



January 2000

Philadelphia's Musical Legacy

Marjorie Hassen

University of Pennsylvania, hassen@pobox.upenn.edu

Follow this and additional works at: http://repository.upenn.edu/library_papers

Recommended Citation

Hassen, M. (2000). Philadelphia's Musical Legacy. Retrieved from http://repository.upenn.edu/library_papers/15

Reprinted from *The Penn Library Collections at 250: From Franklin to the Web*, (Philadelphia: University of Pennsylvania Library, 2000), pages 103-123.

This paper is posted at ScholarlyCommons. http://repository.upenn.edu/library_papers/15

For more information, please contact libraryrepository@pobox.upenn.edu.

Philadelphia's Musical Legacy

Comments

Reprinted from *The Penn Library Collections at 250: From Franklin to the Web*, (Philadelphia: University of Pennsylvania Library, 2000), pages 103-123.

5 Philadelphia's Musical Legacy

Marjorie Hassen

Pennsylvania's Quaker settlers had little interest in music; it was, rather, William Penn's hospitality to other religious groups that ensured the establishment of a musical life in the colony. From its earliest days, Philadelphia sheltered a thriving community of immigrant musicians, and over the course of the eighteenth century, as musical performance extended from the church to the concert hall, the city became one of the principal centers of music in the New World.

Public subscription concerts were presented in Philadelphia as early as 1757, organized chiefly through the efforts of a native son, Francis Hopkinson. Hopkinson was a member of the first graduation class of what was then the College of Philadelphia—later the University of Pennsylvania. A lawyer by profession and a signer of the Declaration of Independence, he was also an accomplished amateur harpsichordist, organist, and composer. His *Seven songs for the harpsichord or forte piano*, published in Philadelphia in 1788, includes a dedication to George Washington, in which the composer asserts, "I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition." The Library's copy of this publication was Hopkinson's own—a gift of the patriot's direct descendent, Edward Hopkinson Jr.—and is part of a sixteen-volume collection presented to the University between 1948 and 1950.

The Hopkinson Collection, as it has come to be known, includes printed and manuscript music amassed primarily by Francis (1737-1791), but also by his grandson Oliver (1812-1905). At the heart of the collection are three volumes of holograph music manuscripts, copied by Francis Hopkinson for his own library¹: a songbook fragment containing sixteen works primarily for voice and keyboard (dated 1755 in Hopkinson's hand); forty-six works for keyboard (copied ca. 1763); and a volume of 115 *Lessons* for keyboard (copied ca. 1764). It is unknown whether Hopkinson himself was responsible for the many arrangements that are present in these volumes, but it is clear, given the breadth of the collection, that he was familiar with the forms and styles of European vocal and instrumental music of his day. His transcriptions include popu-

¹ A fourth manuscript volume (dated 1759) that contains several of Hopkinson's songs is held by the Library of Congress. For a complete index of all four volumes see Caroline Richards, "An Eighteenth Century Music Collection" (master's thesis, University of Pennsylvania, 1968).

Opposite page: George Frideric Handel. *Messiah*, contra-tenor part. [ca. 1770]. From a set of parts belonging originally to Benjamin Carr. Musical Fund Society of Philadelphia Collection of Music, Rare Book and Manuscript Library.

MUSICAL FUND SOCIETY
OF PHILADELPHIA
General Collection

B.W.

CONTRA-TENOR

(and the rough places plain)

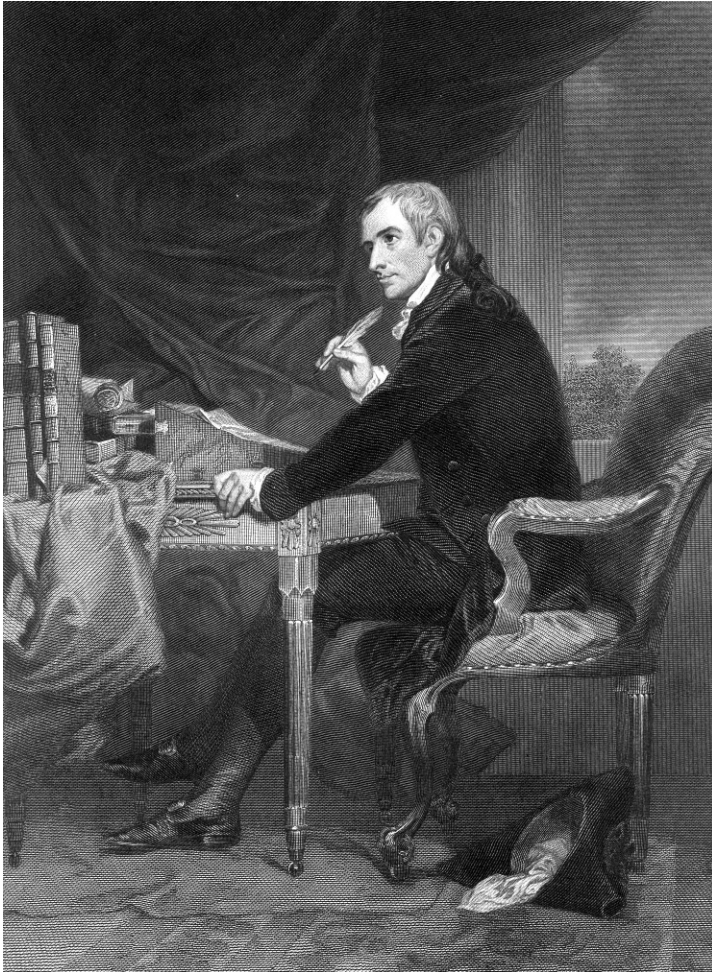
Allegro

10 And the glory the glory of the Lord the glory of the Lord shall be re-veal-ed
be re-veal-ed and the glory the glory of the Lord shall be revealed 4 and all
flesh shall see it together 6 and all flesh shall see it to-ge-ther and all flesh shall see it to-
gether and all flesh and all flesh shall see it to-gether and all flesh shall see it to-ge-ther
2 and the glory the glory of the Lord and all flesh shall see it together and the glory the glory of the
Lord shall be re-vealed and all flesh shall see it together for the mouth of the Lord
hath spoken it and all flesh shall see it together 2 and the glory the glory of the Lord shall
be re-veal-ed revealed and all flesh shall see it together to-gether for the
mouth of the Lord hath spoken it for the mouth of the Lord *Adagio*
hath spo-ken it.

Andante

(He is like a Refiners fire)

8 And he shall pu-rify and he shall purify
the son-s of Le-vi the son-s of Levi that they may
offer unto the Lord an offering in righteoufness in righteoufness and he shall pu-rify and
he shall pu-ri-fy and he shall pu-rify and he shall pu-rify 2 and he shall puri-
fy and he shall pu-rify the son-s of Levi 2 shall purify
shall purify shall purify the son-s of Levi that they may
offer unto the Lord an offering in righteoufness in righteoufness 2

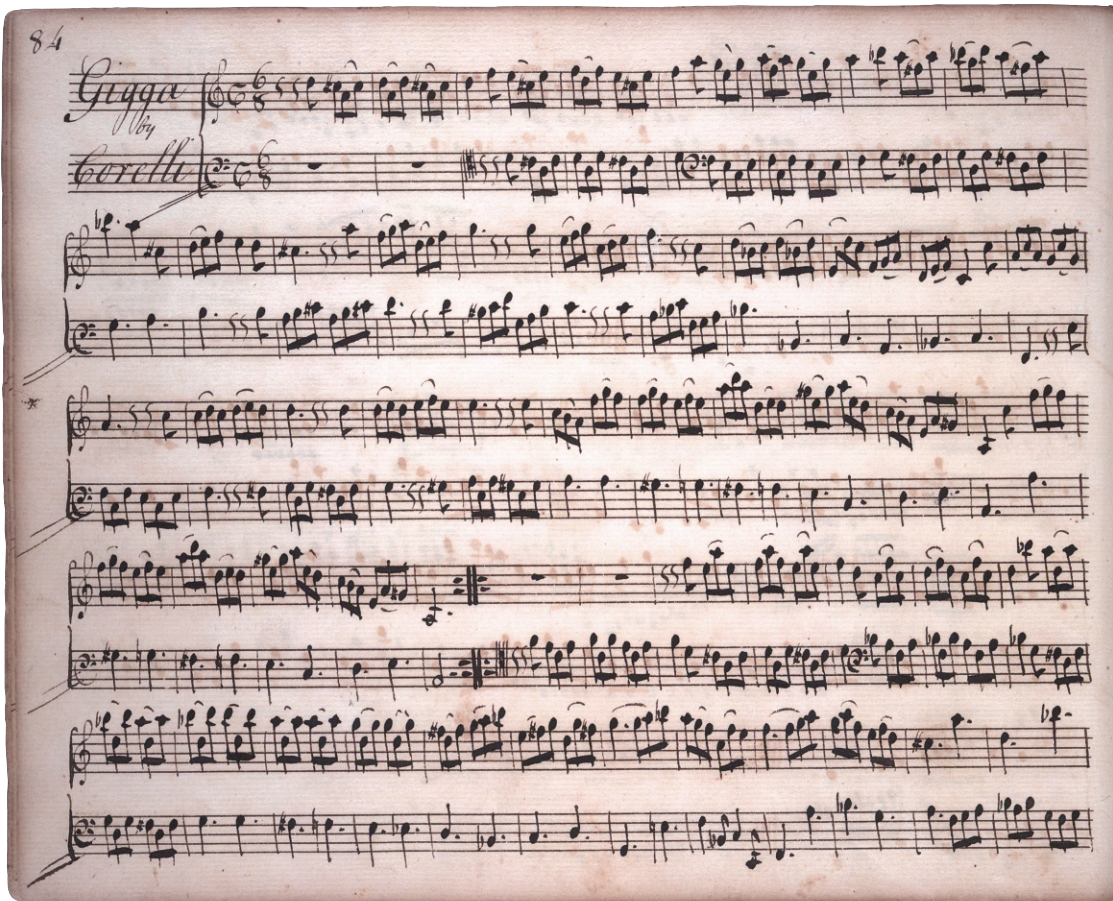


Francis Hopkinson. Engraving by Johnson, Fry & co. 1862, after a painting by Alonzo Chappel (1820-1885), from the portrait by Robert Edge Pine (1730-1788). Rare Book and Manuscript Library.

lar dance and march tunes as well as works by the leading English and Continental composers of the eighteenth century, among them Karl Friedrich Abel, Thomas Arne, Arcangelo Corelli, Francesco Geminiani, George Frideric Handel, Johan Adolf Hasse, Domenico Scarlatti, John Stanley, and Johann Stamitz.

These manuscript volumes are supplemented by thirteen volumes of printed music that preserve an extraordinary compilation of contemporaneous American and European editions. Here too, nearly all the important composers of the eighteenth century are represented. Among the works that date from the elder Hopkinson's time are several Handel oratorios, arranged for voice, harpsichord and violin (London, 1784), and the solo string parts of some fifty *concerti grossi* of Domenico Alberti, Corelli, Geminiani, and Antonio Vivaldi (London, ca. 1730), which were performed by Hopkinson and his friends at concerts in Penn's College Hall during his student years.²

² Otto E. Albrecht, "Francis Hopkinson: Musician, Poet, and Patriot, 1737-1937," *The University of Pennsylvania Library Chronicle* 6 (March 1938): p. 7.



A “gentleman amateur” of high social standing, Hopkinson frequently joined with immigrant European professionals in both private and public music performances, a circumstance illustrative, in Richard Crawford’s words, of “the participatory atmosphere of music-making in colonial Philadelphia.”³ This atmosphere continued into the early years of the nineteenth century and was the impetus behind the establishment, in 1820, of the Musical Fund Society of Philadelphia by a group of professional and amateur musicians—today, the oldest American music benevolent society in continuous existence.

The musical climate in Philadelphia at the time of the Society’s founding was engagingly described by the organization’s first Secretary, the attorney and amateur musician, John K. Kane. Looking back from the midpoint of the century, he remembered:

Arcangelo Corelli, *Gigga*. Copied by Francis Hopkinson, ca. 1760. Hopkinson Collection of Music, Rare Book and Manuscript Library.

³ See Richard Crawford’s article on Francis Hopkinson in *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), vol. 2, p. 421.

The state of music in those days, and musical taste! – Hupfeldt used to give his “Annual Concert,” the crack musical phenomenon of the year, at which he annually played his Concerto by Kreutzer, while the ladies chatted and laughed in ancient tea-party fashion, and gentlemen stood upon the benches with their hats on, or walked round the room to exchange compliments and retail the last joke.

Yet we had our Quartette party, – three violins, all professional except Dr. La Roche, – a tenor or two, – and a couple of basses; . . . and we used to meet round at each others’ houses of a Saturday night, fifteen or eighteen of us, to hear Haydn, Mozart, Boccherini, sometimes to boggle over Beethoven, and then to eat crackers and cheese, and drink porter or homoeopathic doses of sloppy hot punch. We were a delightful little club, the elite of the time, and the veritable germ of the Musical Fund.⁴

The Society developed out of these “quartette parties,” adopting as its objectives “the relief of decayed musicians and their families, and the cultivation of skill and diffusion of taste in music.” And while its formal documents indicate that benevolent work was foremost in the minds of the Society’s founders, the level of musical activity within the organization throughout the first half of the nineteenth century suggests that its focus was in large measure the promotion of concerts.

The significant role played by the Musical Fund Society in the growth of musical performance in Philadelphia, particularly over the course of the nineteenth century, is documented in its archives. Donated to the Library in 1991, this material offers unique insight into Philadelphia’s cultural milieu and includes minute books, engagement books, concert programs, and papers from the Society’s 1820 founding through the present. Also preserved is an extensive collection of manuscript and published music, dating primarily from the late eighteenth century to the late nineteenth, much of it used for performance in Society concerts.

Maintained originally by the Society in its offices, the music collections were placed on deposit in the Free Library of Philadelphia in 1936, although ownership remained with the Society. The minute books, papers, and other historic documents were divided between the Society’s Offices in Philadelphia and a bank vault until 1952, when the Society vacated its offices. At that time some of this material was deposited with the Historical Society

⁴ From *The Autobiography of the Honorable John K. Kane, 1795-1858* (Philadelphia: Privately printed, 1949), entry for 20 January 1849.

of Pennsylvania. In 1986 the items held in the Society's bank vault were relocated to the Free Library of Philadelphia and, in 1991, the complete collection (excluding the materials held by the Historical Society) was donated by the Society to the University of Pennsylvania Library.

The documents that comprise what is now known as the Records of the Musical Fund Society provide unique details about nineteenth-century Philadelphia's musical life and its active participants. The tenets of the Musical Fund's founding members, who viewed the organization as a framework within which Philadelphia's musical elite could "reform the state of neglect into which the beautiful art of music had fallen,"⁵ became, in turn, the Society's formal objectives. The most celebrated member of this group of "musical elite" was arguably the composer, organist, and music publisher Benjamin Carr, whose description of 1820 Philadelphia as "very barren of any thing like public spirit as it relates to music,"⁶ goes hand in hand with John Kane's comments, noted above. Among the other founders of the Society were the composer, 'cellist, and music teacher George Schetky who, with Carr, edited the *Musical Journal for the Piano Forte*, the first major American music publication in magazine form; the composer, organist, conductor, and singer, Benjamin Cross, who was a graduate of the University of Pennsylvania and a student of Benjamin Carr, and who later (in 1841) conducted the first American performance of Mozart's *The Magic Flute*; and Thomas Loud, of the piano manufacturing firm Loud and Brothers, which was among the most prolific in America, producing close to 600 pianos annually.

Members were classified, upon acceptance into the Society, as either "professional" or "amateur," with the former category entitled to "relief" benefits in the manner of a monthly allowance when "disabled by age, sickness, or any other infirmity from attending to business." Not until 1939 was the "professional" category of membership abolished, when the Society turned its attention exclusively to the goal of "promoting a sound and critical musical taste in the community."

Engaged in an extraordinary level of musical activity throughout the first half of the nineteenth century, the Society gave eighty-six "regular" concerts, as well as a number of special performances, between 1821 and 1857, with professional members serving as the foundation of the Society's Orchestra and Chorus. Often elaborate affairs requiring large forces of instrumentalists and singers, the programs usually combined works of the leading

⁵ As written in the Annual Report of the Musical Fund Society of Philadelphia, 1831, unpaginated.

⁶ Letter from Benjamin Carr to John Rowe Parker, 4 October 1821. In John Rowe Parker Correspondence, 1802-1840, Rare Book & Manuscript Library.

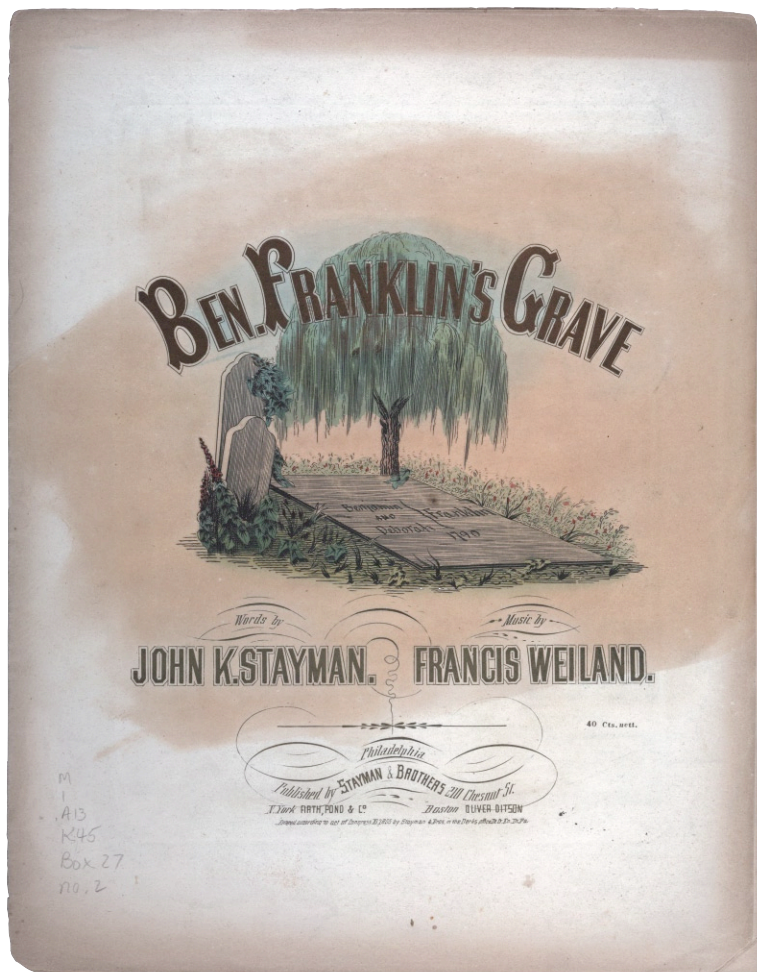


Flora, *The Chaplet*. Philadelphia: R. H. Hobson, [between 1829 and 1834]. Keffer Collection of Sheet Music, Rare Book and Manuscript Library.

European composers of the day with those of local composers. Much of this music was new to American audiences and the Society's concert programs boasted a number of Philadelphia or United States premieres of works by, among others, Beethoven, Rossini, Mozart, and the Philadelphia composer Henry Fry, whose 1845 opera *Leonora*—considered to be the first grand opera by a North American composer—was premiered under the auspices of the Musical Fund.

To support its performance activities, the Society began almost immediately to build a music library. The minutes of the May 1820 meeting of the Directors, in fact—just three months after the Society was established—includes a resolution to create a committee to “procure such music as they consider necessary for the use of the Society.”⁷ From this date through the middle of the century, a substantial sum would be spent for printed music, as

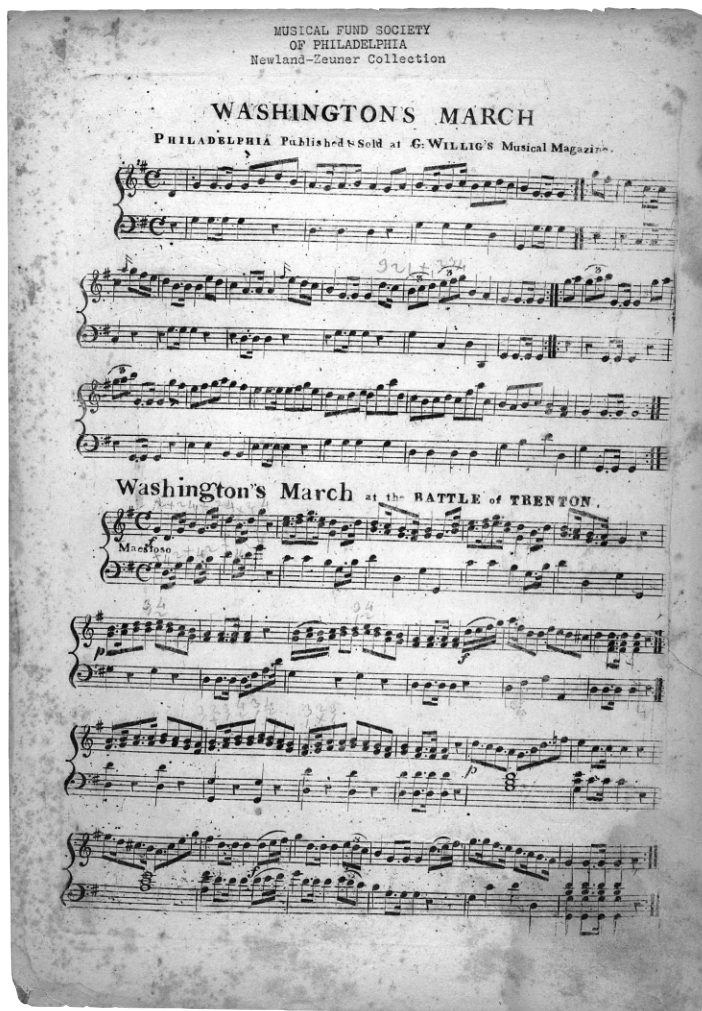
⁷ Minutes of the Directors of the Musical Fund Society of Philadelphia, May 1820, unpaginated.



Francis Weiland and John K. Stayman, *Ben. Franklin's Grave*. Philadelphia: Stayman & Brothers, 1855. Keffer Collection of Sheet Music, Rare Book and Manuscript Library.

well as for hand-copying music that was unavailable for purchase. Great quantities of orchestral and chamber music were imported from the firm C. F. Peters in Leipzig and, when only a score was available, individual instrumental parts were hand-copied. On other occasions a score would be made from the purchased printed parts. The Society also made copies of performance materials borrowed from such organizations as the Handel and Haydn Society of New York and the Moravian Brethren in Bethlehem. The result is a collection rich in first and early published editions of music as well as in contemporaneous manuscript copies that document the performance history of the Society.

Also counted among the Society's holdings are two distinct sheet music collections acquired in the 1930s: the Edward I. Keffer Collection of American sheet music and the Newland-Zeuner



Washington's March [&] *Washington's March at the Battle of Trenton*. Philadelphia: G. Willig's Musical Magazine, [ca. 1794]. Newland-Zeuner Collection of Sheet Music, Rare Book and Manuscript Library.

Collection. Edward Iungerich Keffer (1861-1933), Vice President of the Society from 1927 until his death, graduated from the University of Pennsylvania School of Dental Medicine in 1883. For fifty years he was one of Philadelphia's most devoted music patrons, taking a leading role in the formation of the Philadelphia Orchestra. As an accomplished amateur violinist, Keffer served as concertmaster of the Philadelphia Symphony Society from 1893 to 1900, and during the years following the turn of the century, he hosted weekly chamber concerts in which the city's most highly-regarded musicians participated.

Donated to the Musical Fund Society during his lifetime, the Keffer Collection consists of close to 2,500 items bearing publication dates that range from the 1790s through the late nineteenth

century. Approximately half of the titles were printed in Philadelphia by such publishers as John Aitken, G.E. Blake, Benjamin Carr, George Willig, and Lee and Walker. Included among them, as might be expected, are many works composed by Musical Fund Society members. The collection's importance, however, reaches well beyond the boundaries of Philadelphia in its representation of one hundred years of the music publishing trade.

Purchased by the Musical Fund Society in 1931 from the antiquarian book dealer Charles T. Nagy, the Newland-Zeuner Collection contains manuscript and printed music dating from 1784 through 1875, of both American and European origin. The collection was acquired by Nagy from the estate of William Augustine Newland (1813-1901), an English-born Philadelphia musician, who was at once an organist, conductor, composer, teacher, and publisher. A portion of Newland's music library came from Heinrich Christoph (Charles) Zeuner (1795-1857), a German-born organist and composer who settled first in Boston before moving to Philadelphia in 1839. While the major portion of the original collection was sold to the Library of Congress in 1930, a smaller group of materials—numbering approximately 1,200 items and similar in nature to the Keffer Collection—remained in the possession of Nagy. At the urging of several members, including Edward I. Keffer, the Musical Fund Society acquired these materials to assure their preservation in Philadelphia.

Of particular significance for the Society, both financially as well as artistically, was the construction, in 1824, of Musical Fund Hall. It was designed by the eminent architect and founding member of the Society, William Strickland. The hall was built on Locust Street between Eighth and Ninth Streets and served not only as a concert hall for the Society's performances but, owing to its extraordinary acoustics, was also the favored Philadelphia venue for major touring artists of the day. The programs and engagement books for Musical Fund Hall record appearances by the singers Maria Malibran, Adelina Patti, Henrietta Sontag, and Jenny Lind; the violinists Ole Bull and Henrik Vieuxtemps; and the pianists Louis Moreau Gottschalk and Sigismond Thalberg. Its large seating capacity was also well suited to political meetings and lectures, and the Hall was host to the Pennsylvania Constitutional Convention (1837), the first convention of the National Republican Party (1856), and to such distinguished speakers as William Makepeace Thackeray, Horace Mann, Ralph Waldo Emerson, Horace Greely, and Henry Ward Beecher.

January 1885.

60	Thursday	1 st	Ball of Plumbers Union <i>Examined Grounds W. Ferguson</i>
	Friday	2 nd	
	Saturday	3 rd	
	Monday	5 th	
Com. Fund	Tuesday	6 th	
Com. Fund	Wednesday	7 th	
	Thursday	8 th	
	Friday	9 th	
	Saturday	10 th	
70	Monday	12 th	Ball of Columbia Burschenschaft, B. Room R. Concert Young Germans
40 Directors	Tuesday	13 th	
	Wednesday	14 th	
	Thursday	15 th	
15	Friday	16 th	Concert of W. M. Meredith Sec School City
	Saturday	17 th	
60	Monday	19 th	Ball of Tasker Social.
	Tuesday	20 th	
60	Wednesday	21 st	Ball of Relief Ass ^{ce}
60	Thursday	22 nd	Ball of Ancient Hibernians No. 12.
	Friday	23 rd	
	Saturday	24 th	
70	Monday	26 th	Ball of Concordia Quartett, B. Room Ball of A. F. M. Ass ^{ce} \$10. 12/13
70	Tuesday	27 th	
	Wednesday	28 th	
	Thursday	29 th	<i>Examined Grounds W. Ferguson</i>
	Friday	30 th	
	Saturday	31 st	

Concerts & Balls
P. 20 P. 15
72 27

Musical Fund Hall Engagement Book for the month of January 1885. Musical Fund Society of Philadelphia Records, Rare Book and Manuscript Library.

In 1857, with the opening of the Academy of Music, the Hall's use as a performance venue decreased markedly, as did the activities of the Society. In 1918, when it was clear that income from the Hall was no longer sufficient to support its maintenance, the Society embarked on what was to be the lengthy process of selling the building. It was not until 1982, however, when the Hall was renovated for condominiums that its fate was sealed, with only the facade remaining to serve as a reminder of the building's rich and varied cultural history.

At the end of the nineteenth century the activities of the Musical Fund revived, but now its mission focused on the sponsorship of concerts, educational programs, and competitions. Among its endeavors were the creation of a Choral School (1885), the sponsorship of the Germania Orchestra concerts (1895-1899), and the support of the newly-formed Philadelphia Orchestra (1900).⁸ The Society's first competition, named for the attorney, composer, and Musical Fund member Edward Garrett McCollin,⁹ was announced in 1925 with the aim of encouraging the composition of new chamber music works (to date, seven McCollin competitions have been held). The first prize was awarded jointly to the Italian composer Alfredo Casella (for his *Serenata*) and Béla Bartók (for his third String Quartet). Following the December 30, 1928 American premiere of the works at the Bellevue-Stratford Hotel, the original performance materials remained in the possession of the Society, a stipulation of the competition rules. In 1990, before discussions concerning transfer of the Musical Fund Society's Archives to the University of Pennsylvania were initiated, the Society made the decision to sell the Bartók performance material and to use the proceeds of the sale, which they anticipated would be substantial, to support their current activities. This manuscript material, which includes an autograph score of the quartet, a second manuscript score partially in the hand of the composer, and a set of parts, was purchased for the Library by Margaret Ormandy, who had three years previously proven to be a generous benefactress through her donation of the papers and music collection of her late husband, Eugene Ormandy. One of very few major works by Bartók not in private hands, this set holds particular value as the composer's working manuscript. Each of the three components incorporates changes, additions, and corrections to the music, including several overpasted pages.

Together, the documents and music collections that comprise the Musical Fund Society Records provide a wealth of detail, relating not only to the operation of the organization itself, but also to musical taste and orchestral performance practice in nineteenth-century Philadelphia. Over the course of the next century, the Philadelphia Orchestra would be—and continues to be—the focal point of concert activity in the city. The Library's collections of music and personal papers of the two long-term conductors of that ensemble, Leopold Stokowski and Eugene Ormandy,

⁸ The 1915 founding of the Philadelphia Art Alliance, an organization whose records are also a part of the Penn Library collections, should be noted here. The Art Alliance was created to support and house all of the arts—painting, sculpture, architecture, literature, music, dance, and drama—in one facility and sponsored programs, albeit in a broader context, similar in nature to those undertaken by the twentieth-century Musical Fund Society. Music-related materials among the Philadelphia Art Alliance records include organizational papers related to the activities of its music committee, concert and lecture programs, and correspondence.

⁹ McCollin attended the University of Pennsylvania, where he earned both undergraduate and law degrees, as well as a certificate for his studies in music history and theory. He began to compose songs for Penn's Glee Club during his student days and continued to add to the group's repertory in the years following his graduation. He is perhaps most well known for his song "The Pennsylvania Girl," composed in 1893 to words of E. W. Mumford.



Eugene Ormandy and Artur Rubinstein, February 1967. Photograph by Adrian Siegel. Eugene Ormandy Collection of Photographs, Rare Book and Manuscript Library.

document that musical activity, and they offer insight into orchestral performance practice and the prevailing musical tastes of twentieth-century Philadelphians.

Eugene Ormandy (1899-1985) served as Music Director of the Philadelphia Orchestra, from 1938 until his retirement in 1980, when he was appointed Conductor Laureate. After his death, the conductor's widow, Margaret Ormandy donated to the Library the Maestro's scores, professional papers, letters, photographs, recordings, and memorabilia. At the same time the Philadelphia Orchestra and Philadelphia radio station WFLN jointly contributed the complete set of Philadelphia Orchestra concert tapes, broadcast from 1960 to 1981 on WFLN.

Preceding Ormandy on the Philadelphia podium was Leopold Stokowski (1882-1977), who arrived in the city in 1912 and remained until 1941, overlapping Ormandy's tenure for several years. He maintained a remarkably active career following his departure from Philadelphia, conducting and recording on both sides of the Atlantic until just before his death in England in 1977. Soon after, his music collection and surviving professional papers were placed at the Curtis Institute of Music in Philadelphia by Stokowski's heirs. In 1995, the Curtis Institute approached the University of Pennsylvania Library about relocating the materials to Penn for the purposes of preservation. A formal transfer was executed in July 1997.

The history of the Philadelphia Orchestra is naturally entwined with its principal resident conductors. The successive tenures of Stokowski and Ormandy extended over a 68-year period, from 1912–1980, covering more than two thirds of the Orchestra's one hundred-year existence. With Stokowski's 1912 debut, the Philadelphia Orchestra crossed over the threshold into its first era of national significance with a conductor whose distinctive musical talent and flair for the theatrical were contrasted with his German predecessors, Fritz Scheel and Carl Pohlig. Trained as an organist and choir director, Stokowski came to the United States from his native England in 1905 to serve as organist at New York's St. Bartholomew's Church. His ambitious nature soon led him away from the organ loft to the conductor's podium and after three seasons in New York, followed by a brief stay in Europe where he pursued his conducting interests, he was engaged in 1909 to conduct the Cincinnati Symphony. His extremely successful revival of that orchestra, which had been resurrected after a two-season hiatus, brought him to the forefront when the Philadelphia Orchestra was searching for a new conductor in 1912.

One of the most influential conductors of his generation, Stokowski was at the same time one of the most controversial. His progressive views, his flamboyant presence on the concert stage, and his innovative approach to music-making provoked both the epithets "genius" and "charlatan." His interest in sound reproduction and transmission resulted in pioneering recordings utilizing the latest technological developments, and in his pursuit of the perfect balance and blends of color in the concert hall, he often experimented with the placement of players' seating by moving sections of the orchestra to different parts of the stage. Himself an advocate of everything new, Stokowski attempted with almost Messianic fervor to bring Philadelphians the most challenging and experimental orchestral works of his day. His devotion to the "music of our time," in fact, led him consistently to program contemporary compositions alongside more canonical fare throughout his career, despite occasional public protestations.

It was Stokowski's broad interests in technology and his desire to bring music of the "masters" to the greatest number of people that led him to Hollywood and his eventual collaboration with Walt Disney on *Fantasia*. In the end, it drew him away from Philadelphia. Stokowski's gradual departure, however, set in motion the ascent to the podium of Eugene Ormandy, and a new era for the Orchestra.

Ormandy was a child prodigy who began his musical career as a violinist in his native Hungary. Following a series of

performance in France and Austria in 1921, a promised United States tour of 300 concerts for \$30,000 enticed him to New York in December of that year. The expected contract did not materialize, however, leaving the twenty-two-year-old violinist marooned and penniless. He found work as a member of New York City's Capitol Theater movie palace orchestra and was assigned a seat at the back of the section, advancing to the concertmaster chair within one week. He made his conducting debut at the Capitol in September 1924, when the orchestra's conductor fell ill, and two years later was appointed associate director. Under the guidance of the influential manager Arthur Judson, Ormandy began to expand his conducting activities, working with radio orchestras and conducting summer concerts with the Philharmonic Symphony at New York's Lewisohn Stadium and the Philadelphia Orchestra at Fairmont Park's Robin Hood Dell, where he was well-received.

The turning point in Ormandy's career came in October 1931 when illness prevented Arturo Toscanini from fulfilling his guest-conducting commitment in Philadelphia. Ormandy was approached after several established conductors, who did not want to risk their careers by substituting for the revered Maestro, refused the engagement. The concerts were a huge success, and word of Ormandy's triumph quickly traveled across the country, catching the attention of the Minneapolis Symphony Orchestra, whose conductor Henri Verbrugghen had suffered a stroke. At the end of his week-long Philadelphia engagement Ormandy left for Minneapolis and what would be a five-year commitment. As Stokowski had done in Cincinnati at the outset of his career, Ormandy revitalized the Minneapolis Orchestra, vastly improving the quality of its playing and expanding its repertory. He was also largely responsible for arranging its 1934 recording contract with RCA Victor, the results of which propelled Minneapolis from a provincial ensemble to international standing and elevated Ormandy to national prominence.

Ormandy had first appeared as guest conductor in Philadelphia beginning in 1932, but after Stokowski's 1934 announcement that he would conduct only half of each future concert season, Ormandy participated in the steady stream of guest conductors during the following two years. Then, in the spring of 1936, he was formally appointed co-conductor of the Philadelphia Orchestra. For the next five concert seasons Ormandy and Stokowski shared the Philadelphia podium while maintaining a cordial, if distant, relationship. In 1938 Ormandy advanced one step closer to sole

propriatorship of the Orchestra when the Board named him Music Director, but it was not until 1941 when Stokowski finally severed his ties to Philadelphia that the “Ormandy era” officially began.

Diminutive in stature, energetic yet graceful on the podium, Ormandy was known for his infallible ear and prodigious memory. He rarely conducted with a score and was widely recognized as an unsurpassed accompanist to the many soloists with whom he and the Philadelphia Orchestra performed. His training as a violinist governed much of his conducting technique, such that the richness of tone that he drew from the Orchestra was so distinctive it became known as the “Ormandy” or “Philadelphia” sound. Particularly noteworthy under Ormandy’s leadership was the extensive program of touring and recording undertaken by the Orchestra, which served to establish its international reputation.

The Stokowski and Ormandy collections at Penn document a significant period in the performance history of the Philadelphia Orchestra. The Library’s collections preserve over 1,100 scores and sets of parts from the tenure of Eugene Ormandy and more than 900 from that of Leopold Stokowski. These record the performance markings of each conductor, which include—aside from the more typical tempo and dynamic indications—the addition of instruments to the orchestration, doubling of one instrumental part by another, cuts, and reconceptions of rhythmic or melodic elements. It was not unusual for conductors of this generation to alter (or “interpret”) a composer’s work in such ways for a performance or recording—in the case of living composers, with or without their knowledge or consent—and the scores of both Stokowski and Ormandy are prominent documents of the practice.

Stokowski is perhaps best known for his orchestral arrangements, which include works written for other media, “symphonic syntheses” of operatic literature, and reorchestrations of existing instrumental works. The practice may best be considered in the context of the modernist interest in music of the past and of similar works of reclamation by Ottorino Respighi, Igor Stravinsky, and Arnold Schoenberg. Stokowski’s reworkings of J.S. Bach keyboard compositions are the most commonly encountered examples, yet they represent but a fraction of the total number, which ranges from Jean-Philippe Rameau to John Philip Sousa. Close to 200 of these survive in the collection, dating from ca. 1915 to the 1960s, the majority only in manuscript. Ormandy, too, practiced the “art

of transcription,” though in smaller numbers and on a much smaller scale, concentrating primarily on the works of Bach and Handel. The process he followed in creating his thirty-four surviving transcriptions is well-documented in the Archive, which includes scores of works in their original form bearing Ormandy’s markings, as well as his completed arrangements, often in multiple versions.

While both of the original collections have been supplemented by individual gifts of letters, recordings, and photographs,¹⁰ particularly significant are the oral history collections devoted to the two conductors. The Eugene Ormandy Oral History Project was conducted from 1988–1997 by the University of Pennsylvania Library with funds contributed by the Presser Foundation. Interviews were recorded with ninety-one of the conductor’s associates, including Philadelphia Orchestra musicians and administration, soloists, composers, recording engineers, concert managers, close friends, and family. The Stokowski oral history materials came to the collection as part of the Oliver Daniel research files. Gathered by Daniel, Stokowski’s principal biographer, during the writing of his book, *Stokowski: A Counterpoint of View* (1982), the files were subsequently donated to the Stokowski collection while it resided at the Curtis Institute. The clippings, correspondence, programs, financial data, and photographs are highlighted by 575 interviews conducted or collected by Daniel that include the recollections of relatives, friends, composers, conductors, performers, agents, and critics.

Not simply general conversations, these interviews are often focused discussions of specific events or issues, resulting in a wealth of detailed information about the two conductors. An interview with the dancer Martha Graham, for example, reveals the numerous obstacles encountered in bringing to the stage the 1930 American premiere of Stravinsky’s *Le sacre du printemps*, which Stokowski conducted at the Academy of Music. Former Philadelphia Orchestra Associate Conductor William Smith sheds light on Ormandy’s conducting technique and the challenges it presented for Orchestra members, and various composers describe their experiences while preparing new works for performance. The intersection of the two conductors and their individual influence on the development of the Orchestra is, in fact, particularly clear from the oral history interviews, which include conversations with a number of Philadelphia Orchestra members who played under both maestros.

This extensive chronicle, documenting six decades of the Philadelphia Orchestra and its conductors, is mirrored and extended

Opposite page: Leopold Stokowski’s orchestral arrangement of Claude Debussy’s *La cathédrale engloutie*. Leopold Stokowski Collection, Rare Book and Manuscript Library.

¹⁰ One such gift is the Allen J. Winograd Collection of Photographs of Performing Artists. Presented to the Library by the photographer in 1994, the collection includes over 560 color photographs of soloists who appeared with the Philadelphia Orchestra on the stage of the Academy of Music and the Saratoga Performing Arts Center between 1973 and 1989.

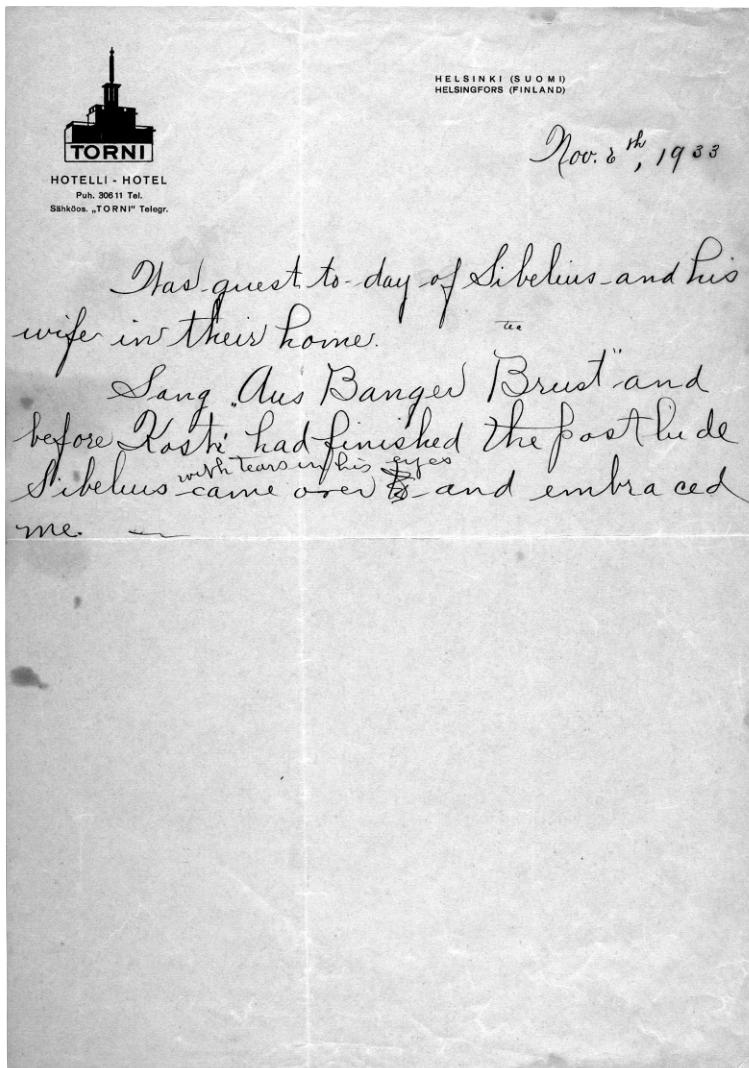
in another of the Library's major holdings, the Marian Anderson Papers and related music collections. The Penn Library is the principal repository for material related to the life and career of the Philadelphia-born contralto who gained international recognition not only for her supreme vocal talent, but for her commitment to social issues. Anderson herself made the original gift to the Library in 1977, followed by two additional donations in 1987 and 1991. The final group of materials was presented after her death in 1993 by her nephew, the conductor James De Preist. The collection documents Anderson's extraordinary career and includes correspondence, professional papers, recital programs, clippings, scrapbooks, over 4,400 photographs, awards, recordings, and an extensive collection of music.

Born in 1897, Marian Anderson grew up in South Philadelphia in a close-knit community whose financial support made it possible for her to take voice lessons beginning around 1915.¹¹ Her earliest performing experience was as a six-year-old member of the junior choir at Union Baptist Church and as her voice matured, she was invited to participate in special concerts. By her twentieth birthday she had begun to tour professionally, and in 1924 she made her New York debut in a Town Hall recital. While this appearance was not particularly well-received, she triumphed the following year, taking first prize in a vocal competition against more than 300 other singers. The prize, a performance with the New York Philharmonic in Lewishohn Stadium, gained her overwhelmingly positive reviews and national exposure.

Anderson traveled to Europe on several occasions, beginning in 1927, to further her study of both languages and repertory, and was invited to tour Sweden and Norway in 1931. Her return to Scandinavia two years later occasioned a meeting with the Finnish composer Jean Sibelius, for whom she sang. Sibelius was so affected by Anderson's voice that he later composed a song for her. The work, "Solitude," remains unpublished and is preserved only in manuscript as part of the Anderson collections.

Under the personal guidance of the celebrated concert manager Sol Hurok, with whom she became associated in 1934, Anderson's concert appearances in the United States and Europe increased, and she maintained a grueling schedule throughout much of her career. Despite her growing reputation as an artist, however, she did not escape the indignities of racial discrimination in this country. The most famous example occurred in 1939 when she was barred from singing in Constitution Hall by its owners, the Daughters of the American Revolution, precipitating her now

¹¹ For an extensive biographical study see Allan Keiler, *Marian Anderson: A Singer's Journey* (New York: Scribner, 2000).



A note in Marian Anderson's hand recording her 1933 meeting with the composer Jean Sibelius. Marian Anderson Papers, Rare Book and Manuscript Library.

legendary Easter Sunday performance at the Lincoln Memorial. Some years later, in 1955, she was once again thrust into the limelight as the first African-American to be cast at the Metropolitan Opera. Singing the role of Ulrica in Giuseppe Verdi's *Un ballo in maschera*, Anderson made her operatic debut just before her 58th birthday and, though her performance met with critical acclaim, her vocal accomplishments were somewhat overshadowed in the press by the historic importance of the event.

The Marian Anderson papers reflect the remarkable breadth of the singer's career, which spanned almost fifty years, as well as the active public service role she played throughout her life.¹² More than 6,000 individual correspondents are represented in the

¹² As a spokesperson for human rights and education, for example, she served as a good-will ambassador for the U.S. State Dept. in 1957 and the following year was appointed an alternate delegate to the United Nations by President Eisenhower.

collection, including family members, to whom she wrote while on tour, composers, conductors, performers, and many other prominent figures and organizations with ties to humanitarian, educational, religious, and arts causes in which she was interested. Anderson's extensive vocal repertory is documented in the collection of concert programs and music, a testimony to her wide-ranging musical interests. During her career Anderson acquired over 2,000 music manuscripts and close to 3,000 pieces of printed sheet music of art songs, opera and oratorio excerpts, international folk music, and spirituals. Often, the manuscripts were submitted to Anderson with letters from the composers or lyricists, many of whom were women. Of particular interest are the works of Florence Price (1888-1953), the first African-American woman to gain widespread recognition as a symphonic composer with the 1933 performance of her E-minor Symphony by the Chicago Symphony Orchestra. She is perhaps best known, however, for her songs and spiritual arrangements, some of which she composed specifically for Anderson.

The contralto's vast collection of spirituals in both published and manuscript form testifies to the central role they played in her development as a concert artist. All of the major names of the day are represented including Price, Nathaniel Dett, Hall Johnson—a 1910 graduate of the University of Pennsylvania—Roland Hayes, Hamilton Forrest, and Harry T. Burleigh, a close friend of Anderson's since her teenage years. Anderson's printed music collections also include hundreds of folk songs, most of which she collected during her European tours, and multiple editions of standard vocal repertory. Found here are the songs of Brahms, Schubert, Sibelius, and Richard Strauss, and opera and oratorio excerpts of Bach, Handel, Mendelssohn, Mozart, Alessandro Scarlatti, and Verdi.

The Anderson collections include, in addition to commercial recordings, over 150 hours of private recordings, arguably the most extraordinary part of her legacy. Among the tapes and discs are interviews,¹³ performances of complete works for voice and piano, vocal coaching sessions, rehearsals—notably a session in which Hall Johnson coaches Anderson on her interpretation of his arrangement of the spiritual “Lord, how come me here”—and solo and accompanied vocal exercises, chiefly recorded in Anderson's home studio in Danbury, Connecticut. The numerous hours of practice sessions that are preserved here provide an intimate portrait of the singer, at the same time documenting the technical means she employed in her practice. Of related interest

¹³ Particularly noteworthy is the series of 31 interviews conducted by Howard Taubman, who ghost-wrote Marian Anderson's biography *My Lord, What a Morning* (New York: Viking, 1956).

are the more than 100 test pressings Anderson recorded in New York (for RCA) and Paris (for *La voix de son maître*) between 1935 and 1966. These recordings of art songs, opera excerpts, and spirituals were rejected for release by either the recording company or Anderson, and were never issued commercially, yet they are an integral part of the contralto's remarkable performance history, a history that the University Library has endeavored to preserve.

Viewed together, the Library's music-related collections travel considerable distance toward an extensive documentation of Philadelphia's musical past. The papers of the Musical Fund Society, the nineteenth-century manuscript and printed music collections, and the constellation of materials associated with the Stokowski, Ormandy, and Anderson bequests, testify to the rich history of cultivated music-making in the city's two-and-a-half centuries.