provide an outlet for community musicians, Snowden encountered a problem in regard to repertoire selection. With an ensemble of both advanced adult members and high school students, Snowden's programming selections had to serve a fine line. The repertoire had to satisfy the higher playing adult members and while not overstretching the ability of the high school students. However, orchestra membership was first given to high school students through the organization's personnel policy that expressed the unique relationship between the LSO and the string program of the public schools:

> Because of the close relation between the personnel of the Longview Symphony Orchestra and the string program of the Longview Public Schools, it shall be the policy of the Longview Symphony Orchestra to give first priority in positions to those students who are members of the school orchestra.[28]

[28] LSO Personnel Policy dated September 1969.

The high school programs were not without their share of advanced musicians. The LSO faced a problem with students who avoided participating in their high school program and only played with the LSO. The League knew that the success of the Longview Symphony Orchestra depended on a trusting relationship with the high school orchestra and band programs. One of the LSO's primary directives was to foster the development of music education in the public schools while promoting orchestral music in the community. However, if students were allowed to join the LSO without being involved in their school music program, the LSO would not be following its mission to help support and develop the school music programs.

The League quickly realized what needed to be done and in September 1969, took further action by requiring that all students who dropped out of their school string and band programs be subjected to immediate expulsion from the LSO. Students whose schools did not have orchestra and band programs were accepted with a letter of recommendation from their private or local music teacher. The new mandate allayed the concerns about the LSO's commitment to Longview's school music program.

As mentioned earlier, Snowden's most difficult task in the initial years was programming music that the high students could perform well and which would also provide musical challenges for its more accomplished players. Community orchestras such as the LSO, which develop their membership without auditions, typically have musicians with a wide range of abilities. Snowden felt that the level of the orchestra was in direct relationship to the least experienced of his players and characterized its level to that of a good junior high orchestra.[29] In an article printed before the second concert of the first season, Snowden wrote to this disparity saying, "the amateur orchestra can not

[29] Interview by the author with James Snowden, appendix A, p. 138.

and should not be expected to perform the same type of concert as the professional group, but many of the same pieces of music can be played by both."[30] Burton, in an attempt to convince the orchestra's audience of these difficulties, wrote in a February article, "Snowden and his first chair musicians must walk a tight wire. They must avoid music still beyond the young players' grasp and yet there must be challenge."[31]

Snowden knew he was not going to find one large work that would accommodate the needs and capabilities of both the high school and advanced musicians. Therefore, his early programs were a mixed bag of six to seven works that reflected the varied levels within the orchestra's ranks. For the advanced players, Snowden programmed works like Weber's *Der Freischütz Overture* (Snowden was personally fond of Weber), Brahms' *Academic Festival Overture* and Mozart's *Overture to the Magic Flute.* For the orchestra's younger constituency, he programmed works such as Rimsky-Korsakov's *Dance of the Tumblers*, J.S. Bach's *Jesu, Joy of Man's Desiring*, Dvořák's *Slavonic Dances* and Brahms' *Hungarian Dances*. Snowden knew the importance of giving the community works that were familiar and enjoyable in addition to the serious classical music in each concert. To satisfy even the most inexperienced listeners, Snowden concluded his early programs with arrangements of popular tunes including selections from Bernstein's *West Side Story*, Richard Rodger's *Oklahoma*, Alan Lerner's *My Fair Lady* and Burt Holcombe's *Tribute to Burt Bacharach*. Snowden further affirmed the orchestra's mission in delivering quality music to the community:

> Ultimately the aim of the Longview Symphony Orchestra is to fulfill the role of the major symphony orchestra, to provide the community with an artistic

[30] Longview Daily News, 1969.
[31] Longview Daily News, "New symphony orchestra's first concert excites 1,000", February 10, 1969.

> medium for symphonic works, to assist in the music education of students and citizens and to provide a musical environment wherein the great musical ideas from master composers of the past and present are transferred to player and listener.[32]

While Snowden carefully considered his programming, the League was busy convincing the community that symphony orchestra concerts were an event for everyone and not just for the affluent or well educated. Burton used his connections with the local newspaper to give the orchestra a voice in the community. Burton's articles informed the community that concerts would be under an hour in length and that the music would include pops as well as serious selections. The brevity of the concerts, which had no intermission, was an attractive to many.[33]

The success of the LSO's first season led to several favorable changes in the second season. The Junior Service League, which had formed the Women's Society, presented the League with its largest contribution to date, a donation of $1,000. The Junior Service League would continue to be an important asset to the Longview Symphony League through annual financial support for the orchestra's children's concerts.

In a second major development, local players of higher caliber began to join the orchestra. A notable addition was principal hornist Zolton Koi, who had a long list of accomplishments that included former engagements with the Boston and San Antonio symphonies.[34] Koi had received a degree in music from the New England Conservatory of Music and regularly attended the Tanglewood Festival in Massachusetts. Other new members of high quality included June Hudson, flutist and Wayne Dyess, trombonist,

[32] Longview Daily News, undated.
[33] Longview Daily News, "Longview symphony finds home", May 12, 1969.
[34] Longview Daily News, May 7, 1969.

who were both students at Stephen F. Austin State University and former high school All-State members. Thomas Houston, clarinetist and professor of woodwinds at SFASU, and Bill Young, bass trombonist and professor of low brass at the same university, also joined the LSO.

News traveled quickly about the Longview Symphony Orchestra and in early January 1970, the orchestra received its first invitation to perform outside of Longview. The invitation came from William Turner, dean of the Stephen F. Austin State University School of Fine Arts, the institution Snowden had attended to study music. League president Herbert Boyland accepted the invitation on behalf of the orchestra, remarking that the performance and future relationship with SFA would be good for the LSO.[35] The concert, supported in part by the university's music department and Phi Mu Alpha Sinfonia, a professional music fraternity on the SFA campus, was held at SFA on February 9, 1970. At the time, the university did not have a string program or orchestra. However, in 1974, SFA would hire its first instructor of violin, Betty Grout, who would in turn serve as concertmaster for the LSO. A relationship began in which a series of concertmasters would serve concurrently as string faculty at the university. The program on February 9, 1970 included the orchestra's first performance of a movement from a symphonic work, the first movement of Beethoven's *Fourth Symphony*.

Back home, the League continued to show its support of the musical scene in Longview through the cultivation and promotion of its young student musicians. In the beginning of the second season, 1969-1970, Prelude organized a student concerto competition. Initially only open to pianists, the competition invited 10th, 11th and 12th grade students studying with teachers in Gregg, Rusk, Harrison, Upshur, Panola and

[35] Longview Daily News, "Longview symphony attracts neighboring city musicians", January 19, 1970.

Morris counties to compete for prize money and the opportunity to perform with the LSO. The competition would later include counties farther away including Nacogdoches and Angelina. The required repertoire was the first or final movement from a classical era piano concerto. The competition's winner received $50 and a performance with the Longview Symphony Orchestra while the second place runner-up received a $25 cash prize. The LSO presented the competition's first winner, Nancy Rubin of Kilgore, Texas, performing the first movement of Beethoven's *First Piano Concerto* on April 27, 1970. Rubin was a student of Anne Dean Turk, an important future board member and head of the piano department at Kilgore College for thirty-seven years before her retirement in 1982. Turk was an important member of the community of Kilgore and Longview, valued for her development of musical studies in piano, much like Banister and her work in string education.

By the fourth season in 1971-1972, Prelude added a second division to the competition open to students studying wind and string instruments. Nancy Blakely, hornist, of New Diana was the division's first winner and performed the first movement of Richard Strauss' *Horn Concerto in E-flat*. However, the competition was short-lived and ended after five years without a performance by a string winner.

Snowden's perpetual search to find repertoire suitable for the diverse playing range of the orchestra resulted finally in one of his most memorable concerts. The first concert of the LSO's third season in 1970-1971 included the orchestra's performance of a complete multi-movement symphonic work, Heikki Suolahti's *Sinfonia Piccola.* For Snowden, the work marked a landmark in the progression of the orchestra's repertoire, up until now comprised of shorter compositions and single symphonic movements

alone. Once again concerned with the disparate playing abilities, primarily in the strings, Snowden recalled selecting the Suolahti after reviewing the string parts and seeing that they were well within the capacities of his musicians. Born in 1920, Suolahti was a Finnish composer influenced by Richard Wagner and Jean Sibelius who died at the young age of sixteen in 1936. Throughout the symphony, the strings and winds move in homophonic motion. The work, aside from a section for the cellos in the last movement, seemed suited to the "good junior high school" level that Snowden mentioned. Snowden briefly describes its character in a news release:

> "It is very melodious and it is free of interludes…It is very enjoyable to listen to and an easy piece to get to like."[36]

The performance of the Suolahti presented the League's first need to hire a professional musician, a harpist. Nearby, the East Texas Symphony Orchestra in Tyler had been bringing professional musicians from the Dallas and Fort Worth area to complete its sections. The Shreveport Symphony Orchestra of Shreveport, Louisiana supplied its orchestra roster through the American Federated Musicians local musicians' union. Laura Trist, harpist and member of the Shreveport Symphony Orchestra, was the first professional musician contracted by the Longview Symphony Orchestra. She was contracted at a rate of $25 for each rehearsal and performance.

Up until now, the LSO remained an organization whose members, including Snowden, were unpaid. The only form of payment to any LSO musician prior to Trist's involvement was a gift of a set of tails and white bow tie from the League to Snowden in his second season with the orchestra. The League's willingness to pay Trist sparked controversy from the orchestra's local musicians about offering equitable pay. Local

[36] Longview Daily News, "Longview symphony sets concert event December 12", October 18, 1970.

adult musicians complained that although they were union members, the time they spent in preparation for the orchestra was worthy of payment. The League heard their voices and, to alleviate local musicians' displeasure, implemented a pay scale to satisfy both the needs of imported professional musicians and the community members. The Shreveport union scale at the time was $25 per service. According to the proposed budget of the following year, 1971-1972, the organization was prepared to spend a total of $1,000 on musicians' stipends for the season. Out of this $1,000, the board agreed to pay the professional musicians $25 per service and the local musicians $25 for performances alone. Satisfying the needs of the local musicians gave the board freedom to continue securing imported professional musicians when needed. Both parties would be compensated according to the agreement for the next twenty years.

The League then turned its attention to its high school contingent and offered a similar form of remuneration for their dedication to the orchestra. The League created a scholarship fund for each student member of the orchestra. For each performance a student member played with the LSO, the League donated $25 to a scholarship account in the student's name. Upon graduation, the League awarded the student with a scholarship for his or her future musical studies. The League presented checks to its first scholarship recipients: Connie Meadke, Jeanna Jenkins and Kaye Web, at the final concert of the third season. The performance honored the orchestra's first outgoing graduating class and marked the LSO's first concert collaboration performing William Walton's *Te Deum* with chorus.[37] The concert was presented with the Kilgore College Grand Chorus directed by Melvin Marshall, Kilgore College's director of fine arts. Marshall, as guest conductor, led the Walton performance.

[37] Longview Morning News, March 7, 1971.

By the middle of the third season, 1970-1971, the LSO began to establish a stronger identity as an important cultural institution in the Longview community. An article on January 17, 1971 entitled "Longview: A City of Industry" painted a canvas of a city built on industry and commerce while offering a wide array of recreational activities. On that list of activities, the Longview Symphony Orchestra was listed as the city's only fine arts outlet.[38] The League, wanting to strike while the iron was hot at the conclusion of the third season, produced the orchestra's first and only professional record album. The original audio recordings came from a handheld recorder Snowden used at each concert performance. Recorded Publications Company of Longview used the audio recordings and created the vinyl record. The album included performances that Snowden considered the best in its five year history. Entitled "The Best of Three Years", the repertoire included George Frederic Handel's *Song of Jupiter* from the opera *Semele,* Modest Mussorgsky's *The Great Gate of Kiev* from *Pictures at an Exhibition*, Richard Rodgers' music for *Oklahoma*, Emma Lou Diemer's *Youth Overture*, Ralph Vaughan William's *Sea Songs*, the Suolahti symphony, John Beck's *Hymn for Our Time*, selections from Handel's *Water Music* and the first movement of Ludwig van Beethoven's *First Piano Concerto* featuring the orchestra's first concerto competition winner, Nancy Rubin. The record was given as a keepsake to each member of the orchestra. Extra copies were made available to the community for the price of $5.25. The League made the community aware of the copies for sale at each concert and during the annual membership drive.

[38] Longview Morning News, "Longview: A City of Industry, History and Culture", Sunday, January 17, 1971.

Although the LSO prospered in its newfound popularity with the community, it also began to experience a decline in personnel. At the beginning of its fourth season, 1971-1972, the violin sections consisted of ten first violins and eight second violins as opposed to the thirteen firsts and thirteen seconds they had begun in the first season. In an interview with the author, Snowden mentioned of the decline:

> As the level of difficulty of the music increased, several of the local players realized that it was just beyond their ability to do that. Also part of the answer was that the 'novelty' of the first year or two had worn off, and after that it was more of a pure musical challenge.[39]

Membership in the LSO also became selective. By the conclusion of the second season, Snowden had begun auditioning winds and brass and in following seasons would begin accepting student members by audition only as well.[40]

With the loss of local adult musicians and high school students attributed to the difficulty of music, the League increased its efforts to secure union musicians to help complete the sections and bolster playing quality. The board's initiative was evidence of its desire to establish the LSO as a professional symphony orchestra, as envisioned earlier by the founding League president, Landon Colquitt. The primary source for hiring union musicians remained with Shreveport chapter of the AFM, which had been established nearly twenty years prior to the founding of the LSO. Because they were willing to pay union wages, the board had little difficulty attracting such musicians. While Snowden's vision was to keep the ensemble's personnel supplied with local musicians, the board knew that with professional players, the LSO could present higher caliber performances. By the start of the fourth season in 1971, the orchestra employed fourteen professional musicians at the rate of $25 per service. The season also marked

[39] Interview by the author with James Snowden, appendix A, p. 143.
[40] Longview Daily News, "Next concert date set by symphony orchestra", Sunday, April 20, 1969.

the first year the board began paying artistic and clerical staff. Snowden was given an honorarium of $1,400 for the season's three concerts. Don Lawler, the orchestra's business and stage manager, was given $400 and a third clerical worker was given $100.

With paid staff positions and the inclusion of union musicians, the LSO began its path to achieving professional status. The board returned its focus to the public schools and its mission to help develop the education of young children in classical music. On December 14, 1971, the League organized the LSO's first children's concert with the financial support of the Junior Service League and the Longview and Pine Tree school systems. The program included Percy Grainger's *Children's March*, Modest Mussorgsky's *Night on Bald Mountain* and Sergei Prokofiev's *Peter and the Wolf*. The performance of *Peter and the Wolf* was simultaneously complemented by the Longview High School drama department's choreographed pantomime. During Snowden's tenure, the orchestra performed one children's concert each season.[41] According to an undated article from the Longview Morning Journal, the orchestra expanded the children's concert series from one to three in the ninth season, 1976-1977.

The Shreveport initiative

Even before the introduction of union musicians, the disparity in playing abilities was not only accepted but also expected by the LSO. Its original way of dealing with this challenge was to have adult musicians serve as mentors to its younger players. Newspaper articles such as the one which appeared on May 12, 1969 spoke about the orchestra's personnel as a family: charter member Helen Blair, an experienced violinist

[41] Interview by the author with James Snowden, appendix A, p. 141.

and long-time friend of Banister, played next to her son, Alex Blair, double bassist; Ed Buckner, a community member, violinist and board member played next to his two children, Errol and Judy Buckner, also violinists. The article portrayed a unique image of an orchestra in which "ages range from senior citizens to freckled face boys dwarfed by bull fiddles at their side, boys barely tall enough for their eyes to show above the music racks."[42] The League's initial concept was that the orchestra's development would take time and grow naturally at its own pace with the development of the high school orchestra program and increased community support.

However, the introduction of union musicians widened the disparity of the individual playing levels within the orchestra. Up until now, string players had three primary forms of training: Snowden's high school program, where results were slow to appear; Helen Banister's work with each string section's principal players, which was limited since she focused her time with the four principal players alone; and the community members' mentorship role, which varied according to the adult's own playing abilities and experience. The League studied how they might assist the orchestra's training and realized that with the import of Shreveport musicians, the LSO was not only employing professional musicians but also potential teachers.

The League engaged two Shreveport Symphony musicians, Walter and Ruth Caughey, violinist and cellist respectively, to serve as teaching faculty to train LSO musicians. The board offered the Caugheys' an annual salary of $1,000 to coach and teach local members of the LSO once a week.[43] The program lasted six years before the Caugheys were tragically killed in a car accident in the fall of 1977 while returning

[42] Longview Daily News, May 12, 1969.
[43] Longview Daily News, October 10, 1971.

home from a coaching session in Longview. However, the relationship founded through the initiative with the Shreveport Symphony Orchestra and incorporation of its musicians would become pivotal to the future artistic level of the Longview Symphony Orchestra.

1972-1973 Season: Three-concert Series increases to Four-concert Series

Even after four seasons of concerts, news about the Longview Symphony Orchestra in the community was still reaching fresh ears. Up until now, the LSO held its concerts in T.G. Field Auditorium on the Longview High School campus. The League felt that a change in venue would bring further exposure for the orchestra and scheduled the orchestra's first concert in the fifth season in the Pine Tree High School Auditorium of the Pine Tree Independent School District, approximately four miles away from T.G. Field Auditorium. Seven students from the Pine Tree High School band program were members of the LSO at the time, and so the League felt the initiative would not only attract new audience members but also give the Pine Tree community a sense of ownership in the Longview Symphony Orchestra.

In addition to bringing new attention to the orchestra, the Pine Tree performance made the League aware of the inadequacies in its home at Longview High School. T.G. Field Auditorium had inadequate stage space and a noisy air ventilation system that competed for sound with the orchestra. Coincidently at that same time, the city of Longview was examining the possibility of using money from a bond issue to build a community civic center. An undated newspaper article expressed Snowden's views of the project saying it would "organize the attention of the population to one focal point

for activities," and would definitely "bring a larger audience to the LSO concerts as well."[44] However, the bond issue was never approved and thus the civic center project was silenced. It would not be until thirty-five years later when LeTourneau University would construct a performance auditorium built for the needs of its campus and become the center for the community that Snowden described.

Just as the LSO's first outside invitation at SFA included its first performance of a symphonic movement, the LSO's second outside appearance at Pine Tree Auditorium concert in November 1972 included the orchestra's first performances of a work by Wolfgang Amadeus Mozart. The accomplishment was in part the result of the board's efforts to improve the quality of the orchestra's players by the Shreveport initiative through which training had been going on for nearly a year. The two Mozart works were the Overture to the *Magic Flute* and *Symphony No. 31 in D major, K. 297 (Paris)*.

In addition to programming more challenging repertoire, the fifth season also marked the League's first engagement with a professional artist, pianist James Dick. To commemorate the orchestra's success and capitalize on the guest artist's performance, the League added a fourth concert to the season. Dick's engagement came with the support of the Texas Commission on the Arts and Culture for a fee of $1,500. A highly recognized pianist, Dick was a recent top winner of three major competitions: the International Tchaikovsky Competition in Moscow, the Levintritt Competition in New York and the Ferrucio Busoni International Piano Competition in Italy. Dick's engagement with the LSO garnished an immense amount of publicity and was treated as the centerpiece of the four concerts played that year. Once again, to dissuade the public from thinking that attending a symphony orchestra concert was only for the affluent,

[44] Longview Daily News, "Snowden Reviews Center's Potential", undated article.

League president Franklin Martin reassured the community that ticket prices would remain $1 as they had been since opening night on February 1968.[45] On the January 30, 1973 concert, the pianist performed both Liszt's *Second Piano Concerto* and Mozart's *Piano Concerto No. 23 in A major*, which was also the orchestra's third performance of a work by Mozart in the fifth season.

1973-1974 Season: Frank Carroll Begins His Association with the LSO

In the fall of 1973, Snowden took a one-year sabbatical to complete his residency at the University of Colorado at Boulder for a Ph.D. in Music Education. The board engaged maestro Frank Carroll to serve as interim music director and conductor of the LSO. Carroll was dean of the School of Music at Centenary College in Shreveport, Louisiana and had been conductor for three years of the Marshall Symphony Orchestra of Marshall, Texas, just twenty-five miles east of Longview. Five years later, after his interim association with the LSO, Carroll would return and become the permanent music director for the orchestra.

Carroll came to the LSO with twelve years of collegiate teaching experience and three years with the Marshall Symphony. He had previously served as department chair of Maryland State College from 1961-1963, teaching piano, music history and theory, music appreciation and directing choirs. From 1963-1966, he was associate professor at Salisbury State College, teaching the same courses and directing the university orchestra. In 1966, he accepted a position at Wisconsin State University-Superior teaching music theory, composition and advanced analysis.

[45] Longview Daily News, "Concert tickets placed on sale", undated article.

During his interim year, Carroll programmed works that introduced the younger generation of listeners to the orchestra. These works included Emma Lou Diemer's *Youth Overture*, Saint-Saëns' *Carnival of the Animals* and Sousa's *Stars and Stripes Forever*. The orchestra presented its first collaboration with the Longview High School choirs, under the direction of Naomi Short, presenting Franz Schubert's *Kyrie and Gloria* from the *Mass in G* on April 27, 1974. The board continued to work diligently through Snowden's absence and while facing an increasing budget, added two new categories of giving to League membership: a donor level at $500 and a benefactor level at $1,000. The board increased its ticket prices to $2 for adults and $1 for students, the first ticket price increase since 1968.

Snowden's Return

After completing coursework, Snowden returned in the fall of 1974 with a renewed sense of energy. In 1975, Snowden completed his degree and dissertation, *The Role of the Symphony Orchestra Youth Concert in Music Education.*[46]

With the increase in ticket prices and contribution levels, Snowden felt pressured to raise the level of the orchestra and its repertoire to match the League's efforts. His first order of business was announcing a re-audition process for all positions in the orchestra. The strategy, not uncommon for orchestras, encouraged new membership and movement within the orchestra. Snowden's purpose was to "achieve a more realistic and better balanced seating within the orchestra."[47]

[46] Snowden, James Wyn. (1975). The Role of the Symphony Orchestra Youth Concert in Music Education. University of Colorado at Boulder 140 p. http://search.proquest.com/docview/302731756?accountid=6444

[47] Longview Morning Journal, "Symphony auditions set Monday", September 1974.

In the seventh season, 1974-1975, Snowden's eagerness to further advance the skill level of the orchestra resulted in the introduction of the LSO's new concertmaster, Betty Grout, who had recently been appointed violin instructor at Stephen F. Austin State University. Grout had received a Bachelor of Music Education from Texas Tech University in 1967 and a Master of Arts degree from SFA in 1974. At the time, the first violin section was still comprised of charter members, including its then-concertmaster, Helen Banister, a co-founder of the orchestra. In a personal and rather rash decision, Snowden introduced Grout without preliminary announcement at the first rehearsal of the season. The front desk, which included Banister, was moved back one stand to accommodate the new concertmaster. The fourth chair member moved to second chair.

The League continued to promote the values of having a local symphony orchestra. On December 17, 1974, the LSO held an informal community reading of the traditional Christmas portion of Handel's *Messiah*. The League knew the work was often performed around the Christmas holidays and invited church and school choir members in the area to join the LSO in the reading session held at T.G. Field Auditorium. The session gave community members who were scheduled to perform the work an added opportunity to prepare and those who were not a chance to become familiar with the work. Snowden requested that all singers who chose to join the reading know their parts beforehand, as individual lines would not be rehearsed that evening.[48]

Snowden would work with choirs once more before the conclusion of the season. The March 8, 1975 LSO concert presented Carl Orff's *Carmina Burana* with the combined choirs of Longview High School directed by Naomi Short and Kilgore

[48] Longview Morning Journal, "Orchestra slates community sing-in", December 8, 1974.

High School directed by Carl Rogers. The program included the orchestra's first performance of a complete Romantic symphony, Dvořák's *Symphony No. 9, "From the New World"*.

Longview's Development with the LSO

The League pressed forward with its charge to educate the community about the orchestra. An undated article in the Longview Morning News spoke about the benefit to Longview in having a symphony orchestra:

> First, the very presence of a body of performing musicians exposes everyone to musical experiences not otherwise available. Second, the existence of a symphony implies economic and cultural stability, making the community more attractive to firms seeking to relocate from elsewhere. And not least important, a symphony is sheer fun, whether attended, performed in, or personally supported.[49]

During the 1974-1975 season, the student concerto competition was discontinued. Ironically, the final student concerto, performed by pianist Kenton Turner, was the first movement of Beethoven's *First Piano Concerto*, the same work performed by Nancy Rubin, the first piano winner in the spring 1970. Although the loss of the student concerto competition remains unexplained, the board's mission remained focused on educating its community on the importance of having a symphony orchestra. Instead of waiting for the community to attend the next LSO concert, the League decided to send the orchestra out into the community. By the start of the eighth season, the League formed a string ensemble with local string members that played for school and civic events. A string quartet was formed to serve at more elite functions including weddings and receptions and included charter members Helen Banister, Sarah Latch,

[49] Longview Morning Journal, "Symphony plays on and on", undated article.

Eileen Reynolds and Sally Bommarito. An undated newspaper article likened the enjoyment of the LSO concerts to that of driving a fine automobile, mentioning that, "almost everyone can enjoy a fine automobile without knowing too much about what's going on under the hood."[50]

Snowden continued to engage the orchestra in unique arrangements and collaborations. Longview continued to the emergence of new cultural activities, and in 1975, local dance teacher Pat George Mitchell founded the city's first ballet theater, known as the Longview Ballet Theatre. Snowden took advantage of its establishment and engaged the ballet company in a collaborative presentation in its December 6, 1975 concert. The performance included choreographed performances of works by Leroy Anderson, an American composer most known for his light orchestral music.

In celebration of the nation's bicentennial in 1976, Snowden and the LSO joined forces with Short's Longview High School choirs once again. On February 21, 1976, the two groups presented the Texas premiere of William Presser's *Seven Southern Songs*, a medley of orchestral songs depicting scenes of the South during its 200-year history. Presser wrote the work while serving as composer-in-residence at the University of Southern Mississippi. The program also included Copland's *Lincoln Portrait* with Reverend W. Morris Ford of First Baptist Church in Longview as narrator and Respighi's *Pines of Rome.*

As mentioned above, Snowden's earlier programs were comprised of shorter works with the purpose of immersing his audiences in a wide variety of musical styles while engaging the orchestra in works appropriate to the variety of its playing levels. After his return from Colorado, Snowden felt pressured to present concerts of more

[50] Longview Morning News, "Symphony plays on and on", undated article.

noteworthy works to match the increasing financial support. The board continued to provide professional musicians to complete the ranks of the orchestra and expected Snowden to program works that would fully utilize these musicians' talents. Accordingly, Snowden programmed larger orchestral works including Tchaikovsky's *Fifth Symphony*, Dvořák's *Symphony No. 8* in G major, Tchaikovsky's *Symphony No. 5 in E minor*, Beethoven's *Symphony No. 5* in C minor, Kalinnikov's *Symphony No. 2*, Mozart's *Symphony No. 36*, Dvořák's *Symphony No. 6* and Haydn's *Symphony No. 102*.

While the orchestra was still reveling in the success of its concert with James Dick, Snowden used his connection at Colorado to secure the orchestra's second guest artist of national stature, violinist Eugene Fodor. While in residency at University of Colorado at Boulder, Snowden had met Fodor, who had taken a teaching position at the university. Eager to engage the violinist with the LSO, Snowden invited Fodor to perform Paganini's *First Violin Concerto* on the eighth season's final concert for a contract fee of $3,000. The concert featured a new aspect of Snowden's programming by the LSO's performance of a chamber work, Stravinsky's *L'Histoire du Soldat*. The work was performed by first desk players in the orchestra: Betty Grout, violin; Walter Caughey, cello; Richard Cammack, clarinet; Winnie Voss; bassoon; Gary Jordan, cornet; Lynn Childers, trombone and Danny Moore, percussion. Suzanne Thomas, reporter for the Longview Daily News, wrote, "Snowden chose four compositions to comprise possibly the most difficult program yet played by the local musicians."[51]

[51] Longview Morning Journal, "Symphony Shows High Polish Here", Monday, April 26, 1976.

Lorraine Martin and the Longview Symphony Foundation

By the end of the eighth season, 1975-1976, the Leagues' finances had fallen into a deficit of $4,636. A letter regarding the fiscal strength of the organization attributed the deficit to overspending on part of the League, which brought the organization close to insolvency. When Wells Burton was elected League president in the 1976-1977 season, the board shifted into high gear. Burton continued to use his connection at the newspaper and wrote articles reminiscing about the past when a symphony orchestra in Longview was unthinkable; and how the small community orchestra in 1968 had become a stronger, better orchestra with the support of its community.[52] His articles explained that an orchestra cannot support itself solely upon ticket sales and that a higher level of support of the League's maintenance fund drive needed to be met to ensure the future of the community's orchestra. With Burton's leadership, the board completed its most successful maintenance fund drive.[53] To aid in ticket sales, the board introduced the sale of season tickets for the first time. In addition to single tickets sales, $3 for adults and $1 for students, the League offered season ticket sales at $10 for adults and $3 for students.

For eight seasons, the orchestra had been supported financially through the efforts of the maintenance fund drive, as well as ticket sales and fundraising projects by the League's auxiliary women's group, Prelude. In 1976, the League, recharged by its new president, received a unique one-time gift of $1,000 from Lorraine Martin, long-standing community member, violinist and charter member of the LSO. The gift was used as the principal for an endowment whose long-term goal was to increase its assets

[52] Longview Morning Journal, "Symphony drive to precede ninth season", undated article.
[53] Longview Morning News, "Symphony Season Begins Saturday", Sunday, October 10, 1976.

from which the annual interest could be drawn so as to earn at least half the orchestra's operating budget. Although meager in its amount for an endowment, the act of the contribution helped spur other members of the community to support the orchestra. Martin's gift founded the Longview Symphony Foundation, which continues to support the orchestra today.

Martin's benevolence was one of the financial pillars that kept the LSO and League afloat. Her actions had included an earlier purchase of a harpsichord so the orchestra could perform Handel's *Water Music* on April 27, 1970. For the orchestra's ninth season, 1976-1977, Martin supplied a donation specifically to secure a guest artist. The LSO brought the double bassist, Gary Karr, for the ninth season to perform Ditterdorf's *Double bass concerto in E major* and Paganini's *Moses Fantasy*. Martin's contributions later would include a set of timpani in the fall of 1979 and the donation of the proceeds from the auction of her violin, an instrument given to her in 1924 by Longview resident and fiddler J.K. Polk Harris. Her continued acts of generosity would earn Martin the official title of "The Grand Lady of the Longview Symphony Orchestra" and, eventually, honorary lifetime membership on the Longview Symphony League board.[54]

Snowden's Era

Snowden continued to produce new ideas and collaborations in the final three years of his tenure with the orchestra. The children's concerts expanded from one concert to three beginning in the ninth season and became highly publicized events due to their involvement with several city organizations, including two school districts,

[54] Longview Daily News, March 18, 1987.

Longview and Pine Tree, the Longview Ballet Theatre and the Junior Service League of Longview.

In the summer of 1977, the League decided to initiate a summer concert series called "Pops in the Park" held in the amphitheater at Teague Park. Directed by Snowden, the series was a three-day event presenting concerts by the LSO and invited guest ensembles such as the *Silver Fox Four*, a barbershop quartet.[55] These two initiatives give evidence to Snowden's inventiveness and drive, which were the very qualities that had led him to start the LSO in the first place.

In 1968 when Snowden founded the LSO, it was heavily dependent upon the newly formed high school strings program. By the final years of Snowden's tenure, the orchestra attained a professional status in accordance with the board's vision. Fewer high school players were involved in the LSO as the repertoire became more challenging and paid positions within the orchestra became coveted by professional musicians. The Longview High School orchestra program had grown, but by Snowden's final year with the orchestra, the LSO's personnel included a few students from the high school string program.[56]

However, the LSO's ascent to a professional status seemed to bring out the disparities between the board's vision and their music director's capabilities. Letters exchanged between board members and Snowden's successor voiced concerns about the use of high school students whose abilities brought down the ensemble's overall performance quality. These letters further detailed a decline in local musicians' involvement with the orchestra due to personality clashes with Snowden and suggested

[55] Longview Daily News, "Teague Park Thursday", Wednesday, June 22, 1977.
[56] Longview Daily News, "During his twelve years here, the town got bigger", October 8, 1978.

that the conductor was losing a vital connection to his orchestra that jeopardized the future of the ensemble. Other reasons for Snowden's exit may have been that his capabilities had been extended to their fullest and the orchestra could not be developed further. For whatever reason, Snowden and the board parted ways after the LSO's eleventh season in 1978-1979. Snowden moved on to take orchestra positions at Lubbock, Texas and the University of Tulsa before returning home to Longview.

Chapter 3: Frank Carroll (1979-1988)

Carroll's Return to the LSO: The Transition to Professional Status

Two years after he served as interim conductor for the LSO in 1973, Frank Carroll left his position as dean of Centenary College School of Music at a time when the college was enduring financial difficulties, and accepted a position as chairman of the music department at Appalachian State University in Boone, North Carolina. In addition to his duties as chairman, he conducted the university orchestra. In the spring of 1979, Centenary invited Carroll to return to his former position by promising improved conditions.

Meanwhile, the LSO board was looking for a replacement for James Snowden. Snowden's exit from the orchestra and the high school orchestra program led to the anticipated decline in involvement of community musicians, both adult and student. The board voted in a March 26, 1979 board meeting to hire Carroll at a salary of $1,000 per concert. Carroll accepted the offer and began serving as both music director and conductor of the Longview Symphony Orchestra and dean of the Hurley School of Music at Centenary College in the fall of 1979. To supply the orchestra with the needed personnel, the board looked to the large pool of professional musicians from Shreveport. At the time, the Shreveport Symphony Orchestra was holding rehearsals in the music building at Centenary College. The board sought to take advantage of Carroll's position at Centenary and the SSO's residency to develop the orchestra.

The Administration During the Carroll Years

The LSO entitled its twelfth season under its new music director as "Symphony Belongs!" League president Wesley Ray told the community that the orchestra, under its new music director, was moving forward in a giant step, with an expanded budget and a higher level of performance. The League added new giving levels: guarantor, $250-$499; donor, $500-$999 and benefactor at $1,000.

The board underwent a number of changes; the first of these was the replacement of its long time business manger, Don Lawler, who had stepped down from the LSO upon Snowden's departure. Lawler also served as librarian, stage manager and timpanist since the inception of the orchestra. As a replacement, the board hired LSO cellist and charter member Sally Bommarito to replace Lawler in the summer of 1979. Bommarito was an amateur cellist who grew up in Wisconsin and began piano and cello studies at the age of three. She had not continued to study cello after the eighth grade, however, and began to play again only in 1968 after moving to Longview. Bommarito was yet another example of a Longview community member who found a renewed opportunity to play her cello with the creation of the LSO. Bommarito continued to serve as business manager and librarian with the orchestra for the next thirty years.

As librarian, her responsibilities were to coordinate the editing of string parts by all principal string players. Bommarito then transferred the bowings to the string parts, which would then be sent to all players approximately one month prior to each concert date. More importantly, as business manager, Bommarito had the responsibility of securing the players needed for each concert and coordinating stage setup and teardown.

An important development in the board's ability to function effectively came about in the twelfth season. During the May 24, 1979 meeting, board president Ray proposed the formation of an Executive Committee, which could make decisions for the organization in between regularly scheduled board meetings. The committee would consist of the president, vice-president and three persons elected from the board. A tally vote at the next board meeting resulted in adding Wells Burton, Daisy Morris and Sarah Whitehurst to the newly formed committee. The creation of the Executive Committee demonstrated the board's increased level of expertise in managing the orchestra.

The Executive Committee took immediate action and proposed an increase of LSO ticket prices, basing their proposal on president Ray's projection of a $1,419 increase in profits from the previous season's ticket sales. The proposal was approved and ticket prices were raised $12.50 and $4 for adult season and single tickets, respectively, and student season and single tickets to $5 and $2.

Carroll and the LSO personnel

Snowden's departure from the LSO resulted in the loss of its many high school student members as well as its local community musicians. The board realized a time of restructuring was approaching, and in preparation for Carroll's arrival, asked whether the maestro wished to re-audition the orchestra, as Snowden had done earlier. Carroll remarked:

> If you are thinking of a community orchestra open to all who are interested, even those whose skills might be marginal, I would suggest an open invitation with seating auditions. If, however, you see the orchestra as a vehicle for the more advanced players with a higher performance quality in mind, I would approach musicians whose abilities are already known.[57]

[57] Letter from Carroll to Burton on April 5, 1979.

Carroll's first suggestion was the model by which Snowden founded the LSO in 1968. His second suggestion, however, was the one pursued by the League. The result was an orchestra that took advantage of more professional musicians to perform larger works on a regular basis such as Beethoven's *Seventh Symphony*, Mendelssohn's *Fourth Symphony,* "Italian" and Howard Hanson's *Second Symphony*, "Romantic".

The League knew that in order to complete the ranks, Carroll would need to use his connections with the Shreveport Symphony Orchestra and its residency at Centenary College. Carroll was able to secure a number of new musicians including a new concertmaster, Laura Crawford, who was not only a member of the Shreveport Symphony Orchestra but also director of the Centenary College Suzuki Violin School. The LSO implemented a hiring system to ensure fiscal responsibility that included beginning each season with an estimate of the number of musicians it could afford to hire. Carroll developed his programs using the estimate and consulted with Bommarito, who in turn would contact the Shreveport musicians' union to hire the necessary musicians.

However, the League still kept one of its primary missions in mind: to provide an outlet for community musicians. Before Carroll or Bommarito could secure professional musicians, the board's by-laws stated that all open positions must first be made available to Longview residents. This is the case today as well. The ideas behind the rule were two-fold. One, it gave priority to local residents, to whom the board felt it owed its first responsibilities. Second, hiring local musicians was much cheaper than importing union musicians. Local musicians interested in playing contacted Bommarito and expressed their desire to join the orchestra. Bommarito would arrange an informal

audition with the principal player of the particular section. The audition could be held in the rehearsal room or even a practice room and included the performance of a concerto movement or similarly sized work. Acceptance into the orchestra was based on the decision of the principal player.

The needs of the orchestra as it approached its 1979-1980 season – the first without Snowden – were acute. It lacked many string players and key wind players, including flutists, an oboist, a bassoonist, two hornists and a timpanist. The string section players came largely from Longview, while the winds and string principals were primarily from Shreveport. The board continued to add the needed musicians from the Shreveport pool, and in its next season, passed a motion to negotiate a contact with twenty additional union musicians at a fee of $100 for rehearsal and concerts. As the number of Shreveport musicians increased, Burton noticed a clear improvement in the orchestra's sound. He attributed this to using the same wind players, which lent to performances "the continuity we have lacked in the past."[58] Two years later in the 15th season, 1982-1983, Carroll asked the board to approve a $30 raise for twenty musicians from the Shreveport corps to ensure their continued participation in the LSO.

It had become clear that the board used two separate pay scales for the orchestra's personnel. Local musicians were paid for one service on the day of performance and not remunerated for rehearsals while professional musicians were paid for each rehearsal and performance. During Snowden's era, the union rates for professional musicians had not been matched to the fees paid to the local players. By 1980-1982, union rates had risen to $7 an hour and in 1982 to $10 an hour. However, not until 1983 did the board approve a raise of a meager $1 per performance for the

[58] Letter to Carroll from Burton on March 10, 1979.

local musicians.[59] The LSO generally recognized a professional player by their membership in the musicians' union and therefore even highly skilled players who came from the local area were not paid as professional musicians. The disparity in pay would become a point of contention for the next music director's administration.

Unlike Snowden who lived in Longview and was able to schedule numerous rehearsals, Carroll's commuting distance did not allow him the freedom to schedule as many rehearsals. In particular, the weekly rehearsals Snowden held throughout the year in preparation for each concert was a thing of the past. However, it became evident to Carroll that the local players still needed the weekly rehearsals. In order to remedy the deficiency, he required that the local musicians hold five weekly rehearsals, in the form of sectionals, directed by the principal string players before each concert week. Second, in addition to the usual three full orchestra rehearsals, he requested another rehearsal under his direction for all strings, local and professional, to be held on the Monday evening of concert week.[60] The board approved Carroll's plan, which addressed the disparity in musicianship between the local and professional LSO players. However, the additional sectionals eventually provoked controversy because they were held without remuneration.

All concerts were held on Saturdays at 8:00 p.m., until the 1983-1984 season when the board changed the annual fourth concert, traditionally the pops concert, to Sunday afternoon at 3:00 p.m., in hopes that the new day and time would attract larger audiences. For the week of the concert, Carroll and the professional musicians traveled to Longview for the added fourth strings-only rehearsal on Monday evening. The

[59] LSO board meeting minutes, September 26, 1983.
[60] LSO board meeting minutes, June 28, 1982.

traveling musicians stayed overnight for the first full orchestra rehearsal held on Tuesday evening and then returned for the weekend's Friday evening and Saturday afternoon rehearsal.[61]

The addition of rehearsals as well as the hiring of more professional musicians traveling from long distances dramatically increased budgetary items including mileage reimbursement. (Mileage reimbursement was set according to gasoline prices and an estimate of wear and tear on the musician's car.) At the time, the rate for union members was fifteen cents per mile. When the mileage payments were added to the regular concert fees, the strain on the LSO budget was alarming. In later years, the LSO was to encourage carpooling to reduce expenditures.

Finally, on August 23, 1982, Burton made a suggestion to move the Monday strings-only rehearsal to Shreveport and send the local players by charter bus. In turn, on the day of the concert, the board provided a bus to deliver the Shreveport members to T.G. Field auditorium for the morning dress rehearsal and evening performance.[62] At the time, only professional musicians were reimbursed for mileage. The idea was accepted and remained part of the concert preparation schedule until the end of Carroll's tenure. However, by then Burton still expressed a concern over the mounting costs. Unable to find a better solution, the board approved a motion from Burton to move the fourth annual pops concert back to its originally scheduled Saturday evening to alleviate the expenses of one additional round trip by the professional musicians.

[61] Letter to Carroll from Burton on March 10, 1979.
[62] LSO board meeting minutes, August 23, 1982.

Programming and Guest Artists under Carroll

Prior to 1979, the only source of government funding for the arts in Longview was at the state level from the Texas Commission on the Arts and Culture. However, in the fall of 1979, Longview voted to assess a 1% tax on tourism, specifically on hotels and motels.[63] The money generated from the tax would be distributed for the advancement of the city's arts organizations. The city's action demonstrated its desire to channel funds directly to the development of culture and fine arts. To regulate the distribution of these funds, the city created the Longview Commission on the Arts and Culture.

The new tax was a vital sign for the League that the city would support its endeavors. By this time, the LSO's season included four subscription concerts, three children's concerts and a summer pops concert, all supported by the maintenance fund drive, the efforts of Prelude, personal donations and occasional support from the Texas Commission. With the financial help of the newly formed city commission, the board was able to secure high profile guest artists. According to League president Gene Lynn:

> Longview is beginning to take her orchestra to her very heart. Much of the outpouring of support we have seen comes to the orchestra after sixteen years of winning allegiance of concertgoers one at a time. But the catalyst added by the Longview Commission on the Arts through its Robert Merrill grant will inevitably speed up this friend-winning process.[64]

The world-famous Metropolitan Opera baritone, Robert Merrill, was paid with a $10,000 grant from the city commission, the most the LSO ever paid for a guest artist. Burton called Merrill's engagement the "successful gamble that paid a full house," and

[63] LSO board meeting minutes, September 24, 1979.
[64] Longview Morning News Journal, "Robert Merrill to appear with LSO", Sunday, October 2, 1983.

hoped that it would bring new concertgoers to future orchestra concerts.[65] Merrill's engagement stimulated the selling of 1,244 season tickets, which almost doubled the League's previous record.

Other artists included the world-famous baritone, Jerome Hines, who was paid with a $6,000 grant from the city commission the following year. Other underwriters for guest artists included Lorraine Martin, who underwrote artists such as cellist Christopher French, as well as Prelude, who underwrote four guest artists for the final pops program of the 17th season.

Of the thirty-three guest artists invited by Carroll during his years with the LSO, thirteen were professional touring artists and the remaining twenty were local artists, including principal players of the LSO. Carroll's wife, Constance, was an accomplished pianist who joined the orchestra twice under the maestro's direction performing Liszt's *Second Piano Concerto* and Grieg's *Piano Concerto*. She was a graduate of the University of Arizona and the Eastman School of Music where she received her performer's certificate. As a Fulbright Scholar, she studied in Vienna and Salzburg, Austria for a year and later would serve as artist-in-residence at Centenary College for twenty-one years.

In May 1981, the League, urged by Carroll, submitted a request to the city commission for the purchase of a concert grand piano. Up until then, local organizations whose concerts and events needed such an instrument were required to rent it through regional dealers. The League's request addressed not only the orchestra's need for a concert grand piano but acknowledged that other organizations such as the Civic Music Association and the Longview Civic Chorale would need it as well. In June 1981, the

[65] Longview Daily News, "Longview Symphony gamble pays full house", Thursday, October 13, 1983.

city commission approved the LSO's request for the amount of $19,431 to be used towards the purchase of the new instrument. An editorial in the Longview Daily News on November 19, 1981 called the purchase of the piano "an achievement which will reflect positively on the city's cultural growth and signal the beginning of a new era of cooperation in the advancement of the arts."[66]

The board relied upon the expertise of local pianist Anne Dean Turk for selection of the piano. Turk joined the League as a director in 1973 through 1980 and was head of the piano department at Kilgore College. Carroll had engaged Turk, along with pianist Eleanor Crump, in the first concert of his interim year with the LSO, to perform Saint-Saëns *Carnival of the Animals*. At her own expense, Turk traveled to Steinway Hall in New York City and selected the new LSO piano. One year after the purchase of the Steinway, Carroll would once again bring Turk to the stage with pianist Ken Frerichs to perform Poulenc's *Concerto for Two Pianos,* a performance for which she would accept no remuneration. Turk was an important member of the community of Kilgore and Longview, known for her development of musical studies in piano, much as Banister had been identified with string education. On October 2, 1982, the mayors of Longview and Kilgore formally announced the weekend as "Ann Turk Weekend" in recognition of her generous artistic services to both towns.

The piano arrived in time for the November 21, 1981 concert featuring guest pianist Robert Blocker playing Mozart's *Piano Concerto in A major, K. 488*. Blocker also performed a solo work, Dohnanyi's *Capriccio in B minor*, to show off the piano's capabilities. The LSO's new instrument would be stored in a locked closet at the back of T.G. Field Auditorium. In March 1982, Burton suggested the piano be made

[66] Longview Daily News, "City's role significant", Thursday, November 19, 1981.

available to other organizations for a fee of $35 for performances which were free to the public, and $60 for events that charged admission prices.[67] The board also mandated that only the board president or Wells Burton in the president's absence could approve use of the piano. The Steinway grand piano took center stage eight more times during Carroll's tenure. Longview High School was the first outside group to request use of the piano on October 19, 1982. Because the LSO had such a long-standing relationship with the high school, the board passed a motion to waive the recently implemented $35 fee and charged a nominal $10 custodial fee.[68]

The League procured other instruments, including two desperately needed timpani, which were purchased for $2,004 with support from the orchestra's great patron, Lorraine Martin. The board purchased new cymbals and a bass drum with the help of a donation from League director W.D. Northcutt. Lastly, the city commission approved a $7,500 grant for the purchase of new Wenger orchestral chairs. Other support included in-kind donations that helped build storage lockers and upgrade T.G. Field Auditorium.

Expansion and Improvements of the T.G. Field Auditorium Stage

As the quality of LSO performances improved, the inadequacy of T.G. Field Auditorium was becoming evident. Organizations such as the Longview Civic Music Association, Longview Community Theater and Longview Ballet Theatre shared the LSO's concern about the dilapidated state of the twenty-six year old structure. Performances at other venues like Pine Tree High School and Kilgore College served to

[67] LSO board meeting minutes, March 22, 1982.
[68] LSO board meeting minutes, September 27, 1982.

highlight these shortcomings even more. The stage had no walls and ceiling to direct sound from an orchestra directly to the audience. The ventilation system was loud and interfered with the orchestra. A concert review in the Longview Daily News makes mention of this:

> "Final impression, in future concerts it would be well to cut the air conditioning off as soon as the program begins…during the softer portions of this program, it is a battle between the orchestra and the weathering machine as to which one to listen to."[69]

The hall was more suited to musical and theater productions, assemblies and graduation ceremonies that used amplified sounds, than to a symphony orchestra that relied solely on acoustical instruments. The board's primary focus remained on the inadequate length of stage space beyond the proscenium towards the audience. It was felt that the walls of the hall, itself at this spot, might have served to reflect and enhance the orchestral sound. Carroll first took notice of the acoustical situation in the May 10, 1980 performance of Borodin's *Polovetsian Dances from Prince Igor* when the Longview Civic Chorale and Kilgore College Chorale joined the orchestra. Because of the lack of stage space, the choirs were arranged on risers in front of the stage into the audience. In order to be visible by both choir and orchestra, Carroll was placed on a platform eight feet in front of the stage. The orchestra, however, remained in their normal position behind the proscenium. Carroll was shocked by the loss of orchestral sound and recalled, "it was just as if a curtain of heavy material had been lowered between the orchestra and me, so dismissed was the sound!"[70] The event sparked Carroll to urge the Longview school district to consider an extension for the stage.[71]

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[69] Longview Daily News, "Symphony scores four-star final", April 1974.
[70] Concert program, October 11, 1980.
[71] LSO board meeting minutes, March 26, 1984.

In the spring of 1980, Burton began investigating the possibilities of extending the stage into the house and creating portable walls and ceiling panels for the stage.[72] The LSO took charge of this costly and time-consuming endeavor, which would benefit not only the orchestra but also other community organizations. The project for a stage extension was arduous as the League needed to find evidence that such a project would indeed improve the sound and the Longview school district had to approve the project, as it would call for physical changes to the auditorium's appearance.

In the meantime, the board asked Burton to move forward with the construction of acoustical shells, as these would not call for alterations in the original appearance of the auditorium. Burton met with Perry Langenstein, director of the Longview Community Theater, who agreed to construct the shells for the sum of $1,200.[73] During construction, the cost of materials and labor rose and Burton donated the difference in order to complete the project.[74] The shells were in place for the orchestra's opening concert of the 1982-1983 season when it played Dvořák's *New World Symphony*. Two years later, Burton would contribute his time and resources to build acoustical clouds hung above the stage floor to assist further in sound projection.

For six years, since the initial proposal for a stage extension in 1980, the board requested supporting funds from both the Texas and city commission but was continually denied. In the fall of 1985, the city of Longview revisited the possibility of constructing a performance arts center. The last time a civic project for such an auditorium was presented was during Snowden's tenure in 1972. However, further discussion was stopped at that time when the participating arts groups learned they

[72] LSO board meeting minutes, April 26, 1982.
[73] LSO board meeting minutes, August 23, 1982.
[74] LSO board meeting minutes, September 27, 1982.

would have to bear the financial cost of the initial study, of which the LSO's share was to be $8,000.

The lack of state and city support along with the school district's unwillingness to support the stage extension project brought growing frustration to Burton. According to board minutes on November 26, 1984, the board asked a local qualified acoustical engineer to assess the benefits of a stage extension. He advised that such a project would not improve the orchestra's sound in the hall. Burton refused to believe the engineer's advice and took matters into his own hands. Burton received approval from the school district to construct a temporary portable stage extension that would not cause permanent alterations to the stage. He purchased the raw materials and built the extension, which was put to the test on the April 20, 1986 concert featuring Ralph Evans playing Lalo's *Symphonie Espagnole*. Both board and audience agreed that the extension did provide a better sound for the orchestra.[75]

Convinced of the project's worthiness, the school district finally gave permission for construction of the stage extension after the completion of the 1985-1986 season. After being denied funds from both the Texas and Longview Commission[76], board president Lynn approached the East Texas Chapter of the Associated General Contractors. Lynn spoke of the importance of the project and described how the school district and a number of organizations that used the space would benefit from the results. Randy Johnston, president of the chapter, announced it would donate all needed materials and labor, worth nearly $8,000, as a public service project.[77] Architect Andy Guinn drew up the plans, and construction began on July 29, 1986 to extend the stage

[75] League president's annual report, May 27, 1986.
[76] LSO board meeting minutes, May 24, 1982.
[77] Longview Morning Journal, August 10, 1986.

floor ten feet into the house. The Longview Symphony Orchestra performed its first concert on the stage extension with guest pianist Tong-Il Han playing Beethoven's *Fourth Piano Concerto* on September 27, 1986.[78]

Wells Burton and the LSO's Educational Outreach

Since its inception, the LSO's children's concerts were made possible in part by an annual contribution from the Longview Junior League, the same organization that founded Prelude. In Carroll's second season, 1980-1981, the Junior League was unable to offer its annual contribution, forcing the cancellation of the children's concerts.[79] The following year, the Junior League was once again unable to contribute, threatening the continuance of the League's most important educational contribution to the community. In January 1982, the Texas Commission on the Arts and Culture came to the League's aid and approved a $3,400 grant to help defray the costs of the children's concerts. The League used the funds to not only bring back the children's concert series but also added a fourth presentation to area fourth and fifth grade students of Longview and Pine Tree Independent School Districts. The League understood that it could not wait idly by each season for the next contribution to come along that would support such an important program of the LSO. In a September 27, 1982 meeting, board president David Holland established the Children's Concert Committee whose duties would be to oversee the annual series.

The lapse in the children's concerts series concerned Wells Burton. Burton was confident that the development of the orchestra's audience relied upon success in

[78] Longview Morning Journal, September 25, 1986.
[79] LSO board meeting minutes, April 27, 1981.

educating the society's younger generation. In a meeting on January 24, 1983, Burton presented two suggestions for educational programs that may help "secure the financial support of the Arts Council and provide further musical opportunities to the community."[80] The first suggestion was a program to expose fifth grade students to instrumental music. The second suggestion was for a youth orchestra program that provided initial training during the summer months, and would become an after school program in the fall leading to a spring concert. The success of both programs depended on funding by grant-awarding entities like the Texas and city commissions. The first program, which became known as In-School Ensembles, was accepted and implemented the following 1983-1984 season with a grant for $5,700. A grant for $3,500 to initiate the youth orchestra program was not approved and thus remained tabled, not to be revisited until the spring of 1986.[81]

In the Longview public school system, sixth grade students had the opportunity to choose involvement in band, orchestra or choir. Burton felt that by exposing students to instrumental music in the fifth grade, these students would be more likely to pursue band or orchestra in their sixth grade year. Through the In-School Ensembles program, the League sent a quartet of LSO musicians to visit the fifth grade classes of Longview and Pine Tree school districts three times a year. The quartets were assembled according to instrument family: woodwind, brass and strings. Performances from the In-School Ensembles program reached approximately 3,000 students each academic year.

Burton's inspiration for furthering the educational arm of the orchestra motivated the League to form the Music Education Committee in the 1984-1985 season.

[80] LSO board meeting minutes, January 24, 1983.
[81] LSO board meeting minutes, November 26, 1983.

The committee's purpose was to evaluate the effectiveness of the annual children's concerts, prepare educational materials for use the In-School Ensembles and further promote interest in classical music in area schools.[82]

Burton's efforts in educating young students about the fine arts did not stop. Two months later, he began a new initiative to familiarize young elementary students about classical music. His plan was to use sound amplifying equipment to play audiotapes of orchestral music in ten elementary school lunchrooms during the students' lunchtime. The total cost for ten schools was estimated at $17,500. The equipment and audiotapes would be permanently housed in the school lunchrooms but remain under the ownership of the League. After the city commission declined to provide funding, Burton and a group of local businessmen, which included Mr. Gene Lynn, Mrs. Burdine Jones, Mrs. Josephine Northcutt, Dr. Reid Clanton and Mr. J.T. King, contributed to a fund to provide an experimental installation of the necessary equipment at Hudson PEP Elementary School. Although received with great praise, Burton still failed to receive grant funding from the city commission. The board remained vigilant in supporting Burton's initiative and sought private funding for the systems. By the end of the 1985-1986 season, three additional elementary schools had installed the equipment and by the end of the following season, eight schools employed the use of the system.

By the 1985-1986 season, the board had been turned down twice from city commission funding for the annual children's concerts, and found greater difficulty securing funding at the state level. The board began seeking funding through private corporations and found success through the support of companies such as Mervyn's

[82] LSO board meeting minutes, September 24, 1984.

Department Stores, Target Stores and local civic groups like the Longview Kiwanis Club.

In April 1986, board member Frank Cardenas picked up where Burton had left off regarding the formation of a youth orchestra, and began investigations for the possibility of creating one in Longview. For one year, he had been taking his daughter to Shreveport to participate in a youth orchestra, coincidently under the direction of Carroll, sponsored by the Shreveport Symphony Society. At the time, there were two youth orchestras in the region. The Tyler Youth Orchestra program, based in Tyler, Texas, was approximately forty miles southwest of Longview. The Shreveport Youth Orchestra, based in Shreveport, Louisiana and organized under the umbrella of the Shreveport Symphony Society, was located sixty miles east of Longview. The investigation into whether or not to start a youth orchestra in Longview was prompted by Cardenas' desire to stop the long commute and see Longview provide a similar experience for its students. After securing interest from nearly 120 music students from local and surrounding schools, Cardenas submitted a budget of $1,000 that reflected the necessary funds to pay for the program and the three directors it was projected to need. Upon approval of the expenditure, the Longview Symphony Youth Orchestra (LSYO) under the direction of Dennis Bell, LSO principal cellist, held its first auditions on September 13, 1986. Bell was assisted in the project by Charles Parsons, Longview High School orchestra director and several LSO members including his wife, Mary Bell, LSO violinist and Joanie Rathbun, LSO hornist.

Mary and Dennis Bell were native Californians and graduates of the University of Cincinnati College-Conservatory of Music. Trained as Suzuki teachers, the Bells

arrived in Longview in March of 1980 after ten months in Caracas playing with the Venezuela Symphony Orchestra, and joined the orchestra in the 1980-1981 season. Mary, a violinist, and Dennis, a cellist, later accepted teaching positions at Stephen F. Austin State University in 1991. Both were members of the LSO for fourteen years from 1980-1994 and members of the East Texas Symphony Orchestra in Tyler. Dennis Bell served as LSO principal cellist during those years and Mary served as LSO guest concertmaster for the 1980-1981 season while resident concertmaster Laura Crawford from Shreveport was on maternity leave.[83]

Joanie Rathbun was a high school graduate of the Longview public school system and a high school cello member of the LSO in 1977 while also learning to play horn in the school band program. After completion of a bachelor in music education from the University of North Texas, Rathbun returned to Longview and took a position teaching strings at Forest Park, Foster and Judson middle schools. She taught in the Longview public schools and played horn in the LSO for six years between 1983-1989. Charles Parsons took the Longview High School orchestra position upon Snowden's departure in 1979 and remained in that position through Carroll's tenure with the LSO.

Bell and his assistants heard forty-seven auditions and selected twenty-four string players between the ages eleven and fifteen, all of whom had studied for at least two years. The LSYO gave its first performance on November 1, 1986 at the First Presbyterian Church of Longview under Bells' direction.[84] A second performance took place shortly after on November 16 at the annual Festival of Music at the Maude Cobb Convention Center. According to Bell, the purpose of the youth orchestra program was

[83] Longview Morning Journal, November 7, 1982.
[84] Longview Morning Journal, "Young musicians share their talents", Oct. 26, 1986.

to create a training orchestra linked to the Longview Symphony Orchestra and provide an orchestral experience for string students whose schools did not have orchestra programs."[85] Board president David Holland envisioned the expansion of the group's membership and scope to "give the public that much more exposure to classical music, something it sorely needed in East Texas."[86] According to board minutes of May 23, 1987, the youth orchestra had grown to include thirty-eight members and comprised two ensembles, an intermediate and an advanced string orchestra, both directed by Bell.

Both the In-School Ensembles and LSYO were made possible through annual funds contributed by the Longview Independent School District and grants from the Longview City Council. Dennis Bell served a pivotal role in the educational arm of the LSO. He organized and directed both programs while serving as principal cellist for the orchestra and was engaged twice as guest soloist with the orchestra during Carroll's tenure.

Carroll's Era

On January 26, 1987, Frank Carroll resigned as conductor of the Longview Symphony Orchestra. The pressures of his duties as dean of the Hurley School of Music at Centenary, combined with the amount of time he needed for proper score study for LSO concerts proved to be too much. Carroll agreed to the board's request to remain as music director of the orchestra at a fee of $250 per concert, in order to assist in the search for candidates of music director and help secure guest artists for the following season. The orchestra and board knew it was losing a great leader and attributed the

[85] Longview Daily News, "Young musicians share their talents", October 25, 1986.
[86] Ibid.

progress of the ensemble to Carroll's time with the organization. A public announcement of Carroll's resignation was made at the final concert of the 1986-1987 season.[87]

Under Carroll's direction, the orchestra transformed from an amateur ensemble operating with a $45,000 budget into a professional orchestra operating with a $100,000 budget. The orchestra enjoyed financial success, concluding each season in the black.[88] The Longview Symphony Foundation started by the donation from Lorraine Martin had grown to $67,000 from the $8,000 when Carroll arrived in 1979. The $67,000 included a reinvestment of $32,000 from the annual fund drive's proceeds. As concert expenditures rose, both the League and Prelude developed new programs to help offset the rising costs. The Christmas Corner program initiated by Prelude in 1983 first brought in a meager $2,500. Two years later in 1985, the event raised $17,000 for the LSO and by the end of Carroll's tenure, reports showed a contribution of $20,000. The League led their most successful maintenance fund drive in 1983, selling a record $19,527 in season tickets. The orchestra's ticket prices had endured three more increases to finally end the 1987-1988 season with adult season and single ticket sales at $20 and $8. The League and Prelude became more effective in their annual fund drives and in 1984, raised more than $100,000, the largest amount in the organization's history.

The League's projects during Carroll's tenure included the renovations to T.G. Field Auditorium including the stage expansion and acoustical shells. The creation of the In-School Ensembles, the Longview Symphony Youth Orchestra and installation of

[87] Longview Daily News, "Carroll ends duties as LSO conductor", Thursday, April 16, 1987.
[88] The League's financial records are available beginning in the 15th season

the elementary lunchroom sound systems testified to the forward progress the orchestra made in connecting to its community's younger generation and public schools. The formation of the Longview Commission on the Arts and Culture was evidence of the city's support for the cultivation of its arts group. Together, the commission and LSO brought the community's attention to its orchestra through the engagement of world-renowned artists and procurement of its first concert grand piano. The LSO's ability to establish a stronger identity in Longview under the direction of a music director who did not reside in the city testified to the strength of the board and its mission.

Chapter 4: Tonu Kalam (1988-Present)

The Search (1987-1988)

The orchestra began its twentieth anniversary season, 1987-1988, with a search for Carroll's successor. Since its inception in 1968, two conductors, Carroll and Snowden, led the orchestra, neither having been selected by a formal search process with interviews and auditions. Although the board was successful in all its endeavors, it had never conducted a formal search for a music director. Therefore, the board willingly relinquished the duties of selecting four candidates for the upcoming season to Carroll, who remained LSO music director.[89]

The board had great trust in Carroll, and asked him to choose candidates without the assistance of a search committee. An article discussing his role in the search outlined the process:

> Carroll has agreed to continue serving as music director, but he will turn the duties of conducting over to qualified persons of his own choosing. He is currently in the process of making the selection of four men who will be guest conductors next season. This plan will give our orchestra and audience an opportunity to become acquainted with the various conducting styles and temperaments, but will still leave the overall program in the hands of the one we have come to love and respect.[90]

The four conductors selected by Carroll were Robert Austin, Tonu Kalam, Kermit Poling and Daniel Spalding. The following paragraphs provide some insight into the candidates' qualifications.

At the time of the search, Robert Austin was serving in his second year as music director and conductor of the East Texas Symphony Orchestra in Tyler, Texas. This

[89] Longview Daily News, "Carroll ends duties as LSO conductor", Thursday, April 16, 1987.
[90] Ibid.

orchestra was held to be the LSO's rival in that part of Texas. Both orchestras' histories were similar. Both began as community orchestras and became more professional. Separated by 35 miles, the orchestras competed for the same audience and donor base. Prior to joining the ETSO, Austin had been the music director and conductor of the Garland Symphony Orchestra in Garland, Texas. He would leave the ETSO in 1991 and form the Los Colinas Symphony Orchestra in Irving, Texas. Austin had earned his masters degree in orchestral conducting from Stanford University and studied for his doctorate at Indiana University.

Kermit Poling was the concertmaster and resident conductor of the Shreveport Symphony Orchestra since 1985. The next year he joined the first violin section of the LSO and served both orchestras concurrently. He began his music education at the Cleveland Institute of Music and continued at Boston Conservatory, studying violin with Max Hobart and conducting with Attilo Poto and John Balme. He was concertmaster of the Lyric Opera, assistant orchestra conductor of the Brookline Symphony of Brookline, Massachusetts, music director of the Boston Festival Pops Orchestra and the Boston Conservatory Chamber Orchestra and concertmaster of the Cape Anne Chamber Orchestra. Poling appeared with the Shreveport Opera as guest conductor in 1986 in a performance of opera scenes featuring the winners of the 1986 Metropolitan Opera auditions.

Daniel Spalding was assistant professor of music at Stephen F. Austin State University, conducting the university orchestra and teaching percussion. He studied at Northwestern University and the University of Illinois and served as principal percussionist of the Chattanooga Symphony and Opera Association. He also had an

international credit on his resumé, having recorded Mahler's First Symphony with the Ploiesti Philharmonic of Rumania for Rumanian national television.

Tonu Kalam was conductor of the New England Chamber Orchestra in Boston, Massachusetts at the time of the search. Of the four conductors, Kalam was the only one who was not living in close proximity to Longview. An acquaintance of his who played in both the Shreveport and the Longview orchestras had suggested Kalam as a candidate to the LSO board. He had moved with his family to the United States when he was two. Kalam had studied conducting, composition and piano, and held a Bachelor of Arts degree from Harvard University, a Master of Arts from the University of California at Berkeley and an Artist Certificate from the Curtis Institute of Music. His teachers included conductor Max Rudolf, and composers Leon Kirchner and Andrew Imbrie. He had appeared as guest conductor with the North Carolina Symphony, Baton Rouge Symphony and the Tulsa Opera. In 1974, he was a prizewinner in the first Baltimore Symphony Orchestra Young Conductor's Competition. In 1988, during the LSO search, Kalam was appointed music director and conductor of the University of North Carolina Chapel Hill Orchestra program beginning the fall of 1988.

The search process involved invitations to each of the four finalists to conduct a regular season concert. While Carroll selected the guest artists, each guest conductor had the responsibility of programming his own concert. Kalam, who conducted the first concert, chose Brahms' *Tragic Overture*, Copland's *Appalachian Spring* and Tchaikovsky's *First Piano Concerto* with pianist Andreas Klein, a faculty member of Houston Baptist University. In the second concert, Spalding conducted Enescu's *Second Rumanian Rhapsody,* Saint-Saëns' *Cello Concerto* with LSO principal cellist Dennis

Bell, Rachmaninoff's *Isle of the Dead* and Rimsky-Korsakov's *Capriccio Espagnole.* Austin was given an all-orchestral concert with no guest artist, which was perhaps a disadvantage for him. He programmed Tchaikovsky's *1812 Overture*, Debussy's *Prélude à l'après-midi d'un faune*, Bernstein's *On the Town* and Respighi's *Pines of Rome*. Poling's concert was the orchestra's regularly scheduled pops concert, and included Jerónimo Giménez's *Overture to La Boda de Luis Alonso*, Tchaikovsky's *Violin Concerto in D major* with Philip Lewis, artist-in-resident at the University of North Texas, Copland's *Buckaroo Holiday* from *Rodeo*, Strauss' *Tales from the Vienna Woods*, an arrangement by Gunther Schuller of Joplin's *Ragtime Dance* and Gershwin's *An American in Paris.*

The board developed a good working relationship with its music director during Carroll's tenure, alleviating past problems it harbored at the end of Snowden's tenure. To ensure a smooth transition, Wells Burton, in a letter crafted to each candidate after their audition, wrote about the board's expectations of its new music director in the matters of budget, repertoire and schedule. About repertoire, the board was cautious:

> Selection of works…is a matter reserved to the music director-conductor. Still, he would be well advised to pay attention to some guidelines. We live in a city on the frontier of culture. We have known younger conductors who are eager to enlarge their personal repertory and have chosen to do at the expense of the local audience. Strident, atonal, mathematical scores that do not sing may be refreshing to patrons who have already heard everything. Our orchestra does not play to such patrons.[91]

In his letter to Kalam, Burton expanded upon this point in an encouraging manner, "This is not to say the modern idiom is unacceptable. You saw how warmly they received (Copland's) *Appalachian Spring*. (Stravinsky's) *The Firebird* did well,

[91] Letter from Burton to LSO candidates, October 14, 1987.

too, and Prokofiev's *Third Piano Concerto*."[92] Burton recognized the three modern works (Stravinsky and Prokofiev programmed last year and the Copland chosen by Kalam) to imply the careful programming considerations needed when selecting repertoire for its audience. While the board gave complete artistic freedom to the music director, the League's by-laws did include a rule bearing in mind its audience and required that each concert include at least one familiar work.

Carroll's evaluation process for selecting the final candidate included learning about the opinions of the orchestra players. After each candidate's concert, players were asked to vote for or against the auditioning conductor as a potential music director. When results were tabulated, Kalam received the largest numbers of positive votes, followed closely by Poling. Austin and Spalding received smaller percentages of the orchestra's votes. The board asked Carroll to choose between Kalam and Poling, and his preferences confirmed the orchestra members' vote, Kalam was chosen to be the next conductor. All agreed he was the strongest conductor. Helen Banister, the only co-founder remaining with the orchestra at the time, felt that Kalam "made the orchestra play better than they thought they could."[93]

The board was careful to not relinquish all the musical authority from Carroll to Kalam. Therefore, in his first year, the board appointed Kalam as conductor while retaining Carroll as music director for one final year. Kalam was contracted for a four-concert season at $1,625 per concert with a $250 payment following the conclusion of the orchestra's two children's concerts for a total of $6,750. The following year, Kalam

[92] Ibid.
[93] LSO board meeting minutes, May 11, 1988.

began his tenure as the LSO's music director and conductor under a contract of $7,500 for four concerts.

Kalam and the League: The first year

Carroll attended Kalam's first program in 1988, which included Berlioz's *Le Corsaire Overture*, Beethoven's *Third Piano Concerto* with pianist Ann Saslav, Fauré's *Pelléas and Mélisande* and Barber's *Second Essay*. Pleased with the performance, Carroll wrote to Kalam:

> You have really taken the orchestra forward a giant step, a step it was clearly ready for and needed to take. It was a wonderfully interesting program and so good to hear some less often performed works.[94]

The board showed their immediate support for Kalam by offering the new conductor a three-year contract as music director and conductor beginning the 1989-1990 at a salary of $7,500 following the first concert. To help offset the travel costs inherent with its new music director's residency, the board was successful in securing complimentary airfare provided by American Airlines, car service from Hertz and lodging from the local Holiday Inn in Longview. Kalam's first year also included the LSO's first performance of symphony by Johannes Brahms, his *Fourth Symphony.*

With a new conductor in place, the board went forward with new innovative ideas to build closer ties with its local business and community and increase audience attendance. An initiative in Kalam's first year, led by Burton, engaged a voucher program where ticket holders could receive discounts at participating restaurants. The board implemented an incentive plan for youth orchestra membership offering each student a free ticket for every parent who bought a regularly priced adult ticket. In

[94] Letter from Carroll to Kalam, September 19, 1988.

efforts to increase audience attendance, the Longview Symphony Orchestra and neighboring East Texas Symphony Orchestra forged an agreement that allowed each other's season subscribers to use their tickets for gaining free admission to both orchestras' concerts. The agreement did not include the LSO's annual New Year's Eve Concert series or the ETSO's annual Pops concert. At the time, the LSO presented four subscription concerts to ETSO's five. Therefore, LSO and ETSO season ticket subscribers had the opportunity to attend nine orchestra concerts with a subscription to their respective concert seasons.

T.G. Field Auditorium continued to have attention directed to its inadequacies amidst recent acoustical renovations. The LSO's new maestro, first praising the League and orchestra for a successful first season together, cited neglect and poor maintenance of facilities including the dressing rooms and restrooms.

> The condition of the backstage restrooms is deplorable. This is an undignified situation that no performing artist should be subjected to, yet which existed throughout the season at every rehearsal and concert. The question of private dressing rooms for the soloist and conductor needs to be addressed. This is taken for granted in any professional operation, and I would like to see some solution for this.[95]

Burton once again took charge and received permission from the Longview public school administration to make the necessary repairs. The school not only granted the permission but also furnished all the materials for the renovation as long as the League donated the labor for the project. By the next season, Burton's effort resulted in renovations to the restrooms, installation of four dressing rooms to the backstage area and a new storage closet.

[95] Conductor's Report to the Board of Directors, 1988-1989.

The storage closet was for new acoustical panels purchased by the League to replace the original ones built in 1982. Burton provided the materials and labor to build a new storage closet to house the acoustical shells, orchestra chairs and music stands.

Expansion of the LSO: The next four years

The LSO's educational programs continued to enjoy success under Dennis Bell's direction. The In-School Ensembles continued to visit area 5th grade classes and expanded to region school beyond the Longview and Pine Tree districts. The youth orchestra served two distinct roles. For students who had orchestra programs in their schools, the youth orchestra served as additional playing opportunities to improve their musical talent. For students without school orchestra programs, the youth orchestra served as their only ensemble, an important component to their musical development. The League continued to present the annual children's concerts and in an effort to bring even more involvement with the young audience, initiated an essay-writing contest. Students who attended the concerts had the opportunity to submit essays entitled "How the Symphony Makes Me Feel". The top three winners were awarded cash prizes of $50, $25 and $15 and complimentary tickets to the next LSO concert.

Kalam inherited an orchestra of fifty-eight musicians. They were comprised of twenty-six local players, thirty professional players from outside Longview (who were the Shreveport union musicians and those from Dallas) and two high school students. The string sections numbered ten first violinists, ten second violinists, six violas, seven cellos and three basses.[96] The season consisted of four concerts scheduled in September, November, March and April. Under Carroll, the local string players held five weekly

[96] Longview News Journal, October 26, 1986.

rehearsals in preparation for each concert. Under Kalam's direction, the local string players were held to only two added rehearsals. To accommodate the logistical and financial impact due to the travel and lodging of the long distance conductor, the LSO did away with the fourth full strings-only rehearsal on Monday evening added by Carroll and moved the Tuesday full orchestra rehearsal to Thursday. Thus the final schedule for each performance included two weekly rehearsals by the local musicians prior to concert week and full orchestra rehearsals on Thursday, Friday evenings and Saturday morning with a concert in the evening at 8:00 p.m. The board would eventually change the 8:00 p.m. start time to 7:30 p.m. to be in line with neighboring orchestras.

In the spring of 1990, after his second season with the orchestra, Kalam requested additional rehearsals and players from the board. In his annual report to the board, he wrote:

> Most orchestras have four rehearsals for each program…we have players neither as skilled nor as experienced in the repertoire yet we attempt to do a program on three rehearsals. This places a clear limitation on the difficulty of repertoire we can attempt, and poses a real challenge to me in making up the programs. I would like to propose the addition of a fourth rehearsal to perhaps two of the four concerts for the 1990-1991 season. The extra rehearsal might even be for strings only (all strings, not just locals) and would still provide enormous artistic benefits.[97]

Just as the board met Carroll's request for an added rehearsal, they would do the same for Kalam. In fall of 1990 of the third season, the board added one rehearsal to the schedule for two of the four concerts. The fourth rehearsal was scheduled on Wednesday evening of concert week and required the attendance of all string players, not just local players. Kalam, in evaluating the effect of the rehearsal for the board,

[97] Music Director's Report to the Board of Directors, 1989-1990 season.

wrote, "a fourth rehearsal…made a major impact on the quality of performance…of (the pieces) by Strauss and Rachmaninoff."[98] The works Kalam referred to were Strauss' *Death and Transfiguration* and Rachmaninoff's *Third Symphony*.

An important development in the LSO's mission to reach audiences and educate the region about orchestral music was the founding of Kilgore College's radio station. Kilgore College had been started through the efforts of the Kilgore Independent School District's desire for a junior college. The college opened its doors in 1935 offering curriculum to prepare university-bound students and provide vocational training in areas such as cosmetology, broadcasting, law enforcement and technology. In the summer of 1990, the Kilgore College radio station, KTPB 88.7 FM, went on the air. It was associated with American Public Radio with the goals of providing public service and creating an instructional lab for broadcasting students of the college. The station was funded by Kilgore College, a grant from the Corporation for Public Broadcasting and donations from listeners.[99] The station's broadcasts reached audiences in Longview, Tyler, Gilmore and other surrounding cities. The station focused its efforts on presenting classical music along with jazz, news and reports about local arts programming.

On February 16, 1991, the LSO marked its first program with an outside group under Kalam's direction. The LSO performed Mozart's *Vesperae Solennes de Confessore* with the Kilgore College Chorale under the direction of Dale Miller. In November 1990, Miller requested a recording of the February concert to be aired on the Kilgore radio station. The request resulted in the radio station broadcasting both

[98] Music Director's Report to the Board of Directors, 1990-1991 season.
[99] Longview News-Journal, "KTPB prepared to sign off after 15 years", Sunday, April 30, 2006.

February and April 1991 LSO concerts, as well as a commitment from KTPB to continue to broadcast the orchestra's future concerts, underwritten in part by the Longview Bank and Trust.

In 1995, the radio station received permission to increase its power. The increase meant the signal could reach further listening audiences. For the LSO, it meant the orchestra's exposure could reach audiences from farther distances. The cost of equipment for the station was $200,000 and had to be raised in two years. The board discussed a joint fund raising with the East Texas Symphony Orchestra in Tyler to help aid in the radio's efforts for the necessary funds. However, the board of directors of KTPB decided the joint effort was not a practical fundraiser and dissuaded the League from further pursuing the project. The station found other sources of funding to complete the project.

By the end of the 23rd season, 1990-1991, the orchestra's operations grew nearly 30% to $146,000 since Kalam's first year. In preparation for the upcoming season, the board initiated the following standing committees upon recommendation by its outgoing board president, Throck Throckmorton: In-School Ensemble and Childrens' Concerts, Youth Orchestra, By-laws and Artistic Committees. The Artistic Committee was an important development in the board's efforts to manage carefully the growth that Kalam was encouraging for the orchestra. The committee supervised and participated in the details of individual concerts, overseeing the compensation for orchestra members and conductor while supporting the music director and when appropriate, giving input into programming. The board discussed and approved the establishment of all recommended committees in the May 1991 meeting.

One of the first actions taken by the Artistic Committee was to deliver news to Kalam of dissatisfaction from public school teachers regarding the lack of variance in the children's concert repertoire. The maestro replied to the concern in his 1991-1992 annual report (after he had already presented a different program to satisfy the teachers' concerns) mentioning:

> It is my understanding that the children who attend these concerts are different each year, since we perform only for fourth graders. Thus, no child would be in the position of hearing the same pieces if we keep the program the same in any consecutive years. The program I had selected in 1990 and repeated in 1991 was clearly well-liked and successful. We are, after all, doing these concerts for the benefit of the children, not their teachers.[100]

Kalam's first childrens' concert program included Johann Strauss Jr.'s *Thunder and Lightning Polka*, Copland's *Saturday Night Waltz* from *Rodeo*, movements from Bartók's *Romanian Folk Dances*, Fauré's *Pavane*, Joplin's *Ragtime Dance*, and Johann Strauss Sr.'s *Radetzky March.* As mentioned earlier, Kalam changed the program after two years. He would change the program three more times to satisfy requests from local teachers. The final change was in the April 1996 performance, which has remained the same to this day. The program includes the same two Strauss works as in his first children's concert, plus Handel's *Bourrée and La Réjouissance* from *Music for the Royal Fireworks*, the final two sections of Rossini's *Overture to William Tell* and Copland's *Hoe Down* from *Rodeo*. Interspersed in the program is an instrumental demonstration and a selection of student conductors from the audience to direct the Copland selection.

[100] Music Director's Report to the Board of Directors, 1991-1992 season.

The LSO's Growth under Kalam

Upon the conclusion of his second season, 1989-1990, Kalam asked the board for more string players. He wrote that the music of the 19th and 20th centuries "cries out for a bigger string sound to make its true musical effect."[101] He desired string sections of fourteen first violins, twelve second violins, eight violas, eight cellos and four basses. On September 24, 1990, the board passed a motion submitted by the Executive Committee to use $4,000 from the previous year's surplus to secure four additional players for the remaining concerts of the season.[102] Kalam divided these funds between three violinists and a cellist. By the end of Kalam's fourth year in 1992, the orchestra included fourteen first violins, eleven second violins, seven violas, seven cellos and four basses. By 1996, the orchestra exceeded his requested numbers with fifteen first violins and six basses.

Sally Bommarito, the orchestra's personnel manager and librarian since 1979, was responsible for contracting musicians. The LSO mandated that positions in the orchestra needed to be made available to Longview area players before searching outside the region. In addition, long-time LSO players were allowed to continue in the orchestra as long as they met the conductor's standards. When Kalam became music director in 1988, Helen Banister, the LSO's co-founder, and five charter members, violinists Sarah Latch and Betty Whitlock, violists Eileen Johnston and Hilma Ferguson and cellist Sally Bommarito, were the only members from the orchestra's founding.

However, as the orchestra grew artistically under Kalam, it became more difficult to find local players who wanted to devote the time to the LSO. Since it was

[101] Music Director's Report to the Board of Directors, 1989-1990 season.
[102] LSO board meeting minutes, September 24, 1990.

easier finding professionals from Shreveport, Bommarito went to the musicians' union, and worked directly with Gary Bruns who was the union representative. Bruns was a Shreveport resident who joined the LSO in 1984 and was also a member of the Shreveport Symphony Orchestra. Bommarito and Bruns agreed that since union membership in Shreveport required a rigorous vetting process, that screening mechanism would replace an audition for membership in the LSO.

The situation caused the local musicians to complain of unequal conditions. The local musicians already received a lower pay rate in comparison to the union musicians and were required to hold extra rehearsals before their arrival. The knowledge that union musicians did not undergo the same audition process exposed the disparity further and resulted in local musicians demanding equal representation.

It would not be until 1993, at the beginning of the 26th season, that the board approved matching the pay scale of local musicians to that of the union. However, this effort did not include compensation for the two extra string sectionals prior to the concert week, and therefore did not solve the problem. Not until 2002 did the board truthfully address the problem of disparate compensation by canceling the extra local string rehearsals. Kalam himself was not aware of these discussions nor would he have probably involved himself with the issue, as it did not affect the quality of the orchestra's playing. The cancellation of the extra rehearsals was never spoken about in board meeting minutes nor addressed by the music director.

Kalam's minimal involvement in personnel selections was not attributed to his lack of interest but rather that he lived in North Carolina and was himself an imported member of the organization. Nevertheless, he and the board agreed that the LSO should

cultivate the highest level of playing and clarified the hiring process for Bommarito. There was no question that, despite its own rule to use Longview players as much as possible, the LSO was also dedicated to artistic success, which meant utilizing higher playing musicians such as those from the Shreveport musicians' union. Kalam affirmed this when he said,

> I am also grateful for the harmonious relationship that exists between our organization and the SSO, without which we would be in a difficult position. Gary Burns, first violinist and union representative, has also been an important link in the hiring of Shreveport-area personnel, and is always committed to helping us obtain the best orchestra possible.[103]

However, in spring 1993, Kalam exercised his right to change the orchestra's personnel for the first and only time. Under the jurisdiction of the Artistic Committee and by recommendation of Kalam, the League dismissed its concertmaster for failing to fulfill his duties adequately. The orchestra hired Paul Lundin, violinist with the Shreveport Symphony Orchestra, to replace Lewis and began serving as concertmaster of the LSO in fall 1993. Lundin remained with the LSO and served on the faculty of Northwestern State University in Nacitoches, Louisiana and the Centenary Suzuki School until 1999. The last time a forced change in concertmaster position occurred was in 1974 when Snowden introduced Betty Grout to the LSO and demoted concertmaster Helen Banister.

At the conclusion of the 30th season in 1998, Bommarito retired from the Longview Symphony Orchestra after thirty years of service. After reviewing Bommarito's duties, which included preparing parts, disseminating them to all members of the orchestra, hiring personnel and processing paychecks, the board realized how little they were paying her for the time she spent with the organization. Kalam

[103] Music Director's Report to the Board of Directors, 1989-1990 season.

sympathized with the workload, mentioning to the board, “"Bommarito's position is burdensome and (measures need to be taken to) perhaps lighten her load by farming out aspects of the job such as the bowing of string parts.”[104]

In March 1997, the Executive Committee proposed to the board to approach an orchestra member to replace Bommarito at a salary of $10,000 to $14,000 per year for thirty to forty hours of work each week.[105] The position would include being both an office manager reporting directly to the board president and personnel manager to work with the music director. For reasons unknown, the position never came into existence. Instead, the board decided to split Bommarito’s position. Since she had already begun working with Bruns on securing personnel from Shreveport, the board offered the union representative the position of personnel manager at a stipend of $300 per concert. The librarian position, given to a violist in the orchestra, was paid an annual stipend of $1,265.[106]

In an April 28, 2003 board meeting, League president Richard Miller revisited the possibility of hiring a general manager at an annual salary of $10,000. The position was suggested in addition to the two current staff of personnel manager and librarian. The position was not meant to relieve the responsibilities of board members but act as a supportive member to ensure better organization. The board approved the authorization for a search in the November 24, 2003 board meeting. The general manager would be responsible for the essential functions of marketing, coordinating fund raising efforts and performing administrative functions of the symphony. In spring 2004, the League hired Carol Mullikin. Mullikin’s mother, Athalia, had served as a League director from

[104] Music Director’s Report to the Board of Directors, 1989-1990 season.
[105] LSO board meeting minutes, March 24, 1997.
[106] LSO board meeting minutes, June 23, 1997.

the tenth season, 1977-1978 under Snowden, until the Carroll's final season as conductor in 1986. Mullikin's father, Gerald, continued his wife's service joining the League in 1987 and serving until 2004, just before his daughter's appointment as general manager. Prior to joining the LSO, Mullikin earned a Bachelor in communications from Stephen F. Austin State University and had a background working with Trammell Crow Construction Company in Dallas prior to her move to Longview.

A Night in Old Vienna: The New Year's Eve Concert

In 1988, the Civic Music Association of Longview, which had been regularly bringing arts events to the city since before the beginning of the LSO, announced its dissolution. The CMA, along with the LSO and other arts organizations such as the Longview Community Theater and Longview Ballet Theater, testified to the development and support of the fine arts that complemented the city's history of growth in industry. Burton was concerned about the loss of the CMA at a time when the arts were struggling to find financial support. He sought to poise the LSO in a position to counteract the loss of the CMA and show that the arts were thriving in Longview. Burton's proposal was for the LSO to add a fifth concert to its current series.

Burton's idea was for a family-oriented pops program played on New Year's Eve.[107] A discussion on grants led the board to learn about a recent grant proposal for $15,000 provided by the local Target stores sponsoring an invitation by the Oakland Ballet to the city of Longview. Burton wanted to capitalize on the Target grant and,

[107] LSO board meeting minutes, March 27, 1989.

with the board's permission, submitted a $15,000 grant in March 1988 to sponsor the fifth concert.

The initial application was denied accompanied with a suggestion to Burton to lower the amount. Burton returned to Target the following year with a $5,000 grant proposal and the understanding that the League would fund another $4,000 for the concert. The lower amount reflected Kalam's acquiescence to use a smaller orchestra for the concert. Target approved the grant application in May 1989 and the LSO scheduled "A Night in Old Vienna" for December 30, 1989. Repertoire included Strauss waltzes, Joplin rags and Gershwin medleys. Following the season, Maestro Kalam stated:

> A significant addition to the season was the fifth concert, the New Year's Eve pops program. The idea of emulating the Vienna Philharmonic in this context is an excellent one, and deserves to become an annual tradition in Longview.[108]

The tradition would continue for nineteen seasons before the board changed the theme to "A Night at the Movies"[109] for two years. The concert has now been replaced by a Holiday Pops concert since the 2010-2011 season. When asked why "A Night in Old Vienna" was cancelled, Kalam replied:

> A Night in Old Vienna was changed for two reasons…first, the Belcher Center shuts down entirely over the University's holiday break, and they would have charged us a large fee (somewhere around $6000, if I recall correctly) to bring in staff to open it up for us for a December 30 program; and second, the Board felt that the concept of "Night in Old Vienna" was getting a bit stale after nineteen years and we could find another theme for a program of lighter music. As it turns out, both last year and this year, the best dates we could get in the late fall/early winter ended up being very close to Christmas, so that holiday theme became an obvious one after two years of doing film music.[110]

[108] Music Director's Report to the Board of Directors, 1989-1990 season.
[109] Longview News Journal, "Symphony needs community's investment", August 2, 2008.
[110] Interview by author with Tonu Kalam, appendix B, p. 160.

The New Year's Eve concerts were a successful endeavor for the LSO in reaching out to its community and making more people aware of the LSO. The concert stimulated the doubling of ticket sales that year and, in later years, occasionally tripled the amount earned by the orchestra's classical subscription concerts.

The board increased season tickets prices to $30 for adults and $10 for students to reflect the additional concert. After the first New Year's Eve concert, the board learned that college students from LeTourneau University were not able to attend the special December concert as they were away on vacation. The LSO and the university already had a previous arrangement for regular subscription concerts. Each season, LeTourneau was sold 150 tickets for each concert at a discounted price of $5. The university then subsidized the cost further and sold them to students at an even cheaper price. The incentive to the LSO was the assistance in building a younger audience for its concerts while forging a relationship with its local university. The board also made a similar arrangement with the local public school students offering discounted single tickets at $5 instead of the regular cost of $10. In regards to the scheduling conflict with the New Year's Eve concert, the board agreed to offer reduced price for LeTourneau University students who purchased season tickets.

The Chamber Music Series

In November 1990, first violinist Betty Whitlock (formerly Betty Grout who joined the LSO as concertmaster in 1974) approached the board and presented an idea of a benefit concert for the LSO in the form of a chamber music concert in Mt. Pleasant, about an hour north of Longview. Whitlock taught strings at Northeast Texas

Community College in Mt. Pleasant with her husband, Ron Clinton, who was director of music at the college and taught piano. Prior to her arrival, Whitlock served on the faculties of Southwest Texas State University, Stephen F. Austin State University and Mokwon University in Taejon, South Korea. She was LSO concertmaster in 1974-1977 and continued playing in the section until the 25th season in 1992. Clinton had won top honors as a pianist in competitions throughout the Southwest region including the National Young Artist Competition in Midland/Odessa and Shreveport Young Concerto Artist Competition. He earned a doctorate degree in piano performance from the University of Texas-Austin where he studied with William Race. He later served as artist and teacher at Mokwon University until 1985 when he moved to Mt. Pleasant to serve as director of music at Northeast Texas Community College.

Whitlock's initiative was meant to be a one-time event to increase awareness of the LSO in surrounding communities and also bring notoriety to the college in Mr. Pleasant. On November 26, 1990, board president Gerald Mullikin appointed a Chamber Music Committee comprised of Wells Burton, Jim Smith and Bailey Salmon to investigate Whitlock's proposal. Prior to the January 18, 1991 board meeting, the committee drafted a proposal based on Whitlock's initiative but requested the venue remain in Longview. The committee's proposal reflected the board's musical maturity in understanding the differences between orchestral and chamber music and the different requirements needed by both:

> It is essential to plan a chamber music recital so that the greatest intimacy can be established. Lack of such an intimacy in large auditoriums contributed to the failure of such programs. The music form thrived in the 18th and 19th centuries because it utilized the intimacy of homes or salons. Tones from to life only an arm's length away can disclose the fabric of music more clearly. Listeners can

become more involved because what they hear is reinforced by seeing up close the complex movements needed to deliver the sound.[111]

The committee recommended the recital be held in the drawing room of the Longview Community Center. The facility housed a Chickering grand piano made available for community events charging a tuning cost of $42. The committee further recommended that Whitlock's original request of a one-time event be converted into a chamber music series to be recognized as a community outreach program. With permission from Whitlock, the board approved all measures recommended by the Chamber Music Committee in the January 28, 1991 board meeting.

On March 3, 1991, Whitlock and Clinton were joined by LSO violist Ruth Morrow and cellist Dennis Bell in performances of Mozart's *Trio in B-flat major for violin, cello and piano*, Beethoven's *Sonata in A minor for violin and piano* and Brahms' *String Quartet in A major for violin, viola, cello and piano*.

Initial financial support came from a group of five board members and one non-board supporter, who contributed $842.13 to the cause. Three concerts were planned for the 1991-92 season, and single concert tickets were sold for $10 and a ticket for the entire series, at $25. The first season of the Chamber Music Series ended with a $300 surplus in budget.

Frank Carroll's Death; Wells Burton's Resignation

In the 1991-1992 season, Kalam's fourth with the orchestra, the LSO encountered a series of distressing blows. Frank Carroll, the LSO's second music director who the League still remained passionate about, passed away on August 25,

[111] Report of the Special Committee on Chamber Music, January 1991.

1991. Under his direction, the LSO had changed from a community ensemble to a professional orchestra. With his leadership as music director, the League was free to concentrate on projects such as the T.G Field Auditorium renovation, the creation of the Longview Youth Orchestra program and the purchase of the Steinway concert grand piano. Kalam dedicated the November 1991 concert to Carroll's memory, performing especially in his honor the *"Dance of the Blessed Spirits"* from Gluck's *Orfeo.* In honor of Carroll, the board requested pledges towards the establishment of a Concertmaster's Chair in Carroll's name. The fund, which needed to amount to $23,000, stalled at $4,000, and the money was deposited into the Foundation and kept for the addition of future funds.

On January 27, 1992, Wells Burton, the orchestra's great champion for twenty-four years, announced his resignation from the board. His devotion had been shown through his contributions of time and labor, as well as by the many articles and letters he wrote on behalf of the orchestra. For Burton, the LSO was an all-consuming passion from the inaugural concert in 1968 until his death later on July 12, 2003. In an article marking the orchestra's 25th anniversary, Burton said of each concert, "it's like listening to your own child play, because we gave birth to this orchestra."[112] In his report, League president Throckmorton portrayed Burton as, "the one element of continuity, inspiration and leadership."[113] His resignation left numerous committee voids to be filled on the board. By the time of his resignation, Burton's duties included sole responsibility the LSO grand piano, programs notes for each concert and editing and dissemination of the

[112] Longview Daily News, "Longview Symphony marks 25th season", September 20, 1992.
[113] LSO president's annual report to the board, 1991-1992.

quarterly LSO symphony newsletter. He also headed up public relations for the annual maintenance fund drive and developed the Chamber Music Series.

The 25th Anniversary Season: 1992-1993

After Carroll's death and Burton's departure, the League was determined to present an effective and well-publicized 25th anniversary season. To help commemorate the season, Kalam selected works whose composers also enjoyed anniversaries that year, and dubbed the season "A Celebration of Anniversaries". The first concert featured Rossini's *Overture to La Cenerentola*, which commemorated the 200th anniversary of the composer's birth in 1772. Milhaud, who was born in 1892, was represented by *Concertino d'Hiver* for trombone and orchestra. Kalam completed the anniversary season with *Sixth Symphony* of Tchaikovsky, who died in 1893, on the February 1993 concert. Also on the schedule for this anniversary season was a performance of Brahms' *German Requiem*, made possible by a matching grant in the amount of $11,000 from the Texas Commission on Arts and Culture. Soloists were soprano Scharmal Schrock and bass-baritone Charles Nelson, and the orchestra was joined by the Kilgore College Chorale and the East Texas Baptist University Choir.

The 25th anniversary was also the occasion for the LSO's first commissioned work. On Kalam's recommendation, the board commissioned a symphony from the composer Tison Street, a colleague of Kalam's. The conductor had first heard Street's music in 1964, when Street's teacher, the renowned Leon Kirchner, presented a concert at the Marlboro Music Festival in Vermont. The acquaintance became closer when the two studied with Kirchner at Harvard.

Born on May 20, 1943, Street began violin studies at age eight and later studied violin with Einar Hansen, who taught at Boston University and was a violinist in the Boston Symphony. Street would go on to teach at Harvard University, University of California at Berkeley and Amherst College. He composed a number of commissions for organizations including the Serge Koussevitzky Foundation, Harvard Office of the Arts and the Apple Hill Chamber Players.

Although they were excited about the commission, the League feared the orchestra's conservative listeners would frown upon the new work. Kalam assured the board and the community that:

> "What I know of his music is that it is extremely colorful and very inventive. He has wonderful ideas. He is a very sensitive and expressive guy as a musician and I think we can certainly expect a piece that will appeal to people."[114]

The board agreed that the commissioning of Street not only created an opportunity to add a significant new work to the repertoire, but also further establish the LSO as a serious musical organization. The $10,000 cost for the composing and copying of the work came from a matching grant from the Longview Commission, paired with $5,000 from the LSO. Street's *Symphony No. 2* received its premiere at the season's final concert in April of 1993.

Elliott Stonecipher and Evets Management, Inc.

The anniversary season was not simply a celebratory year. Several challenges faced the board at this time. In 1992, the Longview Independent School District voted to impose stricter rental requirements for the use of T.G. Field Auditorium by non-school organizations due to no-shows and damage that had been incurred during its use.

[114] Symphony News, October 1991.

The facility remained free to school-related organizations. In the past year, the district had calculated nearly $3,000 in damage to the lighting system alone.[115] Up until now, the Longview Symphony Orchestra had used the auditorium at no cost. For non-profit organizations like the LSO, the newly imposed fees included rental costs of a $300 refundable deposit and fees of $60 per day, $10 per hour custodial fee and $20 per hour light technician fee. The League estimated costs for the season at $3,700. League president Throckmorton approached the school board to negotiate a special arrangement for the LSO in return for the benefits the district received from the orchestra as well the marked improvements the LSO made to the auditorium. The district agreed with the LSO and arranged a rental agreement at $2,500 for each season. However, the district's new rental policy came atop the orchestra's increasing concert expenses, which had nearly doubled from $46,796 in 1988 to $90,326 in 1994. Some of these costs were the result of extra rehearsals which Kalam had requested and been granted in 1990.

In the same meeting, League president Gerald Mullikin announced that the Shreveport musicians union had raised their hourly rates for the first time in nearly a decade to ten dollars. The LSO's personnel comprised fifty-five union musicians, and therefore the board faced a $4,500-$5,000 per year increase for each of the next three years, a total of $13,5000 to $15,000. The number of union musicians had markedly increased since Carroll's tenure, when there had been twenty local players and thirty union players.

As if the rising costs of hall rentals and musicians' salaries were not enough, the board also faced the complaints of the local players, who had nursed grievances about unequal treatment with the union musicians. The February 25, 1993 board meeting

[115] Longview News-Journal, "LISD imposes tougher policy on T.G. Field", Wednesday, August 12, 1992.

voted to approve a motion that provided for equal stipends to both groups of musicians. At the same meeting, the principal wind and percussion players received a $25 raise per concert on the recommendation of Kalam, who had asked to "increase the number of key players to whom we are offering season contracts…for consistency of ensemble, intonation and style."[116] Although the number of season contracts offered was not outlined in board minutes, it does show that players who were able to commit to all LSO dates and signed a season contract also received a $125 bonus at the end of the season. The principal string players were already receiving higher payments for directing the weekly sectionals before each concert.

The willingness to match union fees as well as offer raises to principal players were brave actions by the board in a time of financial distress. To make matters worse, the annual Maintenance Fund Drive fell short by $7,947 that year. To help offset this loss, the board raised ticket prices for adult season tickets from $35 to $50 and single admission from $10 to $15.[117] The increase was the second in five years since Kalam's appointment in 1988.

By the fall of 1993, the annual Maintenance Fund Drive, the orchestra's primary source of funding, had experienced two years of shortfalls. Earlier in the year, president Throckmorton reported that city funds were being drawn away from the arts and channeled to promote tourism in Longview.[118] The city commission would rebound the following year and return its support to the arts, but only partially, directing 1/7 of the hotel-motel tax to fund the arts, which was reduced from the 1/3 originally set aside. Retail stores like Mervyn's, which had given sizeable grants in the amount of $8,000 to

[116] Music Director's Annual Report to the Board, 1989-1990.
[117] LSO board meeting minutes, January 25, 1993.
[118] LSO board meeting minutes, February 22, 1993.

support youth oriented projects, suffered economically and were not able to repeat their level of contributions. The Artistic Committee made concessions on budgeting guest artists and even entertained the possibly of substituting the final classic subscription concert with a pops concert, which had ended with Carroll's tenure. The committee agreed to not pursue the latter suggestion.

The board needed to find a solution to the decline of financial support or otherwise implement further cost-cutting measures. The Executive Committee met with Elliott Stonecipher, a market researcher of Evets Management Services, Inc. based in Shreveport, to study LSO's marketing strategies and make suggestions for improvement. Stonecipher's first recommendation was for the League to invest in conducting a survey to gauge the community's knowledge and support of the LSO. Evets initiated a phone survey of 300 households with an annual income of $35,000 or more asking a range of questions from concert attendance to tastes in music while also addressing respondents' inclination towards attending future concert. The results of the survey included the following data:

> 69% of the respondents were not very or not familiar at all with the LSO
> 74% of the respondents had never attended an orchestra concert
> 41% of the respondents were not interested in attending an orchestra concert

Up to now, the LSO board's annual drive had been a combined effort by all League members to raise money for general operations and sell single and season subscription tickets. Stonecipher's second recommendation was that the League needed to separate the two drives with one focused on general funds and the other on ticket sales. His next suggestion was for the League to take responsibility for the ticket drive and concentrate on season tickets. Stonecipher then recommended the creation of a new

committee called the Capital Campaign Committee, whose sole responsibility would be for the fund drive. The new committee was to be comprised of twelve new members who were not directors in of the League along with two board directors would serve on the committee and act as liaisons to the board.

Stonecipher recommended a budget of $4,000 for the Capital Campaign Committee to effectively accomplish its task in securing funds for the League's annual operating budget. The board approved Stonecipher's recommendations and began work on March 1, 1994. The fund raising goals of the campaign targeted audiences in two separate phases. The first phase aimed to develop increased contributions from existing contributors for regular maintenance fund raising. The deadline for the first phase of fund raising was set as June 1. The second phase sought funds from a broader base of the community and continued its efforts through the entire season.

The Youth Orchestra Hiatus

Since its inception in 1986, the youth orchestra enjoyed continued success under Bell's leadership. In summer 1991, the Bells accepted part-time faculty positions at Stephen F. Austin State University, which caused Dennis Bell to step down from his position as director of the Longview Symphony Youth Orchestra. Bell continued to direct the In-School Ensemble program and serve as principal cello until 1994 when both Mary and Dennis Bell accepted teaching positions in Houston. Russell Lewis, LSO concertmaster since Kalam's arrival, took direction of the program and Joanie Rathbun was named Bell's successor to the youth orchestra and began its direction in the spring of 1992.

By March 1991, the youth orchestra's membership included thirty-five string players with a mixed bag of winds and brass (three flutes, no oboes, four clarinets, no bassoons, two saxophones, two horns, three trumpets, two three trombones, one tuba and three percussion.) The board remained vigilant to fund the youth orchestra through annual contributions from organizations such as Mervyn's Stores and the Union Pacific Railroad Company. During the 1992-1993 season, Rathbun received approval from Pine Tree school district superintendent Marc Williamson to use the Pine Tree auditorium for rehearsals and concerts. Rathbun's initiative helped the League avoid the new costs imposed by the Longview school district for the use of T.G. Field Auditorium. In the spring of 1993, Rathbun had a list of requests for the youth orchestra program that included moving rehearsals from Saturday morning to Monday evenings, increasing the number of performances to two each semester, creation of a music library and holding concerts on weeknights instead of Sunday afternoons. The board approved all the requests.[119]

As mentioned in the previous section, the League was financially struggling amidst rising union costs and decline in funding. Loss in grant money directed specifically for youth programs from sponsors such as Mervyn's forced the board to reevaluate its financial obligations and commitments. In addition to raising ticket prices and dropping one concert, the Executive Committee, in September 1993, made the recommendation to discontinue the Longview Youth Symphony program.[120] Past legislation stated that when considerations needed to be made regarding the sponsorship for various programs, the board would prioritize them in the following order:

[119] LSO board meeting minutes, April 27, 1992.
[120] LSO board meeting minutes, September 27, 1993.

symphony, children's concert, In-School Ensembles, youth orchestra. The prioritization justified the League's decision to discontinue the youth orchestra program, although it did not go with a strong passing vote. The final motion was carried out with a vote of twelve for and eight against.

The cancellation of the youth orchestra was an obvious crush to Rathbun. When the board asked for her interest about reconvening the program in the spring, Rathbun declined and furthermore resigned from any association with the youth orchestra citing the lack of support and consistent funding for the program each year. The board knew the youth orchestra was an important program and vital to the successful image of the Longview Symphony Orchestra. In hopes that Rathbun would continue her work with the program, the board was willing to relinquish its authority over the program and allow Rathbun and those interested to form a separate board of directors solely devoted to the youth orchestra's endeavors. The League's reasoning was that as long the youth orchestra was in existence, the attribution for its initial formation to the LSO would be lucrative regardless if the current program was not under its umbrella. The initiative to continue the youth orchestra program apart from the LSO was not taken resulting in the dissolution of the program in the coming month.

In 1995, In-School Ensembles began to undergo evaluation to determine its continuation. Russell Lewis, who took the program in 1994, left the orchestra in 1993 and no longer directed the In-School Ensemble program. The program was turned over to Pam Martin, LSO cellist. Martin, although not a charter member, was one of the high school members of the LSO under Snowden and returned to Longview to become a freelance musician and local teacher. In October 1994, the Pine Tree school district

decided to not participate in the In-School Ensemble program. Although the educational program primarily depending upon funding from corporate sponsors, each school district was required to contribute $1,500 as a commitment to future of the program. The Longview school district continued to commit funds to the program and supported its continuation. Therefore, the board moved forward with the program in 1995 under Martin's direction focusing only within the elementary schools of the Longview school district.

KTPB, Kilgore's campus radio station, furthered their support for the LSO and assisted the League's educational efforts. In 1998, the radio station began airing the LSO's children's concert programs the weekend before the scheduled event in addition to broadcasting the LSO concerts. The station also sent a team to In-School Ensemble sessions to speak with local teachers and students. The interviews were broadcast at a later time in preparation related LSO events.

In June 2000, board members Gerald Mullikin, Gordon Fenner and Sarah Bronstad joined efforts and secured $5,300 from the Rosa Mae Griffin Foundation to be used as seed money for the reinstatement of the LSO youth orchestra program. The Executive Committee submitted a proposal to the board on August 22, 2000 and opened discussions regarding the reopening of the youth orchestra. Since the discontinuation of the program, the League continued to allocate money since 1998 under the impressions that once the program could be reinstated, funds would be available. Along with the gift from the Rosa Mae Griffin Foundation, the board had $7,700 set aside for the program. The program's first year was projected to only need $4,600. The League had begun discussions with two local schoolteachers and LSO members, Carole Makowski, viola,

and Barbara Woodring, violin, as potential directors for the program. Enthusiastic about the program, Makowski and Woodring had already collected evidence from other state youth orchestra programs and letters from local teachers supporting the reinstatement of LSO's youth orchestra program. The board accepted the Executive Committee's proposal and launched the youth orchestra under the two directors in the fall of 2000 and appointed board member Stanton Nash to head the Youth Orchestra committee.

The youth orchestra, which began with a budget of $8,720, organized under a new name, the Longview Area Youth Symphony Orchestra (LAYSO). The orchestra held its first rehearsal on January 21, 2001 with thirty-two student string musicians and held its first concert with free admission on April 22, 2001 in T.G. Field Auditorium. The following year, the youth orchestra split into two separate groups based on playing ability and created a lower level group called the Longview Area Preparatory Symphony (LAPS). By 2005, LAYSO had a membership of sixty students and LAPS with thirty students.[121] The program offered students without home school orchestra programs the opportunity to play in an orchestral ensemble and those with school programs extra playing experience. The organization also sponsored scholarship programs for outstanding seniors, much like the LSO did in its earlier years under Snowden. LAYSO would become an important part of the organization, never again to be considered for discontinuance. Kalam would speak to the importance of the program:

> I think one of the great things we do is the youth orchestra, LAYSO that has come so far in the past ten years. These are really great moves. You have a youth orchestra and their parents involved. They're coming to our regular concerts.[122]

[121] Longview News-Journal, Saturday, June 11, 2005.
[122] Interview by the author with Tonu Kalam, appendix B, p. 158.

Kalam incorporated students of LAYSO into the Longview Symphony Orchestra season by reserving one work in a spring concert to be presented as a side-by-side concert. Outstanding LAYSO members were chosen to sit next to LSO musicians to perform on a regularly scheduled LSO classics concert.

With the LAYSO underway, the League directed its attention to the In-School Ensemble program and found it once more in dire straits. In fall 2000, Martin relinquished her duties with the program citing time constraints. Martin made the League aware of the difficulty scheduling suitable times around musicians' bookings and an increase in public school activities. The League investigated the program's continuation taking Martin's concerns into account. Although earnest efforts to continue the program were made, the following season, 2001-2002, resulted in the League suffering its worst year in annual funding since the restructuring with Evets Management. The budget shortfall resulted in the cessation of the In-School Ensemble program.

The LSO's New Endeavors

While remaining vigilant with its new structure for fundraising, the League explored a number of new endeavors to increase exposure of the LSO. The board turned to the professors at LeTourneau University to help with marketing concepts and branding ideas. League president Lynn approached three professors of marketing from the university and engaged their support for the orchestra's future plans. The professors used the LSO as a marketing project for their students who shared their ideas with the

board. The LSO profited by new insights and ideas while the students of LeTourneau benefited by the real-life experience of aiding an organization in need.

In 1995, League director Diji Scales explored the idea of a major competition to help exposure for the orchestra. Scales took responsibility to compile information from seventeen national and regional competitions that resulted in the following findings: most competitions rotate between strings, piano and voice; entrance fees ranged from $25 to $40; age limits were from 18 to 55; an audio or video tape, resume and recommendations were required; some had geographic limits and the winner normally appeared as guest soloist with an orchestra. The board tabled further investigation of the competition and its subject never resurfaced then after.

In spring 1995, Kalam suggested a podium exchange with a conductor in Arizona who had formed his own orchestra. Timothy Russell was chairman of the department of music at Arizona State University and director of the university orchestra. He had founded orchestral ensemble, ProMusica, in 1978 and continued to serve as its music director at the time of the exchange. In November 1995, the board agreed to Kalam's suggestion and arranged a podium exchange with Russell. Kalam's motivation for the exchange was for each organization's board and visiting conductor be able to share ideas and plans that could benefit one another. Russell led the LSO in a performance of Peter Schickele's *Thurber's Dogs* and Dvořák's *Symphony No. 8*. Deemed a successful endeavor, League president Clyde Clubb addressed the exchange in his annual report as, "an enjoyable experience although the orchestra members and

audience seemed to prefer Tonu's direction."[123] An exchange as such as never occurred since then.

On January 11, 1997, the union musicians of the Shreveport Symphony Orchestra declared a strike against the orchestra after the failure to reach an agreement on contract discussions in June 1996. The strike was threatening to the Longview Symphony Orchestra since its largest contingency of musicians came from the Shreveport musicians' union. The fear was that the potential dissolution of the Shreveport Symphony Orchestra would result in its musicians seeking employment elsewhere, thus leaving the LSO without the nearby pool of professional musicians to draw from for its concerts. The orchestra would be forced to find its import musicians from the Dallas and Fort Worth area, which would result in higher travel costs and the need to negotiate terms with a new union. Fortunately, the SSO and union came to an agreement in June 1997 with plans to continue its season the following year.

In 2008, the SSO and musician's union underwent another round of contract discussions resulting in a strike on October 3, 2008, which resulted in the cancellation of the SSO's 2008-2009 season. Whereas the LSO hired union musicians on a per-service contract, the Shreveport Symphony Orchestra formed a labor agreement with the union for its players. In an attempt to implement cost-cutting measures, the Shreveport Symphony Society tried to shift to a similar per-service model. The orchestra, established in 1948, and the union came to a tentative agreement in November 2009 and resumed concerts on January 30, 2010.[124]

[123] LSO president's annual report to the board, 1995-1996.
[124] Shreveport Times, "Shreveport symphony has interim agreement", November 24, 2009.

Since Kalam began his tenure in 1988, the LSO performed all its concerts in T.G. Field Auditorium. Under Snowden, the orchestra performed at a number of outside venues to help publicize the orchestra including Kilgore College, Stephen F. Austin State University and Pine Tree High School. Since Carroll's tenure, the orchestra performed all concerts in T.G. Field Auditorium and had not scheduled a concert outside by invitation of own initiative. In spring 2001, Kalam expressed a desire to program Saint-Saëns' *Third Symphony in C minor,* known as the *Organ Symphony.* Built without an organ, the stage of T.G. Field Auditorium was not an option for the performance. Instead of setting aside the possibility of ever performing a work with organ, the League explored possible venues for such a performance. The League secured the First Baptist Church of Longview for the concert scheduled on September 15, 2001 at no cost. As in the case of T.G. Field auditorium, the stage area at the church was not adequate for an orchestra. The cost to build a suitable platform was estimated at $700 to $1,000. League director Logan Damewood and several volunteers led the charge to make stage pieces and have them delivered and assembled on the Monday before the concert. The final cost of the stage pieces were in excess of $2,000, well above the original estimate. Fortunately, First Baptist Church decided to cover the overage since the stage extension was to be housed at the church and available for their use. The concert engaged guest organist Jimmy Culp in performance of the Saint-Saëns work and included J.S. Bach's *Sinfonia from Cantata No. 29* and Aaron Jay Kernis' *Musica Celestic.*

Further financial troubles awaited the orchestra in 2003, when Target was not able to renew its annual grant for the New Year's Eve concert. At the same time, the

city of Longview reduced its help to the orchestra by 30%. With a rainy day fund, the board covered the losses of that season, but did not possess funds to do so for more than one season. The Executive Committee met in October 2002 and proposed the orchestra present four concerts next year instead of the usual five. In an October 28, 2002 board meeting, the proposal passed with a vote of fifteen for and five against.

To avoid suggesting to the public that the LSO was undergoing anything more serious than a small recalibration of its expenses, the League introduced a chamber music concert in place of the missing classic subscription concert.[125] The recital engaged the Premier Quartet, the resident string quartet of the Shreveport Symphony Orchestra, which including Kermit Poling, one of the four candidates considered for Carroll's position. Kalam joined the quartet as pianist in Brahms' *F minor Piano Quintet* on October 26, 2003 held at Trinity Episcopal Church in Longview. This would be the first time the conductor would work with Poling, as the violinist left the LSO immediately after learning that he was not chosen as Carroll's successor. The board deemed the concert a success, with minutes from the next board meeting mentioning, "The cost of $2,500 as compared to $27,000-$28,000 for an orchestra concert is wonderful and we need to consider doing this again."[126] The chamber music concert has become a regular part of each LSO season's schedule.

The board understood the impact a guest artist of notable fame could bring to each LSO concert. Artists of such notoriety that joined the LSO onstage included pianists Lang Lang, Seymour Lipkin, hornist Andrew McAfee and violinist Yuri Mazurkevich. Yet, for the board, it was not enough that these artists simply grace the

[125] LSO board meeting minutes, April 28, 2003.
[126] LSO board meeting minutes, October 27, 2003.

stage and leave after their performance. In 2003, the board, through the underwriting of the Texas Eastman Company, began the LSO Master Class Series. Each season, Kalam engaged one major artist of national and world renown. The guest artists' contract would include a master class to be held during their stay in preparation for the Saturday concert. The program offered high school and college age students the opportunity to receive instruction from the LSO's high profile guest artists.

In a board meeting held on November 22, 2004, discussion was made to bring back the fifth concert with perhaps a slightly smaller orchestra at a cost of approximately $12,000 to $13,000. However, less than two months later, the board learned that the League was facing a $10,000 deficit for its current 2004-2005 season, which discontinued all discussions about the return of the fifth concert. The board resolved that if the League could conclude the following 2005-2006 season in the black, discussion about a five-concert season could be approached for the 2006-2007 season.

Having to drop one concert from the season was a sign of insolvency the board was not ready to accept. The board initiated a series of fundraising events to help build funds in anticipation of bringing back the fifth concert while increasing the community's awareness of its orchestra. In 2004-2005 season, the board held an estate sale featuring donated items from board members and patrons. In the same season, a Mad Hatter's Tea even was held on June 25, 2005, as an all-day mother/daughter event that included hat decorations, a high tea and the Mad Hatter Ball held the same evening. The following year opened the orchestra's Symphony Store that sold LSO branded shirts, mugs and bumper stickers in the lobby at each LSO concert. In 2006, the board

held an automobile raffle through a donation of the vehicle by Sisk Pontiac-Buick of Longview.

On January 23, 2006, discussions focused on the annual children's concerts and that its programs were perhaps becoming stale. The Music Education Committee spoke about the continued struggles in receiving financial support from the area school districts. Up until now, the Longview public schools were the only contributing district to the annual event. The motion was presented to change the format of the program into a family concert that would still feature similar experiences as the children's concert including a conducting class and an instrumental petting zoo. The costs incurred by the League for children's concerts considerably less than that of subscription concerts due to the lower per service rate offered by the Shreveport union in support of the educational element. In order to retain those costs, the family concert would need to remain free admission just as the children's concerts.

The board weighed the options and learned that the efforts of a family concert would appeal to several advantages. First, the concert would reach a new set of audiences inviting parents and siblings whereas the children's concerts were exclusive to area fourth graders during school hours. The family concert would open doors for further corporate underwriting possibilities. However, the board also realized that a family concert would give parents the option to attend, and if opted not to, would also deny the opportunity to their children as well. Another discussion was the potential reduction or loss of funding from Longview public schools, since the event would not be exclusive to their students.

However, the board recognized the children's concerts as its most important form of outreach to the community and decided to retain the annual event. Having made true to its resolution about ending the 2005-2006 in the black, the board included the suggested family concert as the return of the fifth concert to the LSO season. On October 28, 2006, the LSO presented a day-time concert entitled "Symphony Chills and Thrills" followed by an evening concert featuring Mussorgsky's *Night on Bald Mountain*, Corigliano's *Elegy for Orchestra* and Berlioz's *Symphonie Fantastique.* However, due to the anticipation of rising costs associated with its eminent move to the Belcher Center in the following year, the return of the fifth concert was short-lived and not continued the following year.

In another attempt to increase exposure, the League revisited its concert at First Baptist Church of Longview and the concept of featuring the number of pipe organs in the region. Several churches in Longview and Kilgore housed pipe organs that had garnished much attention by community and organ connoisseurs. Inspired by the LSO's performance of Saint-Saën's *Organ Symphony* in September 2001 at the First Baptist Church of Longview, League director Logan Damewood suggested a proposal for a series of organ recitals. The effort was to introduce a new genre of recital that had not been done in Longview and, as a program under the LSO's umbrella, serve as a recruiting tool for future audiences. In a board meeting held on January 23, 2006, Damewood offered a personal donation of $2,000 to underwrite a series called *Bach's Lunches*, inspired by his admiration for the works of the composer, Johann Sebastian Bach. The series, meant to be a publicity feature of the LSO, featured organ performances at seven participating churches, two in Kilgore and five in Longview.

Damewood's only requirement was that each recital feature one work by the famous Baroque composer. Seven recitals were scheduled, one in each church, beginning at 12:00 p.m. and concluding at 12:50 p.m., meant to fit within a standard lunch hour. To dispel the notion that such recitals were meant for quiet reverence of classical music in high attire, the board welcomed audiences to come "as you are" and bring their lunches into the church sanctuary and enjoy the recital with their meal. The first recital was held on September 8, 2006 at First Baptist Church of Longview. The series continues today, although questions have arisen as to its benefits to LSO concert attendance in exchange for its efforts to promote and sustain the organ series.

In addition to its support from KTPB in Kilgore College, KDAQ Red River Radio Network, 88.9 FM in Shreveport, Louisiana began airing LSO concerts as well. KDAQ is a community-supported radio station based on the campus of Louisiana State University Shreveport and is a source for National Public Radio, classical music, jazz as well as other talk shows. KDAQ's broadcast reached audiences farther than KTPB's capability including Arkansas, Louisiana and Mississippi. However, the addition of KDAQ's support was diminished when, in 2006, Kilgore College accepted a $2.46 million bid for its radio station from a non-profit Christian broadcasting group.[127] The college's administrators made the decision based on a loss of listening subscribers and anticipated cuts in federal grants. The LSO lost a fundamental part of its listening audience through the stations regularly scheduled broadcasts of LSO concerts.

[127] Longview News-Journal, "KTPB prepares to sign off after 15 years", Sunday, April 30, 2006.

The Belcher Center and Beethoven

LeTourneau University, named for its founder, R.G. LeTourneau, was originally founded in 1946 as a site to educate returning World War II veterans. LeTourneau was a devout Christian businessman who was a leading inventor of earthmoving equipment. While touring through Longview in 1946, his wife inquired about a large area of land that was once used as an Army hospital. Learning that the area was vacated, Mrs. LeTourneau suggested turning the site into the school for educating World War II veterans. In 1946, the site became LeTourneau Technical Institute. In 1961, the school became LeTourneau College, a co-educational four-year school. In 1989, LeTourneau College became LeTourneau University, a non-denominational Christian university offering four-year and two-year degrees in engineering, technology, and liberal arts, business, aeronautical science, education and sciences.

In the early 2000s, the university was outgrowing its existing auditorium where it held weekly chapel services, required by all LeTourneau students to attend three times a week for devotion. In response, LeTourneau University began construction in 2006 on a new state-of-the-art performing arts facility. The building was named after Shelby Elliot Belcher Jr. of Alabama, a former trustee of the university who donated $5 million to the facility, the largest financial contribution to the project. Named the S.E. Belcher Jr. Chapel and Performance Center, the $19.8 million, 72,000 square foot facility, with a 2,000-seat auditorium was designed by Lewis, Elliott and Studer, architects from Little Rock, Arkansas and acoustically mastered by Bonner Associates based in Austin, Texas. The Belcher Center was the answer to the LSO's current and dilapidated home, T.G. Field Auditorium.

In the 2006-2007 season, the League learned that rental of the Belcher Center for LSO concerts for the following season would be estimated at $3,030 per concert. The League made the decision to move the Longview Symphony Orchestra from its home of thirty-nine years at T.G. Field Auditorium to the Belcher Center for the 2007-2008 season.[128] The Steinway grand piano, purchased in 1981, was refurbished in Fort Worth before its move to its new home just in time for the inaugural season. The LSO's timpani and percussion equipment moved to the Belcher Center. The only item remaining at T.G. Field Auditorium were the acoustical shells purchased in 1987. The shells were sold to the Longview school district for $4,400 and remained free to charge to LAYSO performances in the hall.

One of the many changes the organization experienced during the move to the Belcher Center was the transformation of the League's auxiliary organization, Prelude. Founded in 1972 under the auspices of the Junior Service League, Prelude was the women's society founded to support the Longview Symphony League in annual fundraising through various programs, including their most popular, the Christmas Corner. In a March 26, 2007 meeting, board president Bryan Benson presented a resolution to create a new auxiliary group called *Ovation!* that would replace Prelude. The new organization would accept membership to both men and women. Prelude was to be dissolved with all current members given charter membership into the new organization waiving the first year dues. Although questions were raised about the timing, just before the move to the Belcher Center, and impact of morale upon current Prelude members, the board moved forward and approved Benson's resolution. The vote was cast fourteen for and seven against.

[128] LSO board meeting minutes, August 28, 2006.

To celebrate the new home and the 40th season, the Artistic Committee suggested programming Beethoven's *Symphony No. 9* for the inaugural concert held on September 27, 2007. Kalam and the League employed more forces than ever with a 90-piece orchestra and collegiate choirs from regional universities including Stephen F. Austin State University, East Texas Baptist University, LeTourneau University as well as the Longview Symphony Chorus and Texarkana Regional Chorale. Musically, it was the highlight of the season. Financially, it would become the Achilles heel that still leaves the orchestra crippled. Current board president Randy Maines reflected upon that season:

> The biggest mistake the board made was the first concert the orchestra played when we moved to the Belcher Center performing Beethoven's *Ninth Symphony*. Financially, it was a horror. It cost us thousands of dollars…someone should have mentioned that we don't have the money.[129]

The amount of money Maines referred to was not all associated directly with the Beethoven performance. In the same year, the board negotiated a full-time salary for the general manager in excess of $45,000. The LSO's Steinway refurbishment cost the League nearly $20,000. In 2003, when the board reintroduced the chamber music recital and reduced the season to four concerts, the board was running a $100,000 concert expense bill. In 2007, after four concerts in the Belcher Center, the orchestra ran the concert expense bill up to $146,000. The reminder is worthy to note that the reduction to four concerts was to save money for the longevity of the organization.

Hall rental costs for the orchestra increased from an average of $750 at T.G. Field Auditorium to $2,950 in the Belcher Center for each performance. The hope of attracting larger audiences by moving into the Belcher Center proved difficult when

[129] Interview by the author with Randy Maines, appendix C, p. 170.

compared to the audience count while at T.G. Field Auditorium. Audience attendance in the 1,200-seat capacity T.G. Field Auditorium averaged 850. In the first two years of the orchestra's home at the Belcher Center, audience attendance averaged only 950 in the 2,000-seat capacity hall.

The move to the Belcher Center resulted in what may have been the most damaging effect upon the organization to date. According to Maines, "We are still paying for that mistake."[130] He spoke further, speaking about underestimating the LSO's audience:

> When you've seen a 90-piece orchestra, a 70-piece orchestra, although huge in its own right, becomes small. We have to contend with those aspects. Audiences will start to feel ripped off. We always have to fight those problems in local audiences. A larger orchestra onstage does not necessarily reflect the success of the orchestra or an increase in ticket price.[131]

If Maines' statement is true, the shock from seeing a strings only concert spells absolute devastation for the future of the orchestra for those who attended the inaugural Belcher Center performance.

The board has made a number of adjustments to offset the calculated expenses from the Beethoven concert. In addition to substituting the November concert with a chamber music recital, as done since 2003, Kalam has also had to make recessions in ensemble size, programming one of the three orchestral concerts in the 2009-2010 and most recently, the 2011-2012 season, a strings only concert with the performance held at a local church so as to avoid the charges at the Belcher Center.

The board has continued its mission to expand its audience focusing on the educating the younger generation about classical music. In the fall of 2008, the board

[130] Interview by the author with Randy Maines, appendix C, p. 165.
[131] Interview by the author with Randy Maines, appendix C, p. 165.

implemented a new volunteer program. Positions as ushers and ticket takers for each concert were made available to students participating in their respective school band or orchestra programs as well as members of LAYSO, the LSO's youth orchestra. In turn for their services, each student and their parents received complimentary tickets to the concert. In the same season, the board reformatted the "Night in Old Vienna" concert, the LSO's traditional New Year's Eve concert, into "A Night at the Movies" in efforts to spur new interest from the community.

By the 2008-2009 season, the city of Longview was at a population of 77,000 and supported a number of cultural activities from theater, historical museums, ballet and an orchestra, all which competed for the same limited number of funds.[132] Instead of competing for funds, eight local arts organizations in Longview banded together to form ARTS! Longview. The consortium comprised of the following local organizations: ArtsView Childrens' Theatre, East Texas Symphonic Band, Gregg County Historical Museum, Longview Ballet Theatre, Longview Community Theatre, Longview Museum of Fine Arts, Longview Symphony Orchestra and Opera East Texas. The efforts of consortium included sharing mailing lists and arranging schedules so as to not conflict with one another's events. The participating groups equally understood the value of their organizations and joined efforts to show its community that the fine arts were not a luxury but an improvement to the community's quality of life.

[132] Longview News-Journal, "Community Evolution", March 1, 2009.

Chapter 5: Programming

A music director guides an orchestra and its audience through an artistic path of music. Forty-three years of LSO programs create a narrative arc that displays an artistic vision each music director provided for the organization. Snowden was the young visionary seeking to further string education and enlighten a community about orchestral music. Carroll's years of experience brought maturity and wisdom to an orchestra's desire to achieve professional status. Eager to enhance his appointment as director of orchestras at the University of North Carolina, Kalam brought a desire to share new works and less than common repertoire with the LSO and its audience.

As a young aspiring conductor, the LSO forged a beneficial relationship with Snowden and the city. The birth of the LSO gave the community a symphony orchestra, and gave Snowden an ensemble to which he could wield his baton and cultivate a discipline. Because Snowden's orchestra welcomed musicians with a wide range of playing abilities, he exercised caution in selecting works that catered to the variety of levels. In an interview, Snowden remarked to his philosophy on programming, "We try to include good classical music and some of the better popular works, but always something in each concert that everyone will like. We try to combine entertainment with cultural values."[133] His early programs included six to seven single movement works that showcased the orchestra playing classical works next to show tunes. Such pairings include the December 6, 1969 performance of Sibelius' *Finlandia* and Bernstein's *Highlights from West Side Story*, selections from Handel's *Water Music* and selections from Loewe's *My Fair Lady* and Beethoven's *First Symphony* with selections

[133] Longview Morning Journal, "Downbeat Saturday on Fourth Orchestra Season", October 31, 1971.

from Rodger's *Carousel.* The mixed bag of repertoire was represented the orchestra's abilities well and served the audience a broad palate of styles in orchestral music. In his book about the American symphony orchestra, Mueller suggests that this type of heterogenic style of programming was made to serve "an exciting compensation for the more "cerebral" (works)."[134]

After his sabbatical finishing coursework at Boulder, Snowden's repertoire selection and programs revealed signs of a more mature music director and conductor. Larger scale works like Dvořák's *Eighth Symphony*, Shostakovich's *Festive Overture* and Weber's *Overture to Der Freischütz* were indicative of the cerebral works Mueller alluded to earlier. These works replaced Snowden's earlier repertoire such as Glieré's *Russian Sailor's Dance* and Bartók's *Rumanian Folk Dances*. The show tunes that concluded his early programs were phased out to reflect the more mature music director. Programs that illustrate the evolution included the April 23, 1977 concert performing Mozart's *Overture to Marriage of Figaro*, Beethoven's *Fifth Piano Concerto* and Mussorgsky's *Pictures at an Exhibition* and his final classic concert on February 24, 1979, an all-Tchaikovsky concert, including the *Violin Concerto, Romeo and Juliet Fantasy Overture, Sleeping Beauty Suite* and *1812 Overture*. The evolution of Snowden's programming painted a picture of the board's efforts to building a professional orchestra.

It is unfortunate that no one recorded Carroll's reflection about his time with the Longview Symphony Orchestra. He was hardly ever quoted in newspaper articles and did not submit annual reports to the League. His duties as dean of the School of Music at Centenary College may have been too strenuous to keep him from becoming active

[134] Mueller, p. 19.

with the LSO beyond the podium. However, his programs speak volumes as to the development of the orchestra.

Carroll's programs followed the same contour as programs by Snowden. Carroll's earlier programs, similar to Snowden's, were collections of four to five works offering a variety to the musical palate. However, whereas Snowden's earlier programs catered to the disparate playing levels of the orchestra, Carroll's programs were for an orchestra that largely comprised professional musicians. Instead of incorporating show tunes and works suitable for a junior high level orchestra, Carroll's programs included works suited for a high-accomplishing youth orchestra, such as Georges Bizet's *Carmen Suite No. 1*, Johannes Brahms' *Academic Festival Overture*, Bedřich Smetana's *Die Moldau* and César Franck's *Symphony in D minor.* Evidence of the difference in the orchestra's playing level can also be made apparent by the comparing both Snowden and Carroll's use of repertoire in their programs.

Of the works that both Snowden and Carroll programmed, the most striking is Beethoven's *Egmont Overture*. Both conductors programmed the work in the first season of their tenures. In Snowden's program, the work served as the centerpiece alongside Mussorgsky's *Hopak*, Brahms *Hungarian Dance No. 5 and 6* and Wagner's *Grand March from Tannhäuser*. In Carroll's program, the Beethoven was placed as the overture that preceded the complete performance of Howard Hanson's *Second Symphony, "Romantic".* Although an argument, in any case, can be made for either program to be declared more difficult, other factors such as a composition of personnel reflect the orchestra's playing level.

Towards the final four years of Carroll's tenure, eight of his sixteen classical subscription programs reflected programming with a standard set of three works idealized by Felix Mendelssohn: overture, concerto and symphony. As the orchestra's abilities improved and financial support increased, Carroll had more opportunities to engage soloists with the orchestra. He considered a balance using local and professional soloists throughout his tenure. Guest artists who were members of the orchestra were engaged in pairs while outside professional artists appeared alone. Carroll's orchestra had a greater number of principal players capable of serving as soloists, which proved to be good for personnel morale and publicity.

Carroll's artistic path for the LSO and its audience highlighted two works that memorialized his time with the orchestra: Howard Hanson's *Second Symphony, "Romantic"* and an arrangement of Sousa's *Stars and Stripes Forever*. The Sousa was played at the end of every pops concert and became Carroll's calling card for such events. The Hanson bore greater personal affinity for Carroll, as he attended the Eastman School of Music when Hanson was director of the school. Carroll programmed the work three times during his tenure. The first performance was at the first concert of his inaugural season on October 13, 1979. The second performance was on May 2, 1981, in memory of the composer who had passed away two months earlier. The final performance was on March 1, 1986. Carroll's last year as LSO conductor would be the following year. Perhaps the scheduling of the final Hanson performance was to bookend his career with the LSO and hint towards stepping down from the podium the following year.

By the end of Carroll's tenure, the orchestra had performed a wide range of large-scale works such as Tchaikovsky's *Fourth Symphony*, Beethoven's *Seventh Symphony* and Mendelssohn's *Fourth Symphony*. Once Kalam entered in 1988, the orchestra was fully furnished with a core of wind and brass players from the Shreveport Symphony who played together regularly:

> One of the advantages we have in Longview…is that we get most of our principal winds from the Shreveport Symphony as a block. They play together year round. The intonation, ensemble, blend are there from day one because they sit next to each other in Shreveport and many of them are in other orchestras, and that goes a long way when you're limited to a few rehearsals to prepare a program three or four times a year in a community like this.[135]

Kalam's artistic vision was not hampered by concerns of the orchestra's limitations. Predominantly comprised of Shreveport union musicians, Kalam had the freedom to know that if he could conduct it, they could play it. He embraced the eclectic and was prepared to guide the orchestra through multifarious programs that were more adventurous than his two predecessors had explored. Keeping in line with the board's wishes on programming one well-known selection, Kalam avoided programming concert complete with music considered "sure-fire" hits and instead balanced each concert with well-known works alongside works by lesser-known composers to help bring more awareness to a broader scope of orchestral repertoire. He made it a point to schedule guest artists for each concert, one of which was a member of the orchestra.

Kalam, never shy about his tastes in music, remarked:

> I try to be adventurous without being outlandish in selecting music. I have eclectic tastes and I think the audience is best served with a variety of repertoire in style, period and nationality. I try to have one work per concert that serious listeners would know, then maybe a lesser-known piece by a famous composer, and more familiar works.[136]

[135] Interview by the author with Tonu Kalam, appendix B, p. 123.
[136] Ibid.

However, Kalam's tendency to program lesser known and more recently published works was a cause for alarm for the board. In order to support Kalam's eclectic repertoire choices, the League wanted to ensure familiar works were being programmed for the audience. In 2007-2008, the orchestra's 40th season, the League initiated a program called the *People's Choice* selections, giving audiences the opportunity to submit ballots listing their favorite orchestral works. In turn, the League requested that Kalam incorporate these choices beginning in the 2008-2009 season in hopes of rekindling the trust of the orchestra's audience. The program was the not first time the League had initiated such a survey. A board meeting from November 28, 1994 spoke of an audience survey conducted the previous season, which resulted in Kalam programming three requested works in the following New Year's Eve concert. In 2002, the Artistic Committee presented a discussion to the board about the need to program more approachable a popular music to help draw more crowds.[137] The discussion followed Kalam's earlier programs of the season that included *Musica Celestis* by Aaron Kernis, Kalam's own arrangement of Bach's *Prelude from Partita No. 3* and Christopher Rouse's *Flute Concerto*, works that, although not generally considered odd or eclectic, were enough to cause concern for the board and its East Texas audience.

Performances from the board's reestablishment of the survey included Barber's *Adagio for Strings*, Brahms' *Violin Concerto* and Shostakovich's *Fifth Symphony*. When asked about the audience survey, Kalam mentioned:

> My philosophy in programming has not changed in the years, except for the "People's Choice" survey. I may be doing less esoteric stuff, just to please the fundraisers and Board. I want them to be able to do their job, yet I still want to

[137] LSO board meeting minutes, February 25, 2002.

strike a balance between the new pieces and the warhorses that they would like to hear.[138]

Since the initiation of the program, Kalam has programmed repertoire from the People's Choice thirteen times, once in virtually every concert since the 2008-2009 season. Although the board may have concern for Kalam's eclectic programming, what is even more interesting is the exclusion of standard works like Beethoven's *Fifth Symphony,* Brahms' *Second Symphony*, Sibelius' *Violin Concerto* or Tchaikovsky's *Fifth Symphony* from the People's Choice selections.

[138] Interview by the author with Tonu Kalam, appendix B, p. 155.

Chapter 6: Summary and Conclusions

Summary

The Longview Symphony Orchestra was founded as a community ensemble whose mission was to foster the growth of string instrument education in East Texas and provide an outlet for local musicians. The orchestra paved the way for community musicians and teachers like Helen Banister and Dennis Bell and to make a strong impression on the younger musicians. Philanthropically, the LSO provided an outlet for patrons such as Lorraine Martin, Wells Burton and the Texas Eastman Company who longed to provide support for an orchestra and classical music.

The forty-four year history of the LSO also includes the emergence of other local arts groups including the city's only ballet company, the Longview Ballet Theatre and the region's only opera company, Opera East Texas. Begun as a small industrial hub, the city of Longview developed into the city it is today with the help of strong cultural foundations such as the Longview Symphony Orchestra. In 1992, Ron McCutcheon, member of the Longview Commission on the Arts and Culture, referred to the LSO as having "meant more to the cultural enrichment of Longview than any other arts institution."[139]

Along with the support of community members like Lorraine Martin and Wells Burton, the annual Maintenance Fund Drive supports the lion share of the LSO's operating budget, along with the annual support the Christmas Corner held every December by the League's auxiliary group, *Ovation!* (Prelude). The organization is supported by city and state grants that have made it possible for the orchestra to engage

[139] Longview News-Journal, "Longview orchestra grows from humble starts, "November 18, 1992.

guest artists and support programs like the News Year Eve Concert and Children's Concerts as well as other orchestral operations.

The Longview Symphony Orchestra's forty-four year evolution involved three music directors. Snowden and Carroll combined for the first twenty years of the orchestra's growth, while Kalam has steered its course most recently for twenty-four years. Each music director brought a different set of skills that shaped the orchestra and the board. Snowden's young and adventurous energy directed an orchestra of mixed ages, abilities and futures that kept an equally young board on its toes. Together, they met new challenges with a sense of fearlessness that resulted in the development of a high school string education program and a scholarship program for future college musicians. With the support of philanthropists such as Martin, the orchestra forged a relationship with the Shreveport musicians union that helped embark the orchestra on a path towards professional status while engaging professional artists such as James Dick and Eugene Fodor. Snowden's initiative carved the initial outline of what would become the bedrock of classical music culture in Longview.

By the time Carroll arrived, the board had twelve years of experience in operating the orchestra. With a music director who did not live in Longview, the board was catapulted to become the primary face of the organization and represent its music director throughout the year. The gamut of duties from publicity, grant writing, educational outreach and accounting were done in-house with a volunteer board. League directors such as Wells Burton went above and beyond the call of duty to spearhead projects like the stage extension of T.G. Field Auditorium, acoustical shells and orchestral clouds. Effective grant writing and fund raising, along with the

emergence of the Longview Commission on the Arts and Culture, brought world-renowned artists to the LSO and expanded the operating budget from $30,000 to $100,000. The board remained a volunteer based organization with two paid employees, its personnel manager/librarian and music director. Carroll may not have had the presence and relationship with the board as Snowden once had, but his absence increased the board's sense of duty to represent the orchestra and lent itself to a stronger organization.

With its financial books in order, a recently renovated hall and a board with twenty years of experience, Kalam entered the picture hardly needing to be concerned about the orchestra's operations. He had free reign to exercise his artistic vision and did so with an element of risk by programming obscure repertoire that stretched the imagination of the orchestra and perhaps the willingness of the audience. The League's initiatives during his time included scheduling a successful New Years Eve Concert series and Chamber Music series, reinstating a successful youth orchestra program and hiring a General Manager. In recent years, they have faced financial challenges in the wake of economic depression while dealing with rising union and concert expenses as well as recouping losses from the orchestra's move into its new home at the Belcher Center.

The board today has a much different appearance from its early days under Snowden. The resignation of Wells Burton in 1991 symbolized the last original founding board member to leave the organization. With his resignation, the board lost its last direct thread to its history. The orchestra's future lies in the hands of a music director who has successfully led them through twenty-four years of concert seasons

and a board that may need to reengage itself to become the driving force for the orchestra.

Conclusions

In 1968, the LSO set out to serve two purposes: to support the growth of string instrument education and to provide an outlet for community musicians to perform orchestral music. Today, the orchestra continues to serve both roles. In the beginning, the LSO supported the growth of the string instrument education through direct involvement of high school students into the ranks of the LSO along with the Children's Concerts series and various educational outreach programs. Today, instead of involved high school students in the orchestra's personnel, the LSO actively supports its subsidiary organization, the Longview Area Youth Symphony Orchestra, which opens membership to all high school string students who qualify. LAYSO is an audition based youth orchestra with the mandate that its members remain actively involved in their school music programs. While other youth orchestras around the country do not adhere to such regulations, the LAYSO's charge is proof of its continual support of the public school instrumental program.

As the LSO transitioned towards professional status, the apparent loss of its local contingent was inevitable. String instrument training in the region during the early years of the LSO was nearly non-existent. The nearest four-year public university, Stephen F. Austin State University, did not have a string training program at the time. The emergence of the LSO helped spur such training. Three years after the LSO's appearance at SFA, the university hired Betty Grout as its first string instructor; the

school's first hire in such a position in the history of the college. With that initiative, perhaps inspired by the LSO visit to SFA, the university now employs three string faculty members, a director of orchestras and a full orchestra program that trains students who have become active in the LSO's roster.

One of Burton's many dreams for the orchestra was for students trained in the LSO program in its early years under Snowden to return and become contributing members of the LSO. The initiative has come full-circle with evidence to its success through local schoolteachers and LSO members like Pam Martin, Joanie Rathbun and current League president Randy Maines along with others. The Longview Area Youth Symphony Orchestra program continues the LSO's early support in providing scholarships for outstanding graduating seniors who remained with the youth orchestra program throughout their high school careers.

The LSO's transition to a professional status and current success was a result of a three-pronged initiative. First, the LSO's existence came from the seed planted for the development of a high school orchestra program. The initial charter membership of the LSO consisted of twenty of Snowden's high school orchestra students. In 1988 upon Kalam's first year, the orchestra's personnel had two high school students. The fact was that most likely, the high school contingent had been removed since Carroll's service with the orchestra in 1979. Nonetheless, the contribution of Snowden's initiative to start a high school orchestra program in the Longview public schools was crucial to the current success of the Longview Symphony Orchestra.

Second, the Longview Symphony Orchestra's growth benefited tremendously from the organization of its board, the Longview Symphony League. Without its

creation, the LSO would never have the benefit of such staunch supporters like Lorraine Martin and Wells Burton. The League was pivotal in developing the public face of the orchestra. Snowden's initial efforts continued by Carroll contributed to the musical development of the ensemble. However, it was the League that supported the orchestra in supplying its annual budget, developing educational outreach and seeking government funding.

Third, the creation of the LSO's auxiliary group, Prelude, in 1972 as supporting group to the League would become pivotal to the organization. In its initial years, the women's group had modest beginnings in its financial contributions to the orchestra. According to financial documents in 1979, Prelude's contributions to the League comprised of less than 15% of concert expenses. Through the initiation and development of the Christmas Corner program, the Prelude today, known as *Ovation!*, supplies nearly 30% of the orchestra's annual concert expenses.

The Longview Symphony Orchestra's educational outreach was developed from a four-pronged program. Three of the four programs were inspired by Wells Burton: the school lunchroom sound systems, In-School Ensembles and Longview Area Symphony Youth Orchestra. If documentation from Snowden's era existed, proof may attribute Burton to the start of the Children's Concerts series as well. Today, only two of the four remain: LAYSO and Children's Concerts series. The development of LSO's educational outreach has resulted in the exposure of classical music to thousands of elementary age students annually, a service no other arts group in Longview can or has been able to duplicate.

Recommendations for Future Study

Orchestras similar to the Longview Symphony Orchestra are abundant around the nation. Further studies which would compare the LSO and other orchestras would reveal information about how these types of organizations, located in rural areas well outside major metropolitan population centers such as Dallas and Houston, are built and sustained for longevity. Topics of interest in such a study would include comparison of the history, programming and budget of regional symphony orchestras similar in scope. Consideration in selecting comparative orchestras should factor the distance from metropolitan cultural centers.

The board of directors is a crucial organization in the history of the Longview Symphony Orchestra. A comparative analysis regarding board functions in regards to bylaws, operations, committee distinctions, member responsibilities and the relationship with its music director would offer greater insight towards the inner working of a regional per-service orchestra such as the LSO.

The Shreveport Symphony Orchestra and its musicians' union played an important role in the development of the Longview Symphony Orchestra. As the LSO continues to carve its cultural niche into the fabric of Longview, a study of the SSO in regards to the impact it has had upon Shreveport may bring to light the similarities and differences that could assist Longview in their quest to find success.

The Longview Symphony Orchestra made a profound impact upon string education in Longview, Texas. As a matter of fact, the LSO's founding has much to owe to the high school string education program, for at one point in time, they were nearly one and the same thing. A study of the relationship between the LSO and the

Longview public school string program would formulate an interesting study in regards to the LSO's educational outreach and the impact upon the public schools.

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Appendix A: Edited Interview Transcript with James Snowden
June 21, 2011

GM: How long have you lived in Longview?

JS: The first time was when I graduated from SFA. I moved to Longview and was there from 1966 to 1979. I took a junior high band position and then started the high school orchestra program. In 1979, my wife and I moved to Lubbock and then to the University of Tulsa for three years. We came back to Longview in 1983 and have been here ever since.

GM: As a trained band director, how did you end up with the Longview High School orchestra program?

JS: Banister had no desire to teach the high school program. For me, teaching strings seemed easier than band because everything is out in the open to see: left hand, wrist position, finger length, thumb position of the right hand on the bow as well as the placement of the bow on the strings, etc. In band pedagogy, a lot is taking place inside the mouth and out of sight. You sometimes have to guess as to what is going on.

GM: Were the charter members of the orchestra all from Longview?

JS: Every single one of them. If they were not from Longview, they were just in the immediate area.

GM: How did the orchestra manage the music?

JS: The repertoire from the first concert was at a level that a good junior high orchestra could accomplish. It gave the first LSO some trouble. Honestly, the sound was not that good.

GM: What was the relationship with the board like?

JS: They were all very enthusiastic. All the board members had never served in any kind of civic related board to the arts. There was so much initial excitement. We started out the orchestra with rehearsals in September and our first concert in February, all before we started the board. We had a huge turnout for that first concert, mainly out of curiosity and excitement. The board came together in February, immediately after that concert and got organized before the second concert in May.

We had a very highly respected and well-known choral director at Longview High School, Herb Teat. He was also music director at First Methodist Church. He helped me locate good key people in the community. Even though he was never connected to the orchestra, he was very helpful. What the board lacked in experience, they made up in enthusiasm.

GM: The purpose of the LSO was as a training ground for your high school students and also an outlet for community members. Did that paradigm start to change towards the end of your leadership with the use of more imports and perhaps more difficult music?

JS: It was not as disparate as it might seem because we rehearsed every week about nine or ten times. It's not like some of these groups that rehearse for the week of the concert. By the time we brought in union musicians, most of the local musicians were either fairly well prepared or as prepared as they could be.

GM: Can you tell me more about the Texas Eastman Band and its impact on the formation of the LSO?

JS: It was just a company band. Eastman at the time had a recreation department that provided perks for their employee, which included the company band. They hired a

local band director to conduct the group. The band members were mostly employees and their families, but eventually anyone could play in it. They disbanded around the late 60s. It was probably already defunct when LSO started.

GM: Your pre-sabbatical program and post-sabbatical programming changes fairly dramatically. Can you tell me about this?

JS: That came about for several reasons. The orchestra became more competent. We started using group of union musicians from Shreveport. We knew that we were going to need a certain number of them and accounted for their musical contribution. We were financially able to bring in pretty high profile soloists. Once you had a great soloist, that framed the rest of the program,

GM: Why did you bring Betty Grout in as concertmaster when you had Helen Banister?

JS: I was just trying to upgrade the playing abilities and personnel from what we had. Once you have the financial support from the community, you have to cater to higher expectations. That puts a lot of pressure to program works they will want to hear in order to continue supporting their expectations.

GM: When did the LSO begin hiring outside professionals?

JS: I remember performing a work by Suolahti and hiring a professional player from Shreveport for the very first time. For us, the Suolahti was the first real full work of seriousness we played. In the fourth season, we started hiring some supplemental string players, particularly violas, cellos and double basses.

GM: Were the imports hired due to student graduation and thus loss of personnel?

JS: No. It was mainly for balance. We had plenty of violins but we always had few lower strings. If you have twelve or fifteen violins in each section, you need more than three cellos. They pretty much all came from the Shreveport area.

GM: How were the locals paid?

JS: We paid the ringers for rehearsals and performances, but the locals were paid just for performances. The students were not paid, but we reserved money for them while they played with the LSO and gave it to them as scholarships when they went to college.

GM: Was the Shreveport Symphony already in existence?

JS: Oh, yes. The Shreveport and Tyler symphonies had been in existence for at least ten of fifteen years. The LSO was a very rare exception. From the research I had done, very few orchestras started the way we did with a few local people. Of course, the level of musical capability was very low. I would have loved to begin programming Beethoven symphonies and such, but it was years before they were capable of playing that level of music. Most of the time, you start out with a lump sum of money and make the decision to start an orchestra and give it a name. The charter members and I started the LSO rather backwards partly because I didn't know any better and partly because this is what we wanted to do.

GM: How many children's concerts did you do?

JS: Once a year, but we did several concerts in one setting

GM: Did you program Carroll's interim year?

JS: No

GM: When Carroll took over, he had a rehearsal schedule similar to other regional orchestras with three rehearsals on the week of the concert. Is that what you did before you left?

JS: We did once a week every year I was there.

GM: Knowing what you know now, would you have started the LSO differently?

JS: No. I'm proud of how it has started. I wish it wasn't just the Shreveport Symphony now. I didn't know the money people in the community when I was in my late twenties starting the organization. I knew the musicians and the string teachers. So pulling the musicians together was easy. The money part was difficult for me. I think most orchestras started with the money secured. We had rehearsed for nearly two months before we formed our board. I started the first Longview High School orchestra program with a class of tenth grade students from Helen Banister's junior high school string program.

GM: Were you the founding member of the East Texas Symphonic Band?

JS: I founded the group and have directed them for twenty-three years. All members are Longview members. We have to hire a harpist when needed, but that is the only paid musician. We probably draw more people to our band concerts than the symphony does. It's an enjoyment but also a disappointment for me. Part of it is ticket cost for the symphony. My expectations for the Longview Symphony Orchestra were for it to be a community orchestra. We struggled to play music that most 4A school orchestra programs would play with ease at UIL contest. Our early success was that the orchestra surprised so many people. For any orchestra to pick up a significant constituency of its

audience, the orchestra needs to keep the tastes of their audiences in mind the entire time. You have to link it to the community.

GM: When did the LSO begin utilizing more professional players?

JS: Right when I left, we were hiring in about ten professional string players. It wasn't many more years after I left that most musicians became part of the Shreveport union.

GM: Did you know Dr. Carroll before he directed the LSO during your one-year sabbatical?

JS: Not really. I never had an occasion to be in Shreveport.

GM: Can you recall a conflict you have had with the board during your tenure with the orchestra?

JS: When the Longview Mall requested a performance from the orchestra at its grand opening, I thought it would be a fantastic idea. But the board quickly rejected it saying that it would be underneath the prestige of an orchestra to play in the mall. My thought was, you may have prestige as an orchestra, but you still have to build an audience.

GM: At the end of the second season, your string numbers in the orchestra were fairly outstanding with 15 first violins, 12 second violins, 5 violas, 5 cello and 3 basses. At the start of the third season, the strings were 10, 10, 3, 3, 2. Can you tell me what occurred in this transition between seasons?

JS: I think as the level of difficulty of the music increased, several of the local players realized that it was just beyond their ability to do that. And part of the answer was that the 'novelty' of the first year or two had worn off, and after that it was more of a pure musical challenge.

GM: In a recent interview regarding community representation, Marin Alsop said, "I think one of the issues is that the constituency on stage does not represent the community the orchestra lives in." Do you believe that her statement strikes a chord with how we need to develop our orchestral culture here in East Texas?

JS: If you look at a high school orchestra or band, 90 percent of the audience there is because their child or grandchild is up there on the stage. When you have an adult orchestra on stage, you don't have that relationship anymore. You have to build it on something else.

Appendix B: Edited Interview Transcript with Tonu Kalam
April 29, 2011

GM: Would you please tell me about your thoughts on the current situation of American orchestras?

TK: Well, I think that the last year or so has seen a lot of upheaval financially. There are a lot of doom-and-gloom people around that I don't entirely agree with. I think this is probably a phase similar to a correction in the stock markets. It is a kind of correction in the orchestral life where things will come back in a different way. Some orchestras have filed for bankruptcy. I know people are terribly upset about Philadelphia, but it's Chapter 11, it's not Chapter 7. It's not liquidation; it's reorganization. It's a restructuring to get them back on track. They haven't cancelled any concerts and they're planning as life goes on. The ones that have folded like Honolulu have been problematic. New Mexico just folded recently, but even in those places, reorganization happens. The Denver Symphony folded years ago and was replaced by the Colorado Symphony. We are in a phase that affects all economic climates, not just orchestras. Airlines fold. Mergers occur. I think while there are tough times right now, people have to be careful about budgets. It affects programming; it affects scope of season. I have seen it in the North Carolina Symphony. They have done some retrenching this year. They cancelled some soloists and changed repertoire. They had Bruckner's Eighth Symphony programmed but had to change because they couldn't afford the four Wagner tubas. But they have come out in the black. Longview has cut back on the number of concerts but we ended the season in the black. So yes, adjustments have been made, compromises have been made, and programming has been cut back in terms of

size of forces and fewer and less expensive soloists. I know in North Carolina they hired a guest conductor that was less expensive. I don't see this as the death of orchestral life in American life as some columnists like to portray. I think we're going through a phase where people have to rethink how they are going to do things. Fundraising has to become as aggressive as ever. We're fighting a political battle where some members of the U.S. Congress are proposing to abolish the NEA, NEH, CPB and NPR. This is political nonsense. This is a political agenda. We have to fight those battles of funding. At the political level, we need to keep our private donors and corporations funding us and we have to find more efficient ways of operating. There are orchestras that have cut back on the number of weeks per season. That's what North Carolina did. They cut back the number of weeks of services, but they did not cut back on the weekly salary, yet still in a sense causing a pay cut of about fifteen percent, which the players acquiesced to. And so places that have done such things in intelligent ways are hanging in there. Longview cut back to three concerts this year. We're going back to four next year, one of which will still be twenty-four string players only. But the other three will be full orchestra, not seventy-five but maybe fifty-five players, which means that several of our players we have used for years are not getting the same number of services as they have in the past. Our personnel manager has needed to figure out a rotation. But that will all come out in the wash. I think in the next few years things will stabilize out orchestrally. It's a tough time across the country, there's no doubt. Look what Detroit went through. I'm not one of those pessimists that will say that the orchestral scene in the United States is dying and collapsing.

GM: This year you programmed Shostakovich 5, which was an audience favorite.

TK: It's a great piece, and it turns out that a number of local orchestras have played it this year, including Shreveport and Texarkana. Our personnel manager said that nearly 80% of the people for this upcoming performance here have played it already, which is great for us in terms of rehearsal time. I don't have to teach it to them from scratch.

GM: In a recent interview regarding community representation, Marin Alsop said, "I think one of the issues is that the constituency on stage does not represent the community the orchestra lives in." The orchestra culture in East Texas is still in its infancy, and as far as string education and string players, we have to cast a very wide net to collect enough string players for the orchestra. Do you believe that her statement strikes a chord with how we need to develop our orchestral culture here in East Texas?

TK: This is not only true in this area. This is all across the country. My ex-wife was a violist and when she lived in Chapel Hill she would do a lot of area gigs. But she and a lot of area players would go down and play in the Charleston Symphony in South Carolina, which is a five-hour drive! And then some would play in Savannah, GA, which is a seven-hour drive! There are many examples of this kind of commuting musician all across the country and in different regions, not just in East Texas. I think it's not an uncommon thing with areas of smaller population. You're just not going to find enough players at the level of quality that you want. We would like to think we can serve our Longview players who are qualified to play in the orchestra as best as we can, but how many people in our orchestra actually live in Longview? Maybe no more than a quarter. We strive to be professional, we serve a community but that doesn't mean that our population on stage comes from that community; otherwise we wouldn't have the

quality of performance we are demanding and that our audiences will want to respond to, so indeed we have to go to Shreveport for most of our principal winds. We get some string players from Marshall, Tyler, Nacogdoches and Natchitoches. It's very much a mixed bag but that is common and I think the audience even understands or realizes where all these people come from, and I'm not sure that it matters to them, in terms of the experience musically. If they hear a good concert and it says Longview Symphony, but only fifteen people are from Longview, I don't think that bothers them as long as we are giving the local people opportunities to audition for the orchestra. The Board is based in Longview, which is where our fundraising is based, which is where our audience is based, which is where we perform. Our players come from all over and that is a fairly common phenomenon in smaller cities throughout the U.S. and I don't think it's a bad thing.

GM: When comparing and contrasting the orchestras that find players from all over like Longview, versus full-time symphonies such as those in Dallas and in Houston, what do you think are the pros and cons that the regional ones like Longview have over those like Dallas?

TK: In the full-time big ones, players have to live there because its eight services a week year round and they have the population base and they're paid to be full-time. We don't have a full time orchestra. We are per-service and we try to be consistent in personnel. Because how do you build an ensemble if you have players coming and going every concert? That's the hard thing in these cases -- finding progress in many seasons, bringing the level of the orchestra up partly through hiring the best players but particularly working with the same people day in and day out. Not only with the

conductor but also with each other. One of the advantages we have in Longview, which I know Tyler doesn't have, is that we get most of our principal winds from the Shreveport Symphony as a block. They play together year round. The intonation, ensemble, blend are there from day one because they sit next to each other in Shreveport and many of them are in other orchestras, and that goes a long way when you're limited to a few rehearsals to prepare a program three or four times a year in a community like this. If you get players that know each other and they know the conductor, that's the way you build an orchestra. The full-time orchestras in the big cities, that's how they get better and their music directors know them. I mean, how did anyone follow Furtwangler's beat? But they worked with him forever. How did Karajan get away with conducting with his eyes closed? Didn't matter, they worked together day in and day out; they could read his mind. That's the ideal we would like to strive for, the consistency of personnel. That varies a lot from one community from another. I know Tyler relies a lot more on Dallas freelancers than we do. We rely more on a Shreveport contingency of winds, brass and string players, and yes, we do get string players from all around, which helps us out. We have that stability of personnel, many who have played with our orchestra for longer than I have been here! Our personnel manager takes pains to hire players for consistency. That's the challenge of many community orchestras like this. How do you build the consistency if you don't have the core of players?

GM: Many times, orchestras, businesses, any entity, that is in any given town like Longview, has been created, customized and shaped to cater to the population of that town. The Dallas Symphony Orchestra is as large as it is because they live in

such a large metropolitan city. In that respect, if you had a multi-billionaire that came along and said he or she wanted Longview to become a full-time 52-week service orchestra, would it thrive well in Longview?

TK: I don't know if you would have the audience that would want an orchestra concert every week, frankly. I think that is the other side of coin: Is there a full-time audience available here? I doubt it. In our heyday, we were having five concerts a year. When a budget crunch came, we dropped one of the classical ones. Then it went to three concerts. We're going back to four, but I don't think it will ever go back to five. We canned the holiday New Year's concert but replaced with a Christmas concert, mainly due to hall availability. I don't know if the community could handle more than maybe, optimistically, six or seven concerts. We could maybe do one concert a month and get an audience. There's always going to be that hard core. Also, a 2,000-seat hall is too big for a town of this size. We're lucky to draw 700 or 800 people. But when you think about it, in a town of 75,000 you're drawing 750 people, that's one percent of the population. What if one percent of Dallas went to the symphony? That would be enormous! So percentage-wise, we're not doing badly. That's something that gives me satisfaction. We've reached a pretty nice number of people in what is basically a blue-collar town. We couldn't thrive with a much larger orchestra schedule. It's nice to have a full-time orchestra, but it's also nice to leave them wanting more rather than giving them too much and saying we'd rather not go to another concert. This way it's more of a special event. You can market it in a more special way, a night out on the town.

GM: In another interview, Michael Christie stated, "I am glad Elliott Carter is still alive, but I just don't think he's relevant." He moves on to praise Robert Spano in

championing the music of Theofanidis, Golijov and Higdon. New music is a challenge. Where are we with new music here in East Texas? How do you consider making those programming challenges?

TK: I want to do something recent every season if possible. It's not always easy because of the pressure from the audience, the Board and the box office. I think it's entirely dependent upon what you pick and how you present it. I have had some great responses to new pieces here. We did the Rouse *Flute Concerto* a number of years ago, which is an amazing piece. There are people that will not respond to something new, but there are also people that don't like Beethoven. You're not going to please everybody all the time. You can't know what tastes are going to be like. My programming philosophy has been very broad in trying to represent as many periods and styles and nationalities as I can. I try to keep a piece of American music on every concert and try to do new things as much as possible. We have done Theofanidis' *Rainbow Body*, Rouse's *Rapture*, Higdon's *blue cathedral*, and others. They are accessible, and Spano has really hit the nail on the head with those composers. I commissioned a work by Michael Gandolfi at UNC, which we premiered last year. The response from the players was split in half, and I have to feel that I'm doing things right when it's divided down the middle and I'm going to have that same response in Longview. It is like walking a tightrope, but when you do it properly in an intelligent way, you can really make a mark. A number of years ago, I did a program of Rossini's *William Tell Overture*, Barber's *First Symphony* and Elgar's *Enigma Variations* and I received a note from a lady who was enraged about all the "new music." New music? Next year we're doing a Richard Rodney Bennett *Percussion Concerto* with Chandler Teague, our principal percussionist. I know that is

going to be a little out there for some audience members so I figure, what am I going to put there with it, and I figured, Beethoven 5. I see programming as creating something analogous to a great chef creating a great meal. The appetizer, entrée, salad and dessert have to complement each other. There are ways of putting music together which is like putting together a great meal where sometimes two things will cancel each other out if they don't work. And other times, two pieces juxtaposed will enhance each other to the listener. Just because it's tonal doesn't mean it's an easy listen. Look at the *Grosse Fuge* of Beethoven! That's bewildering for most audiences! That's modern in its own way. People are turned off by dissonance. Well, okay, twelve-tone, Elliott Carter, I see it. I wouldn't say Elliott Carter is irrelevant, but I would say that he has a very special niche amongst musicians and concertgoers that would not carry over to a town like Longview. I would never do a piece of Elliott Carter in Longview. I think the context of the programming is the key. If I do something new, I have to juxtapose it in my menu with something that will complement it and keep the audience happy.

GM: Would it be fair to say that it doesn't really matter where you are in the U.S., the challenge of programming and performing new music concerning your audience is the same regardless of where you may be? Are we less educated in accepting new music as those, say, in Dallas?

TK: No, I think the point is to convince your audiences to have open ears and open minds. If they come with a preconception of saying they hate everything written in the past fifty years, then you've got a problem. If they have the openness, then I think that's all you need, and I don't care what town you're in. I think what will help is simply communicating with them from the stage verbally. Setting it up for them. It is very

valuable to connect with your audience. Give them some sense of what to expect in a broad sense. You connect with your audience and it makes all the difference in the world. When we did *blue cathedral* here I talked about the background of Higdon's mind when she was writing it and the audience then had a thought in mind when they heard it. With the ticket pressures we have today, it's tough to bring forth a huge new work to this audience. I don't want the Board to get anxious and say we're not selling enough tickets because we're playing too much new stuff. I don't believe that's true anyway. We have that responsibility as musicians and Americans to play American music: to keep that alive.

GM: Do you believe conductors can overdo it championing new music?

Yes. Look at James Levine in Boston. I think he's pushed the envelope, but mainly because of the kinds of music he's chosen, like Elliott Carter. He picks really tough stuff, tough to grasp, to get it, and I think he's gone somewhat overboard from what I understand from the audience's viewpoint. I think Spano has struck a good balance in Atlanta because he has the more accessible stable of composers, as well as Marin Alsop in Baltimore. She programs a lot of American but of those same composers as Spano in the same school of composition, or compositional thought, that the audiences will react to it in some visceral way. It's not going to be too forbidding or abstract for them. We all have to find our own proportion. Even with my university orchestra, I was really pushing the envelope to do two premieres in one season. Granted they were at opposite ends of the year. You have to know your community to know how to push your audience, and not just new music but unfamiliar music as well. If you do Dvorak and not the *New World* or 8th, you are going to have a slightly different reaction. At least,

the big name like Tchaikovsky will sell tickets, but people will still say, well, it wasn't the big one. If you do too much of that, you will get audience discontent. You have to find a formula and in Longview something that has helped was the audience survey. I am using those results with other ideas for initial inspiration.

GM: Has Longview thought about incorporating a composer-in-residence?

TK: No, because again, I don't think we have the timeframe or the other opportunities that need to be available for a composer other than composing, like teaching. We don't have a large community to start with for those opportunities. We did commission a work for the orchestra's 25th anniversary by Tison Street and he was here for the rehearsals and performance. That was the closest we have come to doing something like that. I have never considered a composer-in-residence. We have thought of a composition competition, but again, financing, logistics, etc.

GM: You have served as music director and conductor of the Longview Symphony for twenty-three years. How much has the dynamic changed within the symphony and its community?

TK: It doesn't feel that long. What I've seen is fewer changes on stage than other areas, like the Board. The board and management style has changed, all for the better. When I first started, the Board was an entirely volunteer, hard-working board with no staff. The Board did everything: sold tickets, printed programs, set budgets and setup the stage. It was all done on a volunteer basis and I questioned, why are we doing this? This was an older generation of board, many of who have passed away now. They were retirees, some from the very early age of movers and shakers in orchestral life in this town. As they retired, it became clear that this volunteer stuff wasn't going to fly forever.

GM: Why?

TK: The Board was composed increasingly of younger people that had full-time jobs. It became harder to attend to the details. Finally, we hired a General Manager. Now we have a General Manager who works twenty-five hours a week, and the Board has less to do. We have a Board of Directors who are more connected and savvy to orchestral things. Fundraising is still something that isn't really done in a professional manner, but we don't have the money to pay for a professional one. The changes overall have been striking over the past twenty-three years. The changes on stage have been minimal, which gives great consistency in personnel, as I said earlier, building the quality of the ensemble. The audience has stayed pretty stable. One thing that is nice is that our audiences are a broad mix of age ranges. We have families, working people with kids, college students and people from other regions. It's a nice mixture demographically in the audience that is healthy and that is somehow self-perpetuating. My philosophy in programming has not changed in the years, except for the "People's Choice" survey. I may be doing less esoteric stuff, just to please the fundraisers and Board. I want them to be able to do their job, yet I still want to strike a balance between the new pieces and the warhorses that they would like to hear. The open-mindedness of the audience has been good. We're still struggling with fundraising. There are wealthy people in the Longview area that do not give money to the orchestra. There are plenty of people that donate to causes they have little interest in. You need the right person to coordinate those efforts.

GM: Has LeTourneau University made an impact upon your fundraising?

TK: No, I think they have a different constituency. The one problem with LeTourneau is the cost of the Belcher Center. The first two years we were in there, we had to pay

rental only for the concert day, not the three rehearsal days. That changed when the new president came in, who is said to be less arts–friendly than his predecessor. Now our operational costs have shot up since we have to pay for rehearsal days. To save money, last year we had some rehearsals at Longview HS. That's been the one bit of disappointment. The Board is a little nervous about whether or not we can stay there. No one wants to leave the Belcher Center. We'll see what comes, but LeTourneau has their own financial concerns. You would hope that they would give some sort of break to a local organization like their own regional symphony. The orchestra has been a remarkable entity to work with for the past twenty-three years. We've done a lot and probably all that we could do, given the current setup, staff and financial resources.

GM: Marshall is not too far away. What is the relationship like between the Longview and Marshall Symphonies?

TK: I don't there is any relationship per se. I don't think its neither competitive nor adversary. Their programming is different. I don't know about the audience. I don't know if many Marshall people come to Longview. I don't know how many concerts they do. I don't even know the scope of their season. We don't really cooperate or fight or anything. We do our own thing. We might as well be a hundred miles apart rather than thirty. We share some players, but that is about all. They, nor the East Texas Symphony in Tyler, aren't on our immediate radar screen. It's unfortunate to have concerts on the same nights, but we have different audiences.

GM: This study is interesting to me. As large as East Texas is, maybe three orchestras are not enough to pollinate the curiosities of the orchestra culture. As large as East Texas is, do we need more sub-groups to help further the awareness

for our orchestras, especially in towns that may not have even heard of an orchestra? How do we build that awareness?

TK: Distance is not a huge factor. I think it's making people aware of the orchestras available to them. I can't see these orchestras touring. It's not practical and it wouldn't sell any more tickets. We need to get those people to come to us. I don't think creating more orchestras is going to change that. It may even fragment that even more. Twenty years ago, there was serious talk about a merger between ETSO and Longview, but those talks faded away. We realized that they were more interested in pops programming and such. They had the big budget for that. That wasn't something the Longview Board was interested in. The interesting thing about Longview is that there's always been a small hard core of serious classical music lovers who want serious classical orchestral concerts like we do, and not watered down with pops. They don't want that and I don't want that. I wouldn't stay here if that were what they wanted. That's what gives these orchestras their different personalities. There is a niche for both kinds. I don't feel we are competing with any of these orchestras. We have enough geographic separation that we have our own audience space. We can still develop our own audience in Longview.

GM: Do you have further insights that you would share in what we could do as an East Texas community to continue building the great tradition of orchestral music?

TK: That's a real tough question. What more can we do beyond what we are already doing?

GM: Does Longview need to do more?

TK: I think one of the great things we do is the youth orchestra, LAYSO. That has come so far in the past ten years. These are really great moves. You have a youth orchestra and their parents involved. They're coming to our regular concerts. We should send small ensembles into the schools more often. Music education in the school is dying, so we need to send our groups to play and bring more awareness. But of course, then you have to pay them, and thus the financial burdens come into play. We need more help in publicity without the financial burdens. We need a full-time development director who is going to raise money. Any arts organization needs that. We finished last season in the black. This is a very conservative board fiscally. They really look at the budget closely and make sure we survive. I think we are on the way back with four concerts next year. It's hard because the people who run the orchestra here, staff and board, are extremely devoted, but they don't have as much real-world orchestral expertise that would be helpful. One thing I have pushed for years is for the LSO to join the League of American Orchestras where there are endless resources. It's expensive to join the League. Our current General Manager is great, but this is the first time she's ever worked with a professional orchestra. She has great support and a husband with great musical experience, but she has not been exposed to the front-office experience in the orchestra world. We have board members who want to help, but who are business people that do not know specifically how an orchestra business is run. In a sense, we are hampered with the lack of a bigger world view on the part of our Board and staff. They haven't been out there very long seeing how it's done elsewhere.

GM: Knowing what you do now, if you had to start all over again, what would you do differently?

TK: I can't say that I would second-guess myself in any major way. The programming philosophy I've followed has remained pretty constant over the years, though with more pressure now from the Board to play warhorses and standards to attract the audience. But I can still find ways to throw in some unusual pieces to mix with the standards, so that's not a big problem for me.

One of the areas I don't have as much involvement with as I would like is personnel. That of course stems from the fact that I don't live in the area and am not in a position to be auditioning players on any regular basis. I have to rely on my Personnel Manager, Gary Bruns, to make hiring decisions, which has usually worked out well since he is an excellent musician with high standards. Nevertheless, sometimes I wish there was a way to have a more hands-on approach to personnel, both regular players and occasional extras, and perhaps I could have cultivated that situation more over the years.
I might also have pushed earlier to have the orchestra engage a General Manager, which has made a big difference in the operations, but I think the Board would have resisted it on financial grounds.

GM: Has there been a piece of work that was intended to be programmed but then tabled because of the instrument requirements needing something special like celeste, bass clarinet, Wagner tubas, or something do that degree?

TK: No, we've never canceled something for reasons of instrumentation after it has already been selected and programmed. I am very mindful of these issues and I work hard to balance out the programming in advance, i.e. if I select a piece that needs large instrumentation on one concert (such as Shostakovich 5 last year), then I will choose a

program with smaller instrumental demands for another concert that season (the first concert last fall had no low brass nor harp nor keyboard, for example, which saved hundreds of dollars that could be used for the extras in the Shostakovich).

GM: Is there a likelihood that the LSO will move out of the Belcher Center?

TK: I can't address the likelihood of leaving the Belcher Center from the financial standpoint, since I don't deal with most budgetary issues. All I can say is that we love the facility and are determined to stay there if at all possible. We have already done some concerts where rehearsals have been held elsewhere but the final dress and performance are in the Belcher. While not ideal, that is a workable compromise solution and indeed many orchestras in smaller cities have to rehearse in a different facility from where they perform, either for financial or scheduling reasons.

GM: The last "A Night in Old Vienna" was performed in the 2007-2008 season. Since then, you have done "A Night in the Movies" both in the 2008-2009 season and 2009-2010 season and last year a holiday concert in December for the 2010-2011 season. Were these concerts the board's reaction to having scheduling problems with the Belcher Center for the usual New Year's Eve concert or did it involve other issues?

TK: A Night in Old Vienna was changed for two reasons, both equally valid: first, the Belcher Center shuts down entirely over the University's holiday break, and they would have charged us a large fee (somewhere around $6000, if I recall correctly) to bring in staff to open it up for us for a December 30 program; and second, the Board felt that the concept of "Night in Old Vienna" was getting a bit stale after 19 years and we could find another theme for a program of lighter music. As it turns out, both last year and this

year, the best dates we could get in the late fall/early winter ended up being very close to Christmas, so that holiday theme became an obvious one after two years of doing film music.

GM: In another related interview, it was mentioned that the Longview Foundation helped recoup the financial distress caused by the Beethoven Ninth concert on the inaugural performance of the Belcher Center season. Is this the Longview Symphony Foundation, and if so, was this a first time in the orchestra history to tap into that fund for this kind of matter?

TK: Yes, this was the Longview Symphony Foundation. I believe it was the first time they made such a move, but I'm not 100% certain on that. I suggest you ask Kaki or Wayne to confirm that.

Since 2006, two pivotal name changes have occurred in the organization. The organization known as Prelude since 1972 changed to Ovation! (2007) and what was Maintenance Fund Drive since inception has been changed to Crescendo Fund Drive (2006). Aside from simply wanting to change something old to something new, did these name changes have any deeper meaning?

TK: I had no role in the name changes, but I suspect they were made to liven up the image of those organizations and their roles in the orchestra's support, probably nothing deeper. Again, I suggest you check with Kaki and Wayne on that.

GM: I appreciate your input and thank you for your time.

TK: Anytime.

Appendix C: Edited Interview Transcript with Randy Maines
June 27, 2011

GM: How long have you lived in Longview?

RM: I was born here in 1955. I took six years off from 78-84 while in Nacogdoches and Houston.

GM: What is your professional background?

RM: I have a General Business degree from SFA and own a heating/air conditioning company.

GM: When and how did you become aware of the Longview symphony organization?

RM: The founding conductor was my junior high band director. My teacher realized I had been practicing and in the spring of my ninth grade year, he asked me to play with the LSO. I played in the orchestra for two and half years. That is where my knowledge of the orchestra came from. My father, at age 68, was one of the first contributors to the orchestra.

GM: Would you tell me about the transition of the orchestra to a professional group?

RM: (James Snowden) did not leave on good terms. He wanted the LSO to remain an amateur orchestra in 1979 and that's when Frank Carroll came in. That event hurt the orchestra for a few years because of many of the local musicians who left also gave money. Some of them tried out and continued to play but most were not able to continue with the orchestra. I don't think the board at that time realized how much

money they had lost from that transition. The LSO went professional around 1976 and things have escalated since then.

GM: How does the LSO distinguish professional from non-professional musicians?

RM: At that time (1976) the amateur musicians were called the professionals. Most kids that went out of high schools into colleges in this area would go into music education and graduate as instructors giving good quality lessons but lacked the musicianship. So, we had to seek professional players from elsewhere. In the past twenty-five years, the education quality in the universities has increased dramatically. Recently, students graduating are coming out as extremely good musicians but unable to get gigs or jobs teaching in the larger metropolitan areas, so they filter down to smaller schools and colleges in our area. As a result, we have some very fine professional quality musicians in the area that were not available twenty-five years ago. However, we cannot give them all positions in the orchestra. We find ourselves in this rut where personnel managers tend to hire the same people.

GM: Well, you need more strings than trombones, of course.

RM: Absolutely!

GM: Tonu said that although you have seven or eight talented trombones, but in order to get that one great sound, you have to keep the same players. This means keeping a core group of winds or brass even though they may come from Shreveport and Dallas.

RM: Exactly. Some of the musicians play in the Shreveport orchestra, South Arkansas symphony and Texarkana. Many times these orchestras program the same repertoire two or three weeks apart from each other to take advantage of these musicians. That is

one way to save on the number of rehearsals. We do not do that, but it comes at a cost. Tonu always wants extra rehearsals.

GM: I understand the orchestra is 45 years old?

RM: It will be in two years. The formal formation of the League is 1968 and that is the date we go by although there was an orchestra here before then, which is a derivate of the Texas Eastman Kodak Company, which used to have a civic orchestra for their employees.

GM: How does the board work with the music director in regards to programming?

RM: The board refers to the music director for all programming questions since he knows the past programs. For instance, we are doing Beethoven's *Fifth Symphony* this year. It turns out that several orchestras around this area are doing that work. The work will be programmed with the Bennett *Percussion Concerto* featuring LSO member, Chandler Teague. Since the Bennett work will not be received with as much enthusiasm, the Beethoven is the last piece on the program and serves to leave the audience with a memorable sound. The Bennett piece is one that will be an educational piece for our audience to open their eyes to all the equipment and instruments percussionists use in their craft. That's the problem with small market venues like Longview. You have very old patrons, some which have been coming for forty years, and younger ones who are forty or fifty years of age. You have to keep things fresh. There's a lot more in the background than you can hear. Organizing LSO personnel with Tonu is a backwards experience for me, but I have to trust him on this. I know there are some pieces we cannot perform because of the amount of personnel. Even if

we could find that one backer, we would become committed in that next season to do the same thing. When you've seen a 90-piece orchestra, a 70-piece orchestra, although huge in its own right, becomes small. We have to contend with those aspects. Audiences will start to feel ripped off. We always have to fight those problems in local audiences. A larger orchestra onstage does not necessarily reflect the success of the orchestra or an increase in ticket price. Audiences do not know or necessarily need to know that one wealthy patron made a particular event possible. Our venue at the Belcher Center barely fits that large an orchestra anyways. Although we could collaborate with other organizations and do a larger concert at another location, we do not want to potentially lose audiences to that venue simply because we did a concert there. I enjoy the smaller venues. We used to play at the T.G. Field Auditorium that was even smaller. I met the conductor of the Marshall Symphony recently and learned about their unique marketing. They put on a rock-and-roll concert whose proceeds fund their entire season's operations. Longview is not progressive enough. Smaller towns like Marshall are more aggressive. People do not want that change in larger towns like Longview. We utilize our outreach programs, but even then, we encounter issues. We have a problem scheduling our children's concert due to increased testing schedules. We may open it to assisted living centers as well. In the past few years, the patrons have not been getting younger. They are growing old with the symphony. We have patrons that have been going here for thirty and forty years. I saw them as audience members when I was playing in the orchestra as a high school student. A disconnect is evident between them. My parents, who are as country as they come growing up as sharecroppers, looked for the finer things in life, because there weren't that many.

When you see history pictures of Longview, you see gangs of people outside of movie theaters and restaurants doing stuff. Today we go out to eat and leave. The communion afterwards is gone. In the fall, I look at football schedules. We are not going to schedule the same Saturday as Texas or A&M playing football games. We won't have anyone in the audience, and I'm talking about regular symphony goers. It is that big of an impact. Should we be concerned about that? Years ago I went to a church service where a group of guest musicians played in the service. In the middle of the service, one of the lead players got out a violin and played a regular piece of classical violin music. The audience responded to that with more reception than anything else on that program. He got a standing ovation. I bet there is a kid out there playing the violin or taking lessons after he saw that. The orchestra has not quite been able to do the same thing to help give relevancy to our younger generation. Years ago we brought a jazz band to play with the Longview symphony. Worse mistake ever, and we are still feeling the financial repercussions of that. If it were an outside concert with a party feel, maybe it would have gone over better. We have to keep moving forward and believe there is a place for everything. The orchestra is becoming a "mom and pop" thing, even for those that are in their forties and fifties. We have patrons that go to New Mexico in the summers and visit the arts festivals, the opera houses and other things and yet, they don't contribute to the Longview symphony.

GM: How closely are the board and the director involved in personnel decisions? Does the personnel have sole decision upon hiring players?

RM: The personnel manager has a lot of impact but with guidance from the board. I try to make it a personal policy. If someone has a problem not playing, it goes to the

personnel manager first. The board will not make personnel decisions unless it directly affects the board. As an audience member, I know it does not matter what happens in the background. But I do understand that some people can become prima donnas. If one is becoming more problematic, I support Gary Bruns in his personnel decisions. It makes everyone's life better. As far as who he hires, I basically use a compass and mark out a radius from which he can bring players. I understand about special instruments, and that we may have to get them from further distances. We do have a core group of principals that have been with us forever. Some of them are getting old too. But I'm not going to touch that for another year.

GM: What is the board's view on music selection?

RM: We cannot repeat the same music. Most of our patrons do not like new music. A few years ago the orchestra performed *Rapture* by Christopher Rouse. People either hated it loved it. This work was supposed to be interpreted anyway you wanted. If you read the program notes, you knew that it could be interpreted anyway you wanted, either religiously or non-religiously. Some people do not bother reading the program notes and want it really straightforward.

GM: What is the goal of outreach for the LSO?

RM: Exposure to and awareness of orchestral music and quality musicians in the area. Frankly, because *Bach's Lunches* focus on organ music, the concept does not lend itself to supporting outreach to string programs. You never know what is going to click with people. We started $10 tickets last year to help fill up the balcony. I thought it would do great. But it did not do much. I think we are missing something very basic and very early on. There is probably been a full disconnect between two generations of people in

the orchestra culture. Everyone talks about going to the biggest concert of the year for the orchestra being either the Fourth of July or the Christmas show, and to be honest, that is not where the best music is being played! As a player, those were gigs for me. They were paychecks. There is just something there that is not relevant for us with our community. Locally there is just some sort of disconnect with all that are in Longview.

GM: How was *Bach's Lunches* conceived?

RM: Originally it came from a private donor, Logan Damewood, who gave us $2,000 a year for it. His only requirement is one Bach work. My idea is that those attending *Bach's Lunches* would inspire people to our regular concerts, but we have not really been able to gauge that response.

GM: How do you measure the success of outreach?

RM: That is something we are working on. Next month it will be one year since I have served as board president. We have about two hundred people at the *Bach's Lunches*, which is a win. We look at hard numbers like ticket sales. We needed to get a baseline to gauge going forward and this year has done that for us.

GM: Recently you started doing the "People's Choice". What is this?

RM: We started that five years ago. We denote in each program with asterisks which pieces were chosen as *People's Choices*. The selections Tonu's makes are not necessarily those that were voted upon the most but ones that perks the interest of the music director. Sometimes the most eclectic piece programmed is a *People's Choice* work.

GM: Is your board as active as you being board president?

RM: Duties are delegated well but not implemented well. We have to look closer to the dollars. We have a pretty good financial footing now, but it goes away really fast. I have not ever put my foot down on any one particular thing.

GM: How do the board and Tonu plan for the next season?

RM: When we (Tonu and I) talk about next season, I always thought the music director picks the pieces and you put the orchestra together for those works. Tonu disagreed and said he needed to know how many musicians he could have before programming concerts.

GM: Would you say that having been here for one year, that board activity has changed dramatically?

RM: In the past, the general manager handled 90 percent of the job. It is a big job, more than one person can handle. The previous board just wanted to hire one general manager to take care of all the duties. I think the past board thought people would take up the slack, and it did not happen. The general manager is not a part time job. It is a low paying job, but it is not part-time in regards to the amount of work. In the same time, economics in the area has changed. The biggest mistake the board made was the first concert the orchestra played when we moved to the Belcher Center performing Beethoven's *Ninth Symphony*. I had not heard about it and I was not on the board. Financially, it was horrific costing us thousands of dollars. Fortunately, the symphony foundation stepped up and paid for it: ninety musicians and choirs. Financially, someone should have mentioned that we don't have the money. We are still paying for that mistake. We have fixed it for now. We are financially sound now. That was an example of board disconnect. It was the board's job to make it happen, not to assume

something was going to happen. You have to financial people on your board. Ticket prices are an issue as well. We have $10 balcony tickets that theoretically, even if we sell out the balcony, it still wouldn't make an impact paying for the concert. People ask if we could just drop the ticket prices. Well, you are assuming that price is the problem and it will fill up the entire auditorium. A low cost ticket can sometimes be reflected towards assuming the quality of the group and thus hurt ticket sales.

Appendix D: Longview Symphony Orchestra programs, 1968-2011

1st Season, 1968-1969, James Snowden, conductor

February 8, 1969

Giuseppe Verdi - *Grand March* from *Aida*
George Frederic Handel – Selections from *Music from the Royal Fireworks*
Antonin Dvořák- *Slavonic Dance, Op. 46, No. 8*
George Frederic Handel - *Song of Jupiter* from *Semele*
Johann Strauss II - *Kaiser-Walzer, Op. 437*
Phillip Gordon - *Great Themes from Great Italian Movies*

May 10, 1969

Modest Mussorgsky - *Hopak*
Ludwig van Beethoven - *Egmont Overture, Op. 84*
Johannes Brahms - *Hungarian Dances No. 5 in G minor*
Johannes Brahms - *Hungarian Dances No. 6 in D major*
Richard Wagner - *Grand March from Tannhäuser*

2nd Season, 1969-1970, James Snowden, conductor

December 6, 1969

Engelbert Humperdinck - Selections from *Hänsel and Gretel (Evening Prayer, A Little Man, The Dancing Lesson, Little Susie and the Finale)*
Franz Joseph Haydn - *Trumpet Concerto in E-flat major, I. Allegro*
Paul Terrell, trumpet
Edvard Grieg - *Huldigungmarsch from Sigurd Josalfar*
Jean Sibelius – *Finlandia, Op. 26*
Aaron Copland – *Hoedown* from *Rodeo*
Leonard Bernstein - *Highlights from West Side Story*

February 7, 1970

Gaicomo Meyerbeer - *Coronation March* from *Le Prophete*
Ludwig van Beethoven - *Symphony No. 4 in B-flat major, Op. 60, I. Adagio. Allegro*
Charles Gounod – *Selections* from *Faust ballet*
Modest Mussorgsky - *Great Gate of Kiev from Pictures at an Exhibition*
Gioacchino Rossini – *Overture to La Gazza Ladra*
Richard Rodgers – *Selections* from *Oklahoma*

April 27, 1970
Emma Lou Diemer – *Youth Overture*
George Frederic Handel – *Selections from Water Music*
I. Allegro, II. Air, IV. Hornpipe, VI. Allegro Deciso
Aaron Copland – *An Outdoor Overture*
Ralph Vaughan Williams – *Sea Songs*
Ludwig van Beethoven - *Piano Concerto No. 1 in C major, Op. 15, I. Allegro*
Nancy Rubin, piano
Lerner/Loewe - *Selections* from *My Fair Lady*
Camille Saint-Saëns - *Marche Militaire Francaise*

3rd season, 1970-1971, James Snowden, conductor
November 16, 1970
Hector Berlioz - *Marche Hongroise from Damnation of Faust*
Heikki Suolahti - *Sinfonia Piccola*
Léo Delibes - *Prelude and Mazurka* from *Coppélia ballet*
Percy Grainger - *Mock Morris*
Ludwig van Beethoven – *Symphony No. 5 in C minor, Op. 67, IV. Allegro*

January 18, 1971
Alexander Borodin - *In the Steppes of Central Asia*
Jean Sibelius - *Symphony No. 2 in D minor, Op. 43, IV. Finale. Allegro moderato*
Emmanuel Chabrier - *Marche Joyeuse*
Dmitri Shostakovich - *Piano Concerto No. 2 in F major, Op. 102, I. Allegro*
Tony Greer, piano
Richard Wagner - *Elsa's Procession to the Cathedral*
Nikolai Rimsky-Korsakov - *Dance of the Tumblers* from *The Snow Maiden*

March 13, 1971
Felix Mendelssohn - *Nocturne from A Midsummer Night's Dream, Op. 61*
Nikolai Rimsky-Korsakov - *Russian Easter Festival Overture, Op. 36*
Ralph Vaughan Williams - *Linden Lea,* Melvin Marshall, voice
Ernesto Lecuona - *Andalucía Suite*
Johann Pachelbel - *Nun Danket alle Gott, P. 381*
William Walton - *Coronation Te Deum*, Kilgore College Grand Chorus
Melvin Marshall, director
John Beck - *Hymn for Our Time,* Kilgore College Grand Chorus
Melvin Marshall, director

4th Season, 1971-1972, James Snowden, conductor
November 6, 1971
Antonin Dvořák - *Slavonic Dance, Op. 46 No. 1*
Ludwig van Beethoven - *Symphony No. 1 in C major, Op. 21*
Carl Maria von Weber - *Overture to Die Freischütz*
Rod McKuen - *If You Go Away*
Richard Rodgers – *Selections from Carousel*

February 19, 1972
Ludwig van Beethoven - *King Stephen Overture, Op. 117*
Georges Bizet - *L'Arlesienne Suite No. 1*
Edward Robinson - *Gay Head Dance*
Percy Grainger - *Over the Hills and Far Away*
Ralph Matesky - *Variations on a Famous Theme by Paganini*

April 22, 1972
Richard Wagner - *Prelude to Act I of Die Meistersinger*
Richard Strauss - *Horn Concerto in E-flat Op. 11, I. Allegro,* Nancy Blakely, horn
Sergei Rachmaninoff - *Piano Concerto No. 2 in C minor, Op. 18, I. Allegro moderato*, Jack Buckhannan, piano
Johannes Brahms - *Academic Festival Overture, Op. 80*
Henry Mancini - *Dream of A Lifetime*
Richard Rodgers - *Selections form South Pacific*

5th Season, 1972-1973, James Snowden, conductor
November 4, 1972
Wolfgang Amadeus Mozart – *Overture to Magic Flute*
Hector Berlioz – *March to the Scaffold and Witches' Sabbath from Symphonie Fantastique*
Johann Sebastian Bach - *Jesu Joy of Man's Desiring*
Wolfgang Amadeus Mozart - *Symphony No. 31 in D major, K. 297/300a*
Robin Holcombe - *Burt Bacharach Tribute*

January 30, 1973
Richard Wagner - *Prelude to Act III of Lohengrin*
Wolfgang Amadeus Mozart - *Piano Concerto No. 23 in A major K. 488* James Dick, piano
Paul Creston - *Night in Mexico*
Camille Saint-Saëns - *Bacchanale from Samson and Delila*
Franz Liszt - *Piano Concerto No. 2 in A major, S. 125*, James Dick, piano
Nikolai Rimsky-Korsakov - *Cortege* from *Mlada*

March 25, 1973
Jules Massanet – *Overture to Phèdre*
George Frederic Handel - *Viola Concerto in B minor, I. Moderato*, Joni Chitwood, viola
Sergei Prokofiev – *Piano Concerto No. 3 in C major, Op. 26, I. Andante. Allegro*, Charlotte Mueller, piano
Ron Nelson - *Jubilee*
Johannes Brahms - *Hungarian Dance No. 1 in G minor*
Vasily Kalinnikov - *Symphony No. 1 in G minor*
Richard Rodgers - Highlights from *The King and I*

May 5, 1973
Antonin Dvořák - *Slavonic Dance, Op. 46 No. 1 in C major*
Richard Wagner - *Grand March* from *Tännhauser*
Johann Strauss II - *Kaiser-Walzer, Op. 437*
Jean Sibelius - *Finlandia*
Richard Rodgers - Highlights from *The Sound of Music*
Hector Berlioz - *Marche Hongroise* from *"The Damnation of Faust"*
Alan Hovhvaness - *Prayer of Saint Gregory for trumpet and orchestra*
Paul Terrell, trumpet
Modest Mussorgsky - *Great Gate of Kiev* from *Pictures at an Exhibition*

6th Season, 1973-1974, Frank Carroll, interim conductor
November 3, 1973
Emma Lou Diemer - *Youth Overture*
Franz Schubert - *Symphony No. 5 in B-flat major, D. 485*
Camille Saint-Saëns - *Carnival of the Animals*, Paul King, narrator
Anne Turk and Eleanor Crump, piano
Morton Gould - *Pavane*
John Phillip Sousa - *Stars and Stripes Forever*

December 14, 1973
Virgil Thompson - *Acadian Songs and Dances*
Ralph Harris - *Medley of Christmas Songs*
Sergei Rachmaninoff - *Rhapsody on a Theme of Paganini*
Constance Knox Carroll, piano

February 12, 1974
George McKay - *Symphonie Miniature*
Pyotr Tchaikovsky - *Variations on a Rococo Theme, Op. 33*, Ralph Kirshbaum, cello
Belá Bartok - *Rumanian Folk Dances, Sz. 56*
George Gershwin - Highlights from *Porgy and Bess*

April 27, 1974
David Ward - *Steinman Three Miniatures*
Wolfgang Amadeus Mozart - *Piano Concerto in A major. K. 488, I. Allegro*
Mimi More, piano
Franz Schubert - *Kyrie and Gloria from Mass in G major*
Carl Maria von Weber – *Concertino for clarinet and orchestra*
Richard Cammack, clarinet
Reinhold Glière - *Russian Sailor's Dance*

7th Season, 1974-1975, James Snowden, music director

October 22, 1974, "A Festival of Russian Music"
Alexander Borodin - *Symphony No. 2 in B minor, I. Allegro*
Mikhael Glinka - *Kamarinskaia*
Georges Bizet - *Toreador Song from Carmen*, Warren Wallace, baritone
Nikolai Rimsky-Korsakov - *Capriccio Espagnole, Op. 34*

December 7, 1974, "An Evening of Beautiful Music"
Franz Schubert - *Symphony No. 8 in B minor, D. 759*
Wolfgang Amadeus Mozart - *Violin Concerto No. 4 in D major, K. 218*
Abraham Chavez
Charles Gounod - Selections from *Faust ballet*
Max Bruch - *Kol Nidrei*, Eugene Hilligoss
Leonard Bernstein - *Overture to Candide*

March 8, 1975
Ferdinand Herold - *Zampa Overture*
Antonín Dvořák – *Symphony No. 9 in E minor, "From the New World"*
Edward Elgar - *Pomp and Circumstance, Op. 39*
Carl Orff - *Carmina Burana*, LHS and KHS combined choirs

April 15, 1975
Giuseppe Verdi - *Hymn and Triumphal March from Aïda*
Johann Sebastian Bach - *Fugue in G minor, "The Little"*
Nikolai Rimsky-Korsakov - *Cortege from Mlada Suite*
Ludwig van Beethoven - *Piano Concerto No. 1 in C major, Op. 15*
Kenton Turner, piano
Johann Sebastian Bach - *Jesu, Joy of Man's Desiring*
Leroy Anderson - *The Pennywhistle Song*
Frederick Loewe - Selections from *My Fair Lady*

8th Season, 1975-1976, James Snowden, music director

Oct 11, 1975
Ottorino Respighi - *Ancient Airs and Dances*
Wolfgang Amadeus Mozart - *Clarinet Concerto in A major, K. 622*
Larry Maxey, clarinet
Paul Creston - *Marimba Concerto*, Linda Maxey, marimba
Johann Strauss II – *Overture to Die Fledermaus*

December 6, 1975
Aaron Copland - *Fanfare of the Common Man*
Pyotr Tchaikovsky - *Symphony No. 5 in E minor, Op. 64*
Leroy Anderson - *A Salute to Leroy Anderson*, Ballet collaboration

February 21, 1976
William Presser - *Seven Southern Songs*
Aaron Copland - *Lincoln Portrait*, Rev. W. Morris Ford, narrator
Ottorino Respighi - *Pines of Rome*

April 24, 1976
Carl Maria von Weber – *Overture to Die Freischütz*
Antonín Dvořák - *Symphony No. 8 in G major, Op. 88*
Igor Stravinsky - *L'Histoire du soldat*
Niccolò Paganini - *Violin concerto No. 1, Op. 6*, Eugene Fodor, violin

9th Season, 1976-1977, James Snowden, music director
October 16, 1976
Gioacchino Rossini - *Overture to Guillaume Tell*
Ludwig van Beethoven - *Symphony No. 5 in C minor, Op. 67*
Camille Saint-Saëns - *Introduction and Rondo Capriccioso*, Betty Grout, violin
Richard Rodgers - *Victory at Sea, Symphonic Scenario*
Jacques Offenbach – *Overture to Orpheus in the Underworld*

November 20, 1976
Edvard Grieg - *Symphonic Dance No. 2*
Ives/Schumann - *Variations on "America"*
Richard Wagner - *Siegfried's Rhine Journey*

March 12, 1977
Ralph Vaughan Williams - *Fantasia on Greensleeves*
Vasily Kalinnikov - *Symphony No. 2 in A major*
Carl Ditters von Dittersdorf - *Double bass concerto in E major*, Gary Karr, double bass
Niccolò Paganini - *Moses Fantasy*, Gary Karr, double bass
Dmitri Shostakovich - *Festive Overture, Op. 96*

April 23, 1977
Wolfgang Amadeus Mozart - *Overture to Marriage of Figaro*
Ludwig van Beethoven - *Piano Concerto No. 5 in E-flat major, Op. 73*
Ruth Walter, piano
Modest Mussorgsky - *Pictures at an Exhibition*

10th Season, 1977-1978, James Snowden, music director
October 6, 1977
Wolfgang Amadeus Mozart - *Symphony No. 36 in C major, KV 425, "Linz"*
Robert Schumann - *Piano Concerto in A minor, Op. 54*
Luiz Carlos de Mauro Castro, piano
Carl Maria von Weber - *Invitation to the Dance, Op. 65*
Eric Coates - *London Suite*

December 8, 1977
Daniel François Auber - *Overture to Fra Diavolo*
Antonín Dvořák - *Symphony No. 6 in D major, Op. 60*
Mikhael Glinka - *Jota Aragonesa*
Charles Gounod - *Le Sommeil de Juliette* from *Roméo et Juliette*
Mitch Leigh - *Man of La Mancha*

Feb. 23, 1978
Pyotr Tchaikovsky - *Marche Slave in B-flat minor, Op. 31*
Antonio Vivaldi - *Concerto Grosso in D, Op. 3, No. 11*
Max Bruch - *Kol Nidrei, Op. 47*, Pam Latham, cello
Richard Hayman - *Pops Hoedown*
Richard Rodgers - *Victory at Sea*
Hector Berlioz - *Royal Hunt and Storm*
Èdouard Lalo - *Symphonie Espagnole in D minor, Op. 21*, Tyrone Grieve, violin
Edvard Grieg - *Peer Gynt Suite No. 1, Op. 46*
Léo Delibes - *Coppélia Ballet suite*

April 6, 1978
Jacques Offenbach - *Overture to La Belle Hélène*
Louis Gottschalk - *A Night in the Tropics Symphony*
Mikhail Ippolitov-Ivanov - *Procession of Sardar*
Giuseppe Verdi - *Caro Nome* from *Rigoletto*, Jamie Connors, soprano
Charles Gounod - *Je Veux Vivre from Roméo et Juliette*, Jamie Connors, soprano
Emmanuel Chabrier - *Danse Slave from Le Roi malgré lui*
Vaclav Nelhybel - *A Mighty Fortress*

11th Season, 1978-1979, James Snowden, music director
October 14, 1978
Sergei Rachmaninoff - *Piano Concerto No. 3 in D minor, Op. 30*
Luiz Carlos de Mauro Castro, piano
Joseph Haydn - *Symphony No. 102 in B-flat major*
Johann Strauss II - *Morning Papers*
John Williams - *Star Wars Overture*

December 2, 1978
Richard Wagner - *Prelude to Act III* from *Lohengrin*
Jean Sibelius - *Symphony No. 2 in D major, Op. 43, IV. Finale. Allegro moderato*
Wolfgang Amadeus Mozart - *Coronation Mass*
Leroy Anderson - *A Christmas Festival*
Hector Berlioz - *Marche Hongroise*
George Enescu - *Rumanian Rhapsody No. 1*

February 24, 1979
Pyotr Tchaikovsky - *Violin Concerto in D major, Op. 35*, Fredell Lack, violin
Pyotr Tchaikovsky - *Romeo and Juliet Fantasy Overture*
Pyotr Tchaikovsky - *Sleeping Beauty Suite*
Pyotr Tchaikovsky - *1812 Overture*

April 21, 1979
Pops concert

12th Season, 1979-1980, Frank Carroll, music director
October 13, 1979
Ludwig van Beethoven - *Egmont Overture*
Victor Herbert - *Italian Street Song*, Gale Johnson, coloratura
Gaetano Donizetti - *Scene and Aria from Lucia Di Lammermoor*
Gale Johnson, coloratura
Leonard Bernstein - *Glitter and Be Gay from Candide*, Gale Johnson, coloratura
Howard Hanson - *Symphony No. 2, Op. 30 in D-flat major, "Romantic"*

December 1, 1979
Johannes Brahms - *Academic Festival Overture, Op. 80*
Modest Mussorgsky - *Night on Bald Mountain*
Georges Bizet - *Carmen Suite No. 1*
Igor Stravinsky - *Berceuse and Finale* from *Firebird Suite*
Felix Mendelssohn - *Violin concerto in E minor, Op. 64*, Laura Crawford, violin

March 8, 1980
Engelbert Humperdinck - *Prelude to Hänsel and Gretel*
Joseph Haydn - *Symphony No. 97 in C major*
Edvard Grieg - *Peer Gynt Suite No. 1*
Pyotr Tchaikovsky - *Piano Concerto No. 3, Op. 75*, Edward Rath, piano

May 10, 1980
Gioacchino Rossini - *Overture to Il barbiere di Siviglia*
Carl Maria von Weber - *Concertino for clarinet and orchestra*, Timothy Wright
Scott Joplin - *The Easy Winners*
Dmitri Kabalevsky - *The Comedians*
Richard Rodgers - Highlights from *"Oklahoma"*
John Williams - *Theme* from *Superman*
Alexander Borodin - *Polovetsian Dances* from *Prince Igor*, Longview Civic Chorale
Kilgore College Chorale, Richard McKean, conductor

13th Season, 1980-1981, Frank Carroll, music director

October 11, 1980

Dmitri Kabalevsky - *Colas Breugnon Overture*
Bedřich Smetana – *Die Moldau from Má vlast*
Joseph Haydn - *Cello Concerto No. 2 in D major, Op. 101*, Dennis Bell, cello
Johann Strauss II - *Tales from Vienna Woods*
Aaron Copland - *Hoe Down* from *Rodeo*
Maurice Ravel - *Boléro*

November 22, 1980

Johann Sebastian Bach - *Concerto for two violins in D minor*
Laura Crawford and Michael Tiner, violins
César Franck - *Symphony in D minor*
Cécile Chaminade - *Concertino for flute and orchestra*, Stanley Savant, flute
Aaron Copland - *Quiet City*
Kurt Streigler - *Scherzo Capriccio for timpani and orchestra*, Chan Teague, percussion

March 7, 1981

Bach-Stokowski - *Chorale* from *the Easter Cantata*
Franz Schubert - *Symphony No. 8 in B minor, "Unfinished"*
Franz Liszt - *Piano Concerto No. 2 in A major*, Constance Carroll, piano
Ludwig van Beethoven - *Choral Fantasy* for piano, chorus and orchestra
Constance Carroll, piano, Longview High School choir, Carolyn McClain, director, Pine Tree High School Choir, Luanne Fugler, director

May 2, 1981

Franz von Suppé - *Poet and Peasant Overture*
Howard Hanson - *Symphony No. 2, Op. 30 in D-flat major, "Romantic", II. Adagio*
Aram Khachaturian - *Gayaneh Ballet Suite No. 3*
Johann Strauss II - *Pizzicato Polka*
Johann Sebastian Bach - *Air*
Ernest Bloch - *Nigun* from *Baal Shem*, Viet Pham, violin
Ernesto Lecuona - *Andalucia Suite*
Ludwig van Beethoven - *Turkish March* from *The Ruin of Athens*
John Phillip Sousa - *The Stars and Stripes Forever*

14th Season, 1981-1982, Frank Carroll, music director

September 26, 1981

Richard Strauss - *Horn Concerto No. 1, Op. 11*, Henry Hooker, horn
Joseph Haydn - *Symphony No. 94 in G major, "Surprise"*
Alessandro Marcello - *Concerto for Oboe, Strings and Continuo*
Modest Mussorgsky - *Pictures at an Exhibition*

November 21, 1981
Johannes Brahms - *Variations on theme by Haydn, Op. 56a*
Wolfgang Amadeus Mozart - *Piano Concerto No. 23 in A major*, Robert Blocker, piano
Samuel Barber - *Adagio for strings*
Franz Liszt - *Les Preludes*

January 30, 1982
Ludwig van Beethoven - *Symphony No. 1 in C major, Op. 21*
Giuseppe Verdi - *Ingemisco* from *Requiem*, Barry Craft
Charles Gounod - *Ah! Leve-toi soleil from Romeo and Juliet*, Barry Craft
Georges Bizet - *L'Arlesienne Suite No. 1*
Giacomo Puccini - *Che Gelida Manina* from *La Boheme*, Barry Craft
Camille Saint-Saëns - *Danse Macabre, Op. 40*
Giuseppe Verdi - *La Donna e Mobile* from *Rigoletto,* Barry Craft

April 3, 1982
Gioacchino Rossini - *Overture to Guillaume Tell*
Maurice Ravel - *Pavane pour une infante défunte*
Morton Gould - *Pavane* from *Sinfonietta No. 2*
Jacques Offenbach - *Barcarolle from Tales of Hoffman*
Jacques Offenbach - *Overture to Orpheus and the Underworld*
Richard Addinsell - *Warsaw Concerto*, Jerry Hale, piano
Georges Bizet - *Micaela's aria* from *Carmen*, Margaret Jones, soprano
Giacomo Puccini - *Musetta's Waltz* from *La Boheme*, Margaret Jones, soprano
David Raskin - *Laura* from *Laura*
Maurice Jarre - *Lara's Theme* from *Dr. Zhivago*
Jerry Herman - Highlights from *Mame*
Richard Rodgers - *Climb Every Mountain* from *The Sound of Music*
Margaret Jones, soprano
Irving Berlin - *God Bless America*, Margaret Jones, soprano
John Phillip Sousa - *Stars and Stripes Forever*

15th Season, 1982-1983, Frank Carroll, music director
October 2, 1982
Antonín Dvořák - *Symphony No. 9 in E minor, "From the New World"*
Frances Poulenc - *Concerto for two pianos*, Ken Frerichs and Anne Dean Turk, piano
Sergei Prokofiev - *Lieutenant Kijé Suite, Op. 60*

November 13, 1982
Johann Sebastian Bach - *Violin and Oboe Concerto in C minor, BWV 1060*
Mary Bell, violin, Janet McKinney Allen, oboe
Wolfgang Amadeus Mozart - *Bassoon Concerto in B-flat major, K. 191*
Andrew Brandt, bassoon
Dmitri Kabalevsky - *Symphony No. 2 in C minor, Op. 19*

February 19, 1983
Max Bruch - *Violin concerto No. 1 in G minor, Op. 26*, Ralph Evans, violin
Johann Sebastian Bach - *Passacaglia and Fugue in C minor, BWV 582*
Wolfgang Amadeus Mozart - *Symphony No. 31 in D major, K. 297/300a*

April 15, 1983
Ferdinand Herold - *Overture to Zampa*
Peter DeRose - *Deep Purple*
J. Frederick Muller - *Arkansas Traveler*
Wolfgang Amadeus Mozart - *Eine Kleine Nachtmusik, K. 525*
Vangelis - *Chariots of Fire*
Scott Joplin - *Easy Winners*
John Williams - *Theme from Superman*
Nikolai Rimsky-Korsakov - *Procession of Nobles*
George Gershwin - *Rhapsody in Blue*, Ruth Walter, piano

16th Season, 1983-1984, Frank Carroll, music director
October 8, 1983
Carl Maria von Weber - *Overture to Euryanthe*
Georges Bizet - *Symphony No. 1 in C major*
Wolfgang Amadeus Mozart – *Non piu andrai* from *Marriage of Figaro*
Robert Merrill, baritone
Wolfgang Amadeus Mozart – *Deh, Vieni Alla Finestra* from *Don Giovanni*
Robert Merrill, baritone
Giuseppe Verdi – *Credo* from *Otello*, Robert Merrill, baritone
Enrique Granados arr. Lamote de Grignon – *Three Spanish Dances*
George Gershwin – *Torna a Sorriento*, Robert Merrill, baritone
George Gershwin – *I Got Plenty of Nuttin'*, Robert Merrill, baritone
George Gershwin – *If I were a Rich Man*, Robert Merrill, baritone

December 10, 1983
Felix Mendelssohn - *Die Hochzeit des Camacho Overture*
Wolfgang Amadeus Mozart - *Symphony No. 40 in G minor, K. 550*
Antonín Dvořák - *Violin Concerto in A minor, Op. 53*, Ming-Feng Hsin, violin

March 10, 1984
Felix Mendelssohn - *Overture to Camacho's Wedding*
Ludwig van Beethoven - *Symphony No. 5 in C minor, Op. 67*
Franz Liszt - *Les Préludes, S. 97*
Anatoly Lyadov - *The Enchanted Lake, Op. 62*
Franz Liszt - *Piano Concerto No. 1 in E-flat major, S.124*, Luis de Moura Castro, piano

April 8, 1984
Johann Strauss II - *Overture to Fledermaus*
Leroy Anderson - *Selections*
Steven Sondheim - *Send in the Clowns*
Ludwig van Beethoven - *Wellington's Victory Symphony, Op. 91*
Edvard Grieg - *Piano Concerto in A minor, Op. 16*, Constance Carroll, piano

17th Season, 1984-1985, Frank Carroll, music director
September 15, 1984
Alexander Borodin - *Overture to Prince Igor*
Joseph Haydn - *Symphony No. 100 in G major, "Military"*
Wolfgang Amadeus Mozart – *Madamina* from *Don Giovanni*, Jerome Hines, bass
Gioachino Rossini – *La Calunnia* from *Il Barbiere di Sevilgia*, Jerome Hines, bass
Charles Gounod – *Mephisopheles Serenade* from *Faust*, Jerome Hines, bass
Carl Maria von Weber - *Invitation to the Dance, Op. 65*
Camille Saint-Saëns - *Danse Macabre, Op. 40*
Robert Schumann – *Two Grenadiers*, Jerome Hines, bass
Modest Mussorgsky – *Song of the Flea*, Jerome Hines, bass
Jerome Kern – *Old Man River*, Jerome Hines, bass

November 17, 1984
Franz Schubert - *Rosamunde Overture, D. 644*
Luigi Boccherini - *Cello Concerto No. 9 in B-flat major*, Christopher French, cello
Pyotr Tchaikovsky - *Symphony No. 4 in F minor, Op. 36*

March 9, 1985
Wolfgang Amadeus Mozart - *Overture to Le Nozza di Figaro*
Antonio Vivaldi - *Flute concerto in D major, "Il Gardellino"*, Stanley Savant, flute
Felix Mendelssohn - *Symphony No. 4 in A major, Op. 90, "Italian"*
Ludwig van Beethoven - *Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"*
Anne Koscielny, piano

April 14, 1985
Giuseppe Verdi - *Quartet* from *Rigoletto*, Gale Odom, Lester Senter
Barry Craft, Horace English
Léo Delibes - *Bell Song* from *Lakme*
Gioacchino Rossini - *Una voce poco fa* from *Il barbiere di Siviglia*
George Gershwin – *I Got Plenty of Nuttin'* from *Porgy and Bess*
Johann Strauss – *Finale* from *Die Fledermaus*
Giuseppe Verdi – *La donna e mobile* from *Rigoletto*
Georges Bizet – *Au fond de temple saint* from *the Pearl Fishers*

18th Season, 1985-1986, Frank Carroll, music director

September 21, 1985
Ludwig van Beethoven - *Overture to Coriolanus*
Joseph Haydn - *Symphony No. 101 in D major, "The Clock"*
Sergei Rachmaninoff - *Piano Concerto No. 2 in C minor, Op. 18*, Tong Il Han, piano

November 16, 1985
Giuseppe Tartini - *Trumpet Concerto in D major*, Rick Rowell, trumpet
Samuel Barber - *Adagio for strings*
Richard Strauss - *Horn Concerto No. 1, Op. 11*, Tom Hundemer, horn
Beethoven - *Symphony No. 2 in D major, Op. 36*

March 1, 1986
Dmitri Shostakovich - *Festive Overture*
Wolfgang Amadeus Mozart - *Piano Concerto*, Fred Sahlman, piano
Howard Hanson - *Symphony No. 2 in D-flat major, Op. 30*

April 20, 1986
Edouard Lalo - *Symphonie Espagnole in D minor, Op. 21*, Ralph Evans, violin
Pops music

19th Season, 1986-1987, Frank Carroll, music director *final season*

September 27, 1986
Ludwig van Beethoven - *Overture Fidelio, Op. 72*
Ludwig van Beethoven - *Piano Concerto No. 4 in G major, Op. 58*, Tong-Il Han, piano
Johannes Brahms - *Hungarian Dances*
Igor Stravinsky - *Firebird Suite*

November 15, 1986
Juan Arriaga - *Symphony in D minor*
Manuel De Falla - *El Amor Brujo*, Lester Senter, mezzo soprano
Joaquín Rodrigo – *Cuatro Madrigales Amatorios*, Lester Senter, mezzo-soprano
Emmanuel Chabrier - *España*
José Pablo Moncayo - *Huapango*

March 14, 1987
Richard Wagner - *Tännhauser Overture*
Sergei Prokofiev - *Piano Concerto No. 3 in C major, Op. 26*, Andrew Parr, piano
Ludwig van Beethoven - *Symphony No. 7 in A major. Op. 92*

April 12, 1987
Engelbert Humperdinck - Prelude to *Hänsel and Gretel*
Morton Gould - *Pavane*
Edvard Grieg - *Anitra's Dance* from *Peer Gynt Suite, Op. 23*
Joseph Haydn - *Minuet* from *Symphony No. 101*
Dmitri Shostakovich - *Polka* from *Golden Age* ballet
Dmitri Kabalevsky - *Galop* from *The Comedians*
Jacques Offenbach - Overture to *Orpheus in the Underworld*
Pyotr Tchaikovsky - Finale from *Symphony No. 4 in F minor, Op. 36*
Richard Wagner - *O du mein holder Abendstern* from *Tannahuse*r, Robin Rice, baritone
Wolfgang Amadeus Mozart - *Non piu andrai* from *Le Nozze di Figaro*
Robin Rice, baritone
Maurice Ravel - Three songs from *Don Quichoette a Dulcinee*, Robin Rice, baritone
Richard Rodgers - *Some Enchanted Evening* from *Carousel*, Robin Rice, baritone
Richard Rodgers - *You'll Never Walk Alone* from *Carousel*, Robin Rice, baritone
Richard Rodgers - *Soliloquy* from *Carousel*, Robin Rice, baritone

20th Season, 1987-1988, Music Director search
September 26, 1987, Tonu Kalam
Johannes Brahms - *Tragic Overture, Op. 81*
Aaron Copland - *Appalachian Spring*
Pyotr Tchaikovsky - *Piano Concerto No. 1 in B-flat minor, Op. 23*
Andreas Klein, piano

November 7, 1987, Daniel Spalding
George Enescu - *Rumanian Rhapsody No. 2*
Camille Saint-Saëns - *Cello Concerto No. 1 in A minor, Op. 33*, Dennis Bell, cello
Sergei Rachmaninoff - *Isle of the Dead, Op. 29*
Nikolai Rimsky-Korsakov - *Cappricio Espagnole, Op. 34*

March 19, 1988, Robert Austin
Pyotr Tchaikovsky - *1812 Overture*
Claude Debussy - *Prélude à l'après-midi d'un faune*
Leonard Bernstein - *On the Town*
Ottorino Respighi - *Pines of Rome*

May 7, 1988, Kermit Poling
Jeronimo Giménez - *Overture to La Boda de Luis Alonso*
Pyotr Tchaikovsky - *Violin Concerto in D major, Op. 35*, Philip Lewis, violin
Aaron Copland - *Buckaroo Holiday* from *Rodeo*
Johann Strauss - *Tales from the Vienna Woods*
Gunther Schuller - *Arrangement of Joplin Ragtime Dance*
George Gershwin - *An American in Paris*

21st Season, 1988-1989, Tonu Kalam, conductor

September 17, 1988
Hector Berlioz - *Le Corsaire Overture, Op. 21*
Ludwig van Beethoven - *Piano Concerto No. 3 in C minor, Op. 37*, Ann Saslav, piano
Gabriel Fauré - *Pélleas and Mélisande, Op. 80*
Samuel Barber - *Second Essay for Orchestra, Op. 17*

November 12, 1988
Arvo Pärt - *Cantus in Memoriam Benjamin Britten*
Jean Sibelius - *Violin Concerto in D minor, Op. 47*, Mary Spencer, violin
Johannes Brahms - *Symphony No. 4 in E minor, Op. 98*

March 18, 1989
Wolfgang Amadeus Mozart - *Overture to La Clemenza di Tito, K. 621*
Carlos Surinach - *Sinfonia Chica*
Pyotr Tchaikovsky - *Symphony No. 5 in E minor, Op. 64*

April 22, 1989
Johann Sebastian Bach - *The Wise Virgins*
Reinhold Glière - *Horn Concerto in B-flat major*, Kendall Betts, horn
William Walton - *Orb and Sceptre*
Edward Elgar - *Dream Children, Op. 43*
Igor Stravinsky - *Suite No. 2 small orchestra*
Alexander Borodin - *In the Steppes of Central Asia*

22nd Season, 1989-1990, Tonu Kalam, music director

September 23, 1989
Bach-Elgar - *Fantasia and Fugue in C minor*
Sergei Rachmaninoff - *Rhapsody on a theme of Paganini*, Roy Bogas, piano
Gabriel Fauré - *Pavane, Op. 50*
Paul Hindemith - *Symphonic Metamorphoses of Themes by Carl Maria von Weber*

November 11, 1989
George Frederic Handel - *Music for the Royal Fireworks*
William Schuman - *New England Triptych*
Robert Schumann - *Symphony No. 3 in E-flat major, Op. 97, "Rhenish"*

December 30, 1989
A Night in Old Vienna I

March 10, 1990
Edward Elgar - *Cockaigne Overture, Op. 40*
Samuel Barber - *Violin Concerto, Op. 14*, Ronald Copes, violin
Felix Mendelssohn - *Symphony No. 5 in D major, Op. 107, "Reformation"*

May 12, 1990
Wolfgang Amadeus Mozart - *Symphony No. 34 in C major, K. 338*
Aaron Copland - *Old American Songs,* Jonathan Stills, baritone
Maurice Ravel - *Don Quichotte a Dulcinee,* Jonathan Stills, baritone
Giacomo Puccini - *Questo amor, vergogna mia* from *Edgar,* Jonathan Stills, baritone
Giuseppe Verdi - *E sogno? O realta…"* from *Falstaff*, Jonathan Stills, baritone
Richard Wagner - *Prelude to Meistersinger*

23rd Season, 1990-1991, Tonu Kalam, music director
September 22, 1990
Giuseppe Verdi - *Overture to Nabucco*
Frederic Chopin - *Piano Concerto No. 2 in F minor, Op. 21*, William Doppmann, piano
Walter Piston - *Symphony No. 4 (1950)*

October 20, 1990
Eduard Tubin - *Prelude Solennel*
Richard Strauss - *Death and Transfiguration*
Ludwig van Beethoven - *Symphony No. 5 in C minor, Op. 67*

December 29, 1990
A Night in Old Vienna II

February 16, 1991
Wolfgang Amadeus Mozart - *Vesperae Solennes de Confessore*
Sergei Rachmaninoff - *Symphony No. 3 in A minor, Op. 44*

April 6, 1991
William Walton - *Spitfire Prelude and Fugue*
Niccolò Paganini - *Sonata per le grand Viola*, Ruth Morrow, viola
Wolfgang Amadeus Mozart - *Piano Concerto No. 13 in C major K. 415*, Tonu Kalam
Georges Bizet - *L'Arlesienne Suite No. 2*

24th Season, 1991-1992, Tonu Kalam, music director
September 21, 1991
George Frederic Handel - *Concerto in F for oboes, bassoons, horns and strings*
Benjamin Britten - *Four Sea Interludes from "Peter Grimes"*
Johannes Brahms - *Piano Concerto No. 2 in B-flat minor, Op. 83*
Seymour Lipkin, piano

November 2, 1991
Christoph Gluck - *Dance of the Blessed Spirit*
Wolfgang Amadeus Mozart - *Flute concerto No. 1 in G major, K. 313*
Sally Horak-Hundemer, flute
Anton Bruckner - *Symphony No. 4 in E-flat major, "Romantic"*

December 30, 1991
Night in Old Vienna III

February 29, 1992
Ottorino Respighi - *Gli Uccelli (The Birds)*
Paul Hindemith - *Suite from Noblissima Visione*
Felix Mendelssohn - *Symphony No. 3 in A minor, Op. 56, "Scottish"*

April 11, 1992
Ludwig van Beethoven - *Overture to King Stephen*
Maurice Ravel - *Menuet Antique*
Maurice Ravel - *Pavane pour une infante défunte*
Max Bruch - *Violin Concerto No. 1 in G minor, Op. 26*, Michelle Makarski, violin
Howard Hanson - *Symphony No. 2 in D-flat major, Op. 30, "Romantic"*

25th Season, 1992-1993, Tonu Kalam, music director
September 19, 1992
Gioacchino Rossini - *Overture to Cenerentola*
Darius Milhaud - *Concertino d'Hiver*, Michael Davidson, trombone
Ludwig van Beethoven - *Symphony No. 3 in E-flat major, Op. 55, "Eroica"*

October 18, 1992
Johannes Brahms - *Ein Deutsches Requiem, Op. 45*

December 30, 1992
A Night in Old Vienna IV

February 27, 1993
Arcangelo Corelli - *Concerto Grosso in D major, Op. 6, No. 4*
Aaron Copland - *Suite from the Tender Land*
Pyotr Tchaikovsky - *Symphony No. 6 in B minor, Op. 74, "Pathetique"*

May 1, 1993
Edward Elgar - *Cello Concerto in E minor, Op. 85*, Marc Johnson, cello
Tison Street - *Symphony II*
Bedřich Smetana – *Die Moldau from Má vlast*

26th Season, 1993-1994, Tonu Kalam, music director
September 25, 1993
George Frederic Handel-Elgar - *Overture in D minor*
Eduard Tubin - *Piano Concertino*, Vardo Rumessen, piano
César Franck - *Les Djinns*
George Gershwin - *An American in Paris*

November 13, 1993
Samuel Barber - *Overture to The School for Scandal*
Franz Schubert - *Symphony No. 8 in B minor*
Sergei Rachmaninoff - *Vocalise*
Nikolai Rimsky-Korsakov - *Capriccio Espagnol, Op. 34*

December 30, 1993
A Night in Old Vienna V

February 12, 1994
Richard Wagner - *Overture to Rienzi*
Wolfgang Amadeus Mozart - *Clarinet Concerto in A major, K. 622*
Donald Oehler, clarinet
Zoltán Kodály - *Suite from Háry János*

April 16, 1994
Ralph Vaughan Williams - *Serenade to Music*
Ludwig van Beethoven - *Piano Concerto No. 4 in G major, Op. 58*, Ann Saslav, piano
Johannes Brahms - *Symphony No. 2 in D major, Op. 73*

27th season, 1994-1995, Tonu Kalam, conductor
October 8, 1994
Michael Torke - *Adjustable Wrench*
Joseph Haydn - *Sinfonia Concertante in B-flat major, Hob 1/105*
Robert Schumann - *Symphony No. 4 in D minor, Op. 120*

November 5, 1994
Johann Sebastian Bach - *Orchestral Suite No. 3 in D major*
Gustav Mahler - *Symphony No. 4 in G major*, Gale Odom, soprano

December 30, 1994
A Night in Old Vienna VI

March 4, 1995
Engelbert Humperdinck - *Prelude to Hänsel and Gretel*
Igor Stravinsky - *Pulcinella Suite*
Jean Sibelius - *Karelia Suite, Op. 11*
Pyotr Tchaikovsky - *Romeo and Juliet Fantasy Overture*

April 29, 1995
Johannes Brahms - *Violin Concerto in D major, Op. 77*, Michelle Makarski, violin
Johannes Brahms-Schoenberg - *Piano Quartet*

28th Season, 1995-1996, Tonu Kalam, conductor
October 7, 1995
Ludwig van Beethoven - *Prometheus Overture, Op. 43*
Jules Massenet - *Suite No. 4, "Scenès pittoresques"*
Sergei Rachmaninoff - *Piano Concerto No. 3 in D minor, Op. 30*
Frederick Moyer, piano

November 1995, guest conductor
Peter Schickele - *Thurber's Dogs*
Antonín Dvořák - Symphony No. 8 in G major, Op. 88

December 30, 1995
A Night in Old Vienna VII

March 16, 1996
Gioacchino Rossini - *William Tell Overture*
Samuel Barber - *Symphony No. 1 in one movement, Op. 9*
Edward Elgar - *Variations on an Original Theme 'Enigma', Op. 36*

April 27, 1996
Felix Mendelssohn - *Symphony No. 4 in A major, Op. 90, "Italian"*
Leonard Bernstein - *Chichester Psalms,* Kilgore College Chorale

29th Season, 1996-1997, Tonu Kalam, conductor
September 28,1996
Richard Wagner - *Prelude to Meistersinger*
Lowell Liebermann - *Flute Concerto, Op. 39*, Brooks de Wetter-Smith, flute
Ludwig van Beethoven - *Symphony No. 7 in A major, Op. 92*

November 2, 1996
Georges Bizet - *Carmen Suite No. 1*
Aaron Copland - *Billy the Kid*
Giacomo Puccini - *Intermezzo* from *Manon Lescaut*
Pyotr Tchaikovsky - *Nutcracker Ballet Suite*

December 30, 1996
A Night in Old Vienna VIII

April 19, 1997
Sergei Rachmaninoff - *Piano Concerto No. 2 in C minor, Op. 18*
Frederick Moyer, piano
Alexander Glazunov - *The Seasons Ballet, Op. 67*

30th Season, 1997-1998, Tonu Kalam, conductor
September 20, 1997
Gabriel Fauré - *Pavane in F-sharp minor, Op. 50*
Edvard Grieg - *Piano Concerto in A minor, Op. 16*, Lydia Artymiw, piano
Johannes Brahms - *Symphony No. 3 in F major, Op. 90*

December 30, 1997
A Night in Old Vienna IX

February 14, 1998
George Frederic Handel - *Suite No. 2 from Water Music*
Erich Korngold – *Violin Concerto in D major, Op. 35*, Paul Lundin, violin
Wolfgang Amadeus Mozart - *Symphony No. 36 in C major, K. 425*

May 2, 1998
Ludwig van Beethoven - *Triple Concerto in C major, Op. 56*, Andrew and Linda Parr, Paul Christopher, cello, Isidor Saslav, violin
Pyotr Tchaikovsky - *Symphony No. 5 in E minor, Op. 64*

31st Season, 1998-1999, Tonu Kalam, conductor
September 19, 1998
Michael Torke - *Run*
Pyotr Tchaikovsky - *Piano Concerto No. 3 in E-flat major, post. 75*, Roy Bogas, piano
Aaron Copland - *Our Town*
George Gershwin - *Rhapsody in Blue*, Roy Bogas, piano

October 10, 1998
Ottorino Respighi - *La Boutique fantasque; Prelude and Fugue in D major by J.S. Bach*
Max Bruch - *Scottish Fantasy in E-flat major, Op. 46*, Yuri Mazurkevich, violin
César Franck - *Symphony in D minor*

March 27, 1999
Arcangelo Corelli - *Concerto Grosso in F major, Op. 6, No. 2*
Richard Strauss - *Oboe Concerto in D major, AV 144*, Theresa Zale Bridges, oboe
Béla Bartók - *Rumanian Folk Dances*
Joseph Haydn - *Symphony No. 95 in C minor, Hob. 1/95*

April 17, 1999
Hilary Tann - *The Open Field*
Richard Wagner - *Good Friday Spell* from *Parsifal*
Sergei Rachmaninoff - *Symphony No. 2 in E minor, Op. 27*

32nd Season, 1999-2000, Tonu Kalam, conductor

September 11, 1999
Felix Mendelssohn - *Ruy Blas Overture, Op. 95*
Benjamin Britten - *Young Person's Guide to the Orchestra, Op. 34*
John Corigliano - *Elegy for Orchestra*
Pyotr Tchaikovsky - *Symphony No. 2 in C minor, Op. 17*

October 9, 1999
Sergei Prokofiev - *Piano Concerto No. 3 in C major, Op. 26*, Lang Lang, piano
Johannes Brahms - *Symphony No. 4 in E minor, Op. 98*

March 25, 2000
Claude Debussy - *Prélude à l'après-midi d'un faune*
Ralph Vaughan Williams - *Tuba Concerto in F minor*, Mark Wolfe, tuba
Nikolai Rimsky-Korsakov - *Scheherazade, Op. 35*

April 22, 2000
Ludwig van Beethoven - *Coriolan Overture, Op. 62*
Aaron Copland - *Suite from Appalachian Spring*
Antonín Dvořák - *Cello Concerto in B minor, Op. 104*, Marc Johnson, cello

33rd Season, 2000-2001, Tonu Kalam, conductor

September 30, 2000
Antonio Vivaldi - *Violin Concerto No. 2 in G minor "Summer"*
Francoise Haskett, violin
Samuel Barber - *First Essay for Orchestra, Op. 12*
Antonín Dvořák - *Symphony No. 9 in E minor, Op. 95, "From the New World"*

November 4, 2000
Antonio Vivaldi - *Violin Concerto No. 3 in F major, "Autumn"*, Gary Bruns, violin
Jean Sibelius - *Symphony No. 6 in D minor, Op. 104*
Robert Schumann - *Piano Concerto in A minor, Op. 54*, William Doppmann, piano

December 30, 2000
A Night in Old Vienna XII

February 24, 2001
Antonio Vivaldi - *Violin Concerto No. 4 in F minor, "Winter"*, Daniel Santelices, violin
Wolfgang Amadeus Mozart - *Symphony No. 40 in G minor, K. 550*
Johannes Brahms - *Serenade No. 2 in A major, Op. 16*

March 31, 2001
Antonio Vivaldi - *Violin Concerto No. 1 in E major, "Spring"*, Isidor Saslav, violin
Gustav Mahler - *Symphony No. 1 in D major*

34th Season, 2001-2002, Tonu Kalam, conductor

September 15, 2001
Johann Sebastian Bach - *Sinfonia from Cantata No. 29*
Aaron Jay Kernis - *Musica Celestis (1990)*
Camille Saint-Saëns - *Symphony No. 3 in C minor, Op. 78*, Jimmy Culp, organ

October 20, 2001
Bach-Kalam - *Prelude from Partita No. 3 in E major*
Christopher Rouse - *Flute Concerto*, Brooks de Wetter-Smith, flute
Pyotr Tchaikovsky - *Swan Lake Suite*

December 29, 2001
A Night in Old Vienna XIII

February 9, 2002
Bach-Raff - *Chaconne from Partita No. 2*
Gabriel Fauré - *Pelléas and Mélisande*
Robert Moran - *Points of Departure*
Nikolai Rimsky-Korsakov - *Capriccio Espagnol, Op. 34*

April 6, 2002
Bach-Holst - *Fugue a la gigue*
Terry Mizesko - *Appalachian Lament*, Andrew McAfee, horn
Robert Schumann - *Konzerstuck, Op. 92*, Andrew McAfee, principal horn
Ludwig van Beethoven - *Symphony No. 5 in C minor, Op. 67*

35th Season, 2002-2003, Tonu Kalam, conductor

September 21, 2002
William Walton - *Spitfire Prelude and Fugue (1942)*
Sergei Rachmaninoff – *Vocalise, Op. 34, No. 14*
Ludwig van Beethoven - *Symphony No. 6 in F major, Op. 68, "Pastoral"*

November 16, 2002
John Harbison - *Remembering Gatsby (1985)*
Wolfgang Amadeus Mozart - *Symphony No. 1 in E-flat major, K. 16*
Hector Berlioz - *Harold in Italy, Op. 16*, Sylvia Mann, viola

December 30, 2002
A Night in Vienna XIV

March 1, 2003
Ottorino Respighi - *Ancient Airs and Dances Suite No. 2 (1923)*
Johannes Brahms - *Piano Concerto No. 1 in D minor, Op. 15*, Frederick Moyer, piano

April 19, 2003
Igor Stravinsky – *Petrushka (1911, rev. 1947)*
Pyotr Tchaikovsky - *Violin concerto in D major, Op. 35*, Yuri Mazurkevich, violin

36th Season, 2003-2004, Tonu Kalam, conductor
September 20, 2003
Arvo Pärt - *Fratres for violin, strings and percussion*
Pyotr Tchaikovsky - *Romeo and Juliet Fantasy Overture*
Jean Sibelius - *Symphony No. 5 in E-flat major, Op. 82*

December 30, 2003
A Night in Old Vienna XV

February 21, 2004
Joseph Haydn - *Te Deum*
Johannes Brahms - *Nänie*
Ludwig van Beethoven - *Violin Concerto in D major, Op. 61*, Michelle Makarski, violin

April 3, 2004
Samuel Barber - *Medea's Meditation and Dance of Vengeance, Op. 23a*
Maurice Ravel - *Ma Mère l'Oye*
George Gershwin - *Piano Concerto in F*, Thomas Otten, piano

37th Season, 2004-2005, Tonu Kalam, conductor
September 25, 2004
Bach-Walton - *Suite from The Wise Virgins*
Sergei Prokofiev - *Lieutenant Kijé Suite*
Franz Schubert - *Symphony No. 8 in B minor, "Unfinished"*

October 24, 2004
Shreveport Symphony Woodwind Quintet and Tonu Kalam

December 30, 2004
A Night in Old Vienna XVI

February 19, 2005
Edward Elgar - *Coronation March, Op. 65*
Christopher Theofanidis - *Rainbow Body*
Ludwig van Beethoven - *Piano Concerto No. 3 in C minor, Op. 37*, Anton Kuerti, piano

April 16, 2005
Wolfgang Amadeus Mozart - *Idomoneo Overture, K. 366*
Gerald Finzi - *Clarinet Concerto, Op. 31*, Donald Oehler, clarinet
Sergei Rachmaninoff - *Symphonic Dances, Op. 45*

38th Season, 2005-2006, Tonu Kalam, conductor
September 24, 2005
Nikolai Rimsky-Korsakov - *Russian Easter Festival Overture*
Samuel Barber - *Adagio for Strings, Op. 11*
Johannes Brahms - *Serenade No. 1 in D major, Op. 11*

October 16, 2005
Duo Renard

December 30, 2005
A Night in Vienna XVII

February 18, 2006
Wolfgang Amadeus Mozart - *Symphony No. 38 in D major, K. 504*
Johan Baptist Vanhal - *Double Bass Concerto*, Paul Haas, bass
Paul Hindemith - *Symphonic Metamorphoses*

April 8, 2006
Hector Berlioz - *Hungarian March* from *The Damnation of Faust*
Frederic Chopin - *Piano Concerto No. 1 in E minor, Op. 11*, Beth Levin, piano
Bach-Stokowski - *Come Sweet Death*
Maurice Ravel - *Boléro*

39th Season, 2006-2007, Tonu Kalam, conductor
September 30, 2006
Rimsky-Korsakov - *Procession of the Nobles*
Sergei Rachmaninoff - *Piano Concerto No. 2 in C minor, Op. 18*, Mayron Tsong, piano
Dmitri Shostakovich - Symphony No. 6 in B minor, Op. 54

October 28, 2006
Modest Mussorgsky - *Night on Bald Mountain*
John Corigliano - *Elegy for Orchestra*
Hector Berlioz - *Symphony Fantastique, Op. 14*

December 30, 2006
A Night in Old Vienna XVIII

March 10, 2007
Edvard Grieg - *Holberg Suite, Op. 40*
Wolfgang Amadeus Mozart - *Serenade No. 7 in D major, K. 250, "Haffner"*

April 14, 2007
Johannes Brahms - *Tragic Overture, Op. 81*
Jean Sibelius - *Symphony No. 3 in C major, Op. 52*
Einojuhani Rautavaara - *Isle of Bliss*
Richard Wagner - *Rienzi Overture*

40th season, 2007-2008, Tonu Kalam, conductor
September 29, 2007
Samuel Barber - *Second Essay for Orchestra, Op. 17*
Ludwig van Beethoven - *Symphony No. 9 in D minor, Op. 125*

November 10, 2007
Johann Sebastian Bach - *Clavier Concerto No. 7*, Tonu Kalam, piano
Leonard Bernstein - *Symphonic Suite from On the Waterfront*
Edward Elgar - *Variations on an Original Theme 'Enigma', Op. 36*

December 29, 2007
A Night in Old Vienna XIX

April 19, 2008
Arcangelo Corelli - *Concerto Grosso*
Jennifer Higdon - *blue cathedral*
Pyotr Tchaikovsky - *Symphony No. 3 in D major, Op. 29*

41st season, 2008-2009, Tonu Kalam, conductor
October 4, 2008
Antonín Dvořák - *Three Slavonic Dances*
Wolfgang Amadeus Mozart - *Oboe Concerto in C major, K. 314*
Theresa Zales Bridges, oboe
Ludwig van Beethoven - Symphony No. 7 in A major, Op. 92

December 30, 2008
Mikós Rózsa - *Prelude and Love theme from Ben-Hur*
Erich Wolfgang Korngold - *Overture to The Sea Hawk*
Klaus Badelt - *Pirates of the Caribbean*
Max Steiner - *Tara, Short Poem for Orchestra from Gone with the Wind*
Andrew Lloyd Webber - *Selections from Phantom of the Opera*
John Williams - *Highlights from Jurassic Park*
John Williams - *Harry Potter Symphonic Suite*
John Williams - *Superman Suite*

February 21, 2009
Alan Hovhaness - *Symphony No. 2, "Mysterious Mountain"*
Aaron Copland - *Lincoln Portrait*, Bob Hallmark, narrator
George Walker - *Lyric for Strings*
George Gershwin - *An American in Paris*

April 11, 2009
Alexander Borodin - *Polovtsian Dances*
Sergei Prokofiev - *Suite No. 2 from Romeo and Juliet*
Pyotr Tchaikovsky - *Piano Concerto No. 1 in B-flat minor. Op. 23*
Chu-Fang Huang, piano

42nd Season, 2009-2010, Tonu Kalam, conductor
October 10, 2009
Richard Wagner - *Prelude to Tristan and Isolde*
Christopher Rouse - *Rapture*
Sergei Rachmaninoff - *Vocalise*
Ottorino Respighi - *Pines of Rome*

November 14, 2009
American Chamber Brass

February 13, 2010
Night at the Movies (second annual event)

May 1, 2010
Henry Purcell - *Chacony in G minor, Z. 730*
Frances Poulenc - *Concerto for Organ, Timpani and Strings in G minor*
Mary Preston, organ
Jean Sibelius - *Andante Festivo*
Anton Arensky - *Variations on a Theme of Tchaikovsky, Op. 35a*
Gustav Holst - *St. Paul's Suite, Op. 29, No. 2*

43rd Season, 2010-2011, Tonu Kalam, conductor
October 2, 2010
George Frederic Handel - *Music for the Royal Fireworks*
Samuel Barber - *Adagio for Strings, Op. 11*
Béla Bartók - *Rumanian Folk Dances*
Johannes Brahms - *Violin Concerto in D major, Op. 77*, Shannon Lee, violin

December 15, 2010
Holiday concert

February 19, 2011
Mercury Baroque

April 30, 2011
Jean Sibelius - *Finlandia, Op. 26*
Maurice Ravel - *Ma Mère l'Oye*
Dmitri Shostakovich - *Symphony No. 5 in D minor, Op. 47*