

Eugene Ormandy papers

Ms. Coll. 91

Finding aid prepared by Leslie J. Delauter and Isabel Boston.

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University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1999

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Creator	Ormandy, Eugene, 1899-1985
Title	Eugene Ormandy papers
Call number	Ms. Coll. 91
Date [inclusive]	1921-1991
Extent	78 boxes (+ 2 map drawers)
Language	English
Abstract	Ormandy served as the onductor/musical director of the Minneapolis Symphony Orchestra (1931-1936) and the Philadelphia Orchestra (1937-1980). His collection includes general and interoffice correspondence; administrative files concerning programming; notes; programs and itineraries; clippings; and awards. The majority of the materials concern Ormandy's tenure at the Philadelphia Orchestra.

Cite as:

Eugene Ormandy papers, Kislak Center for Special Collections, Rare Books and Manuscripts,
University of Pennsylvania

Biography/History

In 1976 conductor Eugene Ormandy, who was often badgered by would-be biographers, replied to one with the declaration, "I don't believe that a performing artists' [sic] biography should be written by himself or anyone else." Ormandy was, in fact, remarkably reticent about discussing details of his past or his personal life. Though by all accounts he possessed a raconteur's easy affability, his stories, like the interviews he gave, tended to cover familiar ground . A very public man, Ormandy nevertheless kept his private life carefully protected from public scrutiny. If what follows, then, seems less a biographic account than a record of professional achievements, that fact reflects the paucity of biographic materials available on Ormandy.

Eugene Ormandy, born in Budapest in 1899, grew up Jenő Blau, first son of Benjamin Blau, who began training his son on the violin at an early age. A musical prodigy with perfect pitch, he studied as a child at the Royal Academy of Music under the tutelage of his namesake, Jenő Hubay. By the age of 17 Ormandy had not only graduated (three years prior) but was teaching at this same academy, and soon thereafter he began touring Europe as a soloist. In 1920, after a concert in Vienna, two American entrepreneurs, who claimed to be concert agents, persuaded Ormandy to come and concertize in America, where they promised to procure for him 300 performing venues and to pay him a total of \$30,000 in fees. Ormandy accepted the offer, anxious to go to the United States, where opportunities for musicians seemed to abound.

Upon his arrival in New York in December, 1921, however, the promised contract evaporated. In need of money, Ormandy found a job with the orchestra of the Capitol Theater, a movie house that featured musical concerts as well as silent movies with live musical accompaniment. Ormandy rose in the ranks quickly, becoming concertmaster within a week of taking the job. By 1926, having occasionally substituted for the conductor Erno Rapee, Ormandy had become the Capitol Orchestra's associate music director. In that capacity he was eventually discovered by the manager, Arthur Judson, who, taking the young conductor into his stable of performers, began to employ him in the *Dutch Master Hour* and other radio programs. Judson also began booking important live performances for him. In 1929 Ormandy appeared at the Lewisohn Stadium in New York, conducting the New York Philharmonic-Symphony, and in 1930 he made his conductorial debut in Philadelphia, where he conducted the city's orchestra at the Robin Hood Dell. Over the next year several subsequent Philadelphia appearances included a successful two week guest engagement substituting for Arturo Toscanini, who had been suddenly taken ill at the start of the fall season. As a result, the Philadelphia Orchestra's administrators, who had begun thinking about a successor to Leopold Stokowski, invited Ormandy back as guest conductor many more times over the next few years.

Ormandy had, in the meantime, become engaged by the Minneapolis Symphony as its conductor. From 1931 to 1936 Ormandy did what he could to improve the orchestra and to bring it into more national prominence. Ormandy, with the help of Judson, obtained a recording contract with RCA Victor, and soon this Midwestern orchestra was the most recorded orchestra in the country. Though neither Ormandy nor the players received extra compensation for their recordings, the orchestra and perhaps particularly Ormandy profited from the increased publicity produced by their popular recordings. Ormandy and the Minneapolis Symphony were the first in the United States to record Mahler's Symphony No. 4, Rachmaninoff's No. 2, and Sibelius' No. 1.

When Ormandy's five-year contract with Minneapolis ended, the Philadelphia Orchestra invited him to become its co-conductor, an invitation Ormandy readily accepted. For the next four years Ormandy shared the podium with Leopold Stokowski, an arrangement that apparently went smoothly enough, even after Ormandy was made music director in 1938. When Stokowski finally left, at the end of the 1940-1941 season, Ormandy made no big adjustments in programming or in the management of the Orchestra.

But these years, however successful professionally, were decades of personal challenge and even upheaval for the maestro. He had married professional harpist Stephanie Goldner in 1922, who gave up a position with the New York Philharmonic in 1931 to join her husband in the Midwest. The couple twice

had babies that subsequently died of RH complications. Furthermore, with the advent of World War II and then, later, the Soviet occupation, Ormandy expended no small effort and money assisting family, friends, and friends of friends out of Europe, many of whom he put up at his own home (at one time the Ormandy's lived in a house in Wynnewood that they called "Journey's End," where they accommodated some of the emigrés). Among those he helped were members of his wife's own family, emigrating from Austria. Yet despite all the couple had been through together in these decades, or perhaps because of it, Ormandy and his wife Stephanie divorced in 1947. In 1950 he married Margaret (Gretel) Frances Hitsch. While the new Mrs. Ormandy devoted herself to her husband, he devoted himself to the Orchestra. This is not to say that he did not care about the people in his life. Indeed he dedicated himself to the welfare of his brother, Martin, whom he assisted financially and professionally (Ormandy was estranged from his other brother Laszlo). He kept in touch with family back in Hungary, telephoning and sending money whenever he could, and he also continued to assist his first wife and her family. In 1952 Mrs. Ormandy and he also unofficially "adopted" a young Austrian woman from Czechoslovakia named Renata Huebscher (later Harrison); the Ormandys helped put her through Bryn Mawr College and remained close to her after she married. Thus in many respects, Ormandy's familial relationships seem to have been fairly simply defined; though his work generally came first, he used his earnings and his position to help anyone for whom he cared. The only return he apparently expected was loyalty. And he had need for family loyalty and affection during two difficult occasions in the 1960s. The first one involved an automobile accident in which both Ormandy and his wife were terribly injured, and from which it took them months to recover. The second incident was the death of Stephanie Ormandy in 1962 from cancer. In these instances, family and friends, including members of his first wife's family, rallied to lend their support. In contrast with these relationships, his relationship to the Orchestra, his other "family," was more complex. He liked to view himself as a kind of father or uncle to the Orchestra members, to whom he was often quite loyal, personally. He helped individuals through illness and personal problems, assisted players with obtaining loans, raises or bonuses from management, and threw the Orchestra lavish parties once a year. In general, however, he aligned himself with the Orchestra Association or Board when it came to general employment policy; he, for instance, asked all the Orchestra members to go back to work during the strike of 1966 and refused otherwise to get involved. Many say that in this instance and others, Ormandy could not, in any case, have had much influence with the Board and therefore had no choice but to take a neutral, middle ground. Yet one can easily believe--and there is evidence that some players did--that because for Ormandy work and the *business* of orchestra management were so important, he would not have sided with players even if he had had more ability to affect Board policies. Likewise there are those who, in remembering Ormandy, have described him as a kind of factory foreman, particularly with regard to the production and sales of orchestra recordings. Certainly it can be said that he put the Orchestra's financial well-being and reputation above all other considerations, a priority that sometimes brought him into conflict with the instrumentalists.

Ormandy was known for his business acumen, practicality, and efficiency, traits perhaps developed in his early days as movie-house maestro and radio performer. In the 44 years of his Philadelphia tenure, he and the Orchestra made many recordings with RCA (1936-1943, 1968-1985) and with Columbia Records (1944 and 1968), a great number of which sold quite well. Ormandy readily accommodated these companies' technical and economic needs, helping to make recordings in "record" time, and going along with whatever plans they had for producing a best-seller, however, gimmicky. The Orchestra also frequently went touring, in part to sell records, in part just for the added exposure, and many of their tours were historically quite significant. For instance, in making the 1949 tour to Great Britain, the Philadelphia Orchestra was the first American orchestra to play overseas since before the war. Other important tours included those to Finland in 1955 (when they met with Jean Sibelius), to Latin America (1966), to Japan (1967), and, perhaps most famously, to China (1973). While increasing the ranks of the Orchestra's overseas listeners, Ormandy also labored to obtain new audiences through the media of radio and television. In fact, the Philadelphia Orchestra was the first orchestra to appear in a televised broadcast,

when on March 20, 1948, the CBS television network aired a live performance. In these and other areas Ormandy's efforts to keep the Orchestra in the public eye paid off, making the Philadelphia Orchestra one of the best known of the American orchestras.

Ormandy made such efforts not simply for profits, however, but also for the sake of music and the Orchestra's music-making capability. Keeping the Orchestra financially healthy enabled Ormandy to hire topnotch, even well-known players for the Orchestra and made possible the Orchestra Association's practice (which Ormandy established) of lending money to players, interest free, for the purchase of high quality instruments. And though he had a reputation for performing only conservative, crowd-pleasing (i.e., money-making) programs, the record shows something different. Indeed, Ormandy frequently played 20th-century composers and premiered works by such American composers as Samuel Barber, Aaron Copland, Walter Piston, and Richard Yardumian, to name a few. In addition to helping composers by performing their works, Ormandy frequently aided young performing artists. He ran conductors' workshops in the 1950s, worked directly with the Curtis Institute of Music student orchestra in the 1960s and 1970s while arranging to have other professional conductors do the same, and generally promoted any individual musician that he felt had promise. In fact, in 1972 Ormandy brought the then little known Riccardo Muti to Philadelphia to make his American debut; one of many young artists Ormandy assisted, Muti, of course, was to become the maestro's own successor.

Six years later Ormandy announced that he would retire at the end of the 1979-1980 season. By some accounts he had become somewhat sharper or more bitter in these years, and a shift in feelings towards his work seemed evidenced by such statements as the following, written in a letter to his friend Earl Vincent Moore: "If we could steal a day between concerts we would fly down to see all of you but concert managers nowadays are cold blooded business men who have to fill in every day and the old horse has to keep on plugging" (December 2, 1976). There is some evidence that Ormandy had been running up against an increasingly uncooperative management, but he must also have been discouraged by growing friction between himself and Orchestra members hoping for his retirement. At the same time the late 1970s saw a decrease of recording sessions with RCA, which, while it continued to make records with the Orchestra and its guest conductors, produced fewer new recordings with the aging maestro and tended instead to release previous Ormandy recordings from its archives, to his disappointment. Most of all, Ormandy was impeded by his own growing frailty. He had hip replacement surgery in 1970, which had sufficiently relieved the pain under which he had been operating to enable him to walk and to continue his work but did not eradicate that pain. There were other problems as well, such as an impairment of his vision, his hearing, and his once legendary memory. Yet Ormandy went on conducting even after his official 1980 retirement. He frequently appeared with the Philadelphia Orchestra as conductor laureate and guest conducted all over the U.S. and in Europe, recreating the famed "Philadelphia Sound" wherever he went. Ormandy gave his final concert at Carnegie Hall on January 10, 1984. Despite the onset during intermission of an illness that would put an end to his public appearances, he completed the concert leading the Orchestra in a faultless performance of Béla Bartók's *Concerto for Orchestra*, which he conducted from memory.

Ormandy's last ten to fifteen years were filled with honors, awards, and achievements. In 1970 he received the Presidential Medal of Freedom; in 1973 he made the historic trip to China with the Orchestra; he was knighted by Queen Elizabeth during a celebration of America's bicentennial; and he received the Golden Baton Award in 1979, the same year that both he and the Philadelphia Orchestra commemorated their 80th birthdays. The City of Philadelphia awarded him its Medal of Freedom in 1980, and he received Kennedy Center Honors in 1982. His life was one filled with such distinctions, and whatever the value of his accomplishment, there can be no denial that he worked hard for these honors. For 44 years he made the Philadelphia Orchestra his life, and he had little or no outside activities or pastimes. He had friendships, but many of his friends were musicians with whom he worked in some capacity. Socializing with non-musician friends often took the form of their driving Ormandy to a concert or sharing a box with his wife. Mrs. Ormandy herself, even in that most private and personal of

relationships, had in a sense become a business partner to her husband. Her own early comments on this matter are telling: upon marriage she thought she might teach her new husband "how to play," but instead, she said, "he taught me how to work" (*Newsweek*, March 2, 1953, p.55). It is no exaggeration to say work was truly his life. Thus there is something quite fitting about the fact that so few biographic details are known about Ormandy outside of the professional arena, for he clearly made no distinctions between the personal and professional aspects of his existence.

Scope and Contents

The correspondence, administrative papers, and memorabilia of Eugene Ormandy contained in this collection were given to the University of Pennsylvania in 1987 by Mrs. Ormandy after her husband's death. Also included in this donation were commercial sound recordings of Ormandy conducting. The University received Ormandy's photographs from Mrs. Ormandy at the same time, while it also acquired his collection of musical scores from the Philadelphia Orchestra library and broadcast recordings of the Philadelphia Orchestra (1960-1981) from the radio station WFLN. Scholars studying Ormandy should be made aware, moreover, of the Eugene Ormandy Oral History Collection, which is located, along with the Ormandy Papers, in the Department of Special Collections at the University of Pennsylvania Library. Additional contributors to the collection of Ormandy papers include Charles P. Balant, Mrs. C. Wanton Balis, Nadia Koutzen, George and Lucile Lynn, Vivian Perlis, Joseph and Joyce Stein, and Isaac Stern. The bulk of this collection comprises the correspondence of Eugene Ormandy, whose daily routine included the writing of both personal and orchestra-related correspondence. There are also letters written on Ormandy's behalf by his secretaries, particularly Mary Krouse, and by Orchestra management, and, of course, letters from Ormandy's correspondents. Ormandy preserved much of his outgoing correspondence in the form of carbons and saved originals and at times also photocopies of incoming correspondence. Most of the General Correspondence dates from the 1950s through the 1980s, though an occasional letter from previous decades may be found. Some notable correspondents of the 1930s and 1940s include Ormandy's mentor, Jenö Hubay; Leopold Stokowski, whose letters suggest something of the nature of his working relationship with Ormandy; Stokowski's wife, Olga Samaroff Stokowski, who championed Ormandy as successor to the conductorship; Alma Mahler-Werfel, with whom Ormandy consulted regarding Mahler's work; Albert Einstein, who asked Ormandy to help violinist Boris Schwarz obtain his entry visa to the U.S.; composers such as Sergei Prokofiev, Percy Grainger, Sergei Rachmaninoff; and soloists such as Fritz Kreisler, Lotte Lehmann, and Lauritz Melchior. Personal correspondence with family members such as Ormandy's brother Martin, along with the Elbogens, Mariedi Anders, and the Forresters (all relatives of Ormandy's first wife, Stephanie) reveal Ormandy's deep involvement with his family as well as his willingness to help them, particularly with their careers when music was involved. The correspondence also includes letters exchanged with close friends in and outside of Philadelphia, many of whom were musicians. Deeply personal exchanges between Ormandy and such artists as Antal Dorati, Nadia Koutzen, Zoltán Kodály, David Oistrakh (and his wife), Sviatoslav Richter (as well as his mother Anna Richter), Rudolf Serkin, and Isaac Stern may be found in this series, as well as letters with friends just as important to Ormandy if somewhat less famous. Also of important for the light it sheds on Ormandy's personal life and relationships is his correspondence with his attorneys, R. Sturgis Ingersoll, Harold Stern, and J. Barton Harrison. These reflect such events as Ormandy's divorce from his first wife in 1947, an automobile accident in 1960 in which both he and Mrs. Ormandy were seriously injured, and the death of Stephanie Ormandy from cancer in 1962. This

correspondence also contains information about the handling of contracts (including a change in Ormandy's business arrangements with Arthur Judson in 1962), taxes, royalty compensations, insurance arrangements, wills and the like. Ormandy's correspondence with his doctors gives some idea of the physical obstacles with which he had to cope over the course of his career as well as the concern he displayed towards friends and associates, whom he frequently referred to his own physicians and specialists.

In addition, this general series includes occasional administrative correspondence with Board members and Academy of Music management, particularly when the import of that correspondence is more personal than business-related (the bulk of the administrative correspondence, however, is contained within the Interoffice Correspondence series). For example, correspondence with David Eastburn, who became president of the Board in 1978, has been retained in general correspondence, in part because some of it dates from before his presidency and also because some of it is personal. Letters between Ormandy and Stuart Loucheim, manager of the Academy of Music in the 1950s, has also been left in general correspondence. Occasional notes between Ormandy and his staff, which would normally be filed with interoffice material, remain with general correspondence when they concern attached letters from an outside correspondent and would lose their meaning when separated from the context created by these letters.

While correspondence with the Orchestra's management has been largely separated from the general correspondence, Ormandy or the Orchestra Association's letters to and from individual Orchestra members, the Orchestra Members' Committee (or the Orchestra as a whole), members' attorneys and their union representatives are filed with general correspondence. These letters often reflect the shifting nature of the relationship between Orchestra management and Orchestra players, particularly letters dated from the 1960s, when the discontentment of the players led twice to strikes. Complex new dynamics resulted from certain contractual changes made in this decade, changes that included increasing the Orchestra's performance season to 52 weeks and requiring players to give up most moonlighting or extra-Orchestra performing activities. Such activities, once a source of supplemental income when players worked fewer weeks, now came to be seen as competition with the Orchestra. Some sense of these dynamics can be apprehended in correspondences with such Orchestra members as Anshel Brusilow or Henry Charles Smith, both of whom became interested in conducting their own orchestras, or with the members of the Philadelphia String Quartet--Charles Brennand, Irwin Eisenberg, Alan Iglitzin, Veda Reynolds, Orchestra members who suddenly resigned in order to pursue their ensemble playing elsewhere. Also of interest might be letters to and pertaining to Schima Kaufman, a violinist whose firing in 1962 stirred up some hard feelings among Orchestra members. Files related to the Kaufman matter include those containing the correspondence of Orchestra Committee members Michael Bookspan, Leonard Hale, Gilbert Eney, and Alan Iglitzin, who each wrote on behalf of Kaufman. Correspondence with Morgan, Lewis and Bockius (the Orchestra Association's attorneys) and with the American Federation of Musicians, Local 77 (Philadelphia) sheds additional light on this situation.

As conductor, Ormandy not only had a hand in firing of Orchestra members but also in the hiring, as well as planning the season programming and guest artists. The collection, therefore, contains correspondence both with instrumentalists (or often their agents and mentors) who hoped for the possibility of joining the Orchestra and also with young soloists who wrote to him seeking advice and/or auditions.

Correspondence from the 1950s includes correspondence with amateur or inexperienced conductors who participated in the Conductors' Symposia led by Ormandy and the Philadelphia Orchestra and organized by the American Symphony Orchestra League (with whose staff he also communicated by letter). In addition Ormandy corresponded with established solo instrumentalists and vocalists, choir directors, and other conductors whom he had engaged or sought to engage for performances, as well as the agents handling such artists. (In general, correspondence with artists' agents or legal representatives may be found under the particular artists' names rather than that of the agent, although there are materials filed under Columbia Artists Management, Thea Dispeker, Hurok Attractions, and other agents where the

letters do not concern simply a single artist.)

In planning his season programs, Ormandy would also often commission works from composers, and there is correspondence concerning these commissions and particularly two specific commissioning projects. The earlier project involved money donated by Reverend Theodore Pitcairn of Philadelphia and anonymously given to one composer each year for five years, starting in 1960. The first of the Pitcairn commissions was accepted by Walter Piston, who wrote his Pulitzer Prize-winning Seventh Symphony as a result. Other commissioned composers for whom there are correspondence files include Aaron Copland (who several years after accepting the commission changed his mind), Peter Mennin, William Schuman, Roger Sessions, and Richard Yardumian. Copland also initially participated in another big commissioning project that was planned for the 1976 Bicentennial year and funded by the National Endowment for the Arts. When Copland backed out of this commission, Ormandy asked Leslie Bassett to take his place. Along with the Philadelphia Orchestra, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic Orchestra, and the New York Philharmonic helped to coordinate the Bicentennial project. Composers involved in the project besides Bassett included John Cage, Elliott Carter, David Del Tredici, Jacob Druckman, and Morton Subotnick. Independent of the NEA's sponsorship, Ormandy also sought to obtain for the Philadelphia Orchestra's 75th anniversary and its Bicentennial celebration commissioned works from Samuel Barber, Benjamin Britten, Pierre Boulez, Norman Dello Joio, David Del Tredici, and Alberto Ginastera. With these and other commissions Ormandy often experienced frustration in trying to get composers to finish their work in a timely manner, and his correspondence with Copland, Ginastera, and Bernstein, among others, offers a revealing glimpse into the difficulties of both the conductor and composer in accomplishing their respective jobs.

Also complicating the picture for Ormandy when attempting to plan a season's performances was a consideration of the possibility of recording these works. The maestro's correspondence first with Columbia, starting in the 1950s, and later with RCA (and still later, upon his retirement, with Angel/EMI, Delos and the Franklin Mint Record Society) reflects the behind-the-scenes scheduling arrangement and negotiations about which Orchestra performances of any given season might be recorded. The letters also provide information about record sales and royalties, as well as insights into Ormandy's relations with some of the biggest names in the recording business: David Oppenheim, Goddard Lieberson, Thomas Frost, Leonard Burkat, John McClure, Jay David Saks, and Thomas Shepard.

If the 1950s found the Philadelphia Orchestra producing more and more records, it was a decade when Ormandy also labored to gain radio and television exposure for the Orchestra. Of course, the Orchestra's relationship with Philadelphia radio station WFLN is well known, and it was through this association that in 1979 Ormandy received that year's Broadcast Pioneer of the Year Award; the collection holds a letter from Raymond Green, president of WFLN, regarding this award. As such a "pioneer," Ormandy was keenly interested in making the Orchestra visible on public or educational television, and his correspondence in this series with the National Educational Television and Radio Center as well as with Philadelphia's own WHYY suggests how hard he worked to find the Orchestra an appropriate television showcase. These letters also provide an interesting record of public television's early organization and broadcast strategies. Also pertaining to broadcasting is additional correspondence with the big three networks (ABC, CBS, NBC), individual television stations such as WCAU, WRCV, WFIL, and WGBH, and international television companies such as the British Broadcasting Corporation, Österreichischer Rundfunk, the International Educational Broadcasting Corporation and the International Television Trading Corporation (or Unitel, with which Ormandy produced several programs). Ormandy or his secretaries kept this correspondence together with letters written to many television agents, producer-writers and production companies: Julius Seebach and Ralph Mann (both of whom acted as the Orchestra's television agents), Bob Banner Associates, Ross-McElroy Productions, Curtis Davis, Film House Company, Ted Mills, Theodore de Rittberg, Edwin Schloss, David Susskind's Talent Associates, Teleprompter Corporation, Triangle Publications, Trident Films, the William Morris Agency, and Young

and Rubicam. Further correspondence relating to broadcast media may be found in the folders for Victor Borge, Carnegie Hall, Ted Cott, Roger Englander, the Franz Liszt Sesquicentennial Committee, Martyn Green, Danny Kaye, Morris Kinnan, Michael David Lies, Nora Maloney, Abraham Marcus, Earl V. Moore, Cyril Pitts, Rudolph Polk, Proctor and Gamble, Bill Snyder, Ed Sullivan, Howard Taubman, the University of Southern California, and James C. Weaver.

In order to perform any music, whether it was in the recording and broadcast studios or the concert hall, scores had to be obtained from such music presses as Associated Music Publishers, Belwin Mills, Boosey and Hawkes, Carl Fischer, and Theodore Presser when the Orchestra's own library did not have the music. Much correspondence took place between Ormandy and these companies regarding both the acquisition of music and Ormandy's royalty income from rentals of his musical transcriptions that these presses owned. In 1961 Ormandy decided to give to the Philadelphia Orchestra his personal music library, which contained his transcriptions, printed scores with Ormandy's markings for performance, and unedited printed works. Because the staff of Carl Fischer, Inc. assisted with the arrangements for having the collection appraised for tax purposes, correspondence regarding this appraisal, as well as the appraisal itself, may be found in the Carl Fischer folder. Additional correspondence relating to this matter is located in the folder of Theodore Seder, curator of the Free Library's Edwin Fleisher Music Collection, who served as one of the appraisers.

Ormandy's efforts to perform and record Deryck Cooke's arrangement of Mahler's unfinished Symphony No. 10 took place under an unusually complicated set of circumstances involving both a music press (Associated Music Publishers) and recording company (Columbia). In this situation, Cooke, with Mrs. Werfel's apparent blessing, promised Ormandy the American premiere of the symphony without consulting Associated Music Publishers (AMP), which held the rights to the score. Columbia Records expressed interest in recording the piece with Ormandy, but only if he performed the premiere. AMP meanwhile had other ideas about the matter of first performance, and only after a great deal of lengthy negotiation was Ormandy able to have his premiere, which took place November 5, 1965. This history, as well as information about the eventual performance and reception of the work, can be pieced together and fleshed out by looking at correspondence with not only Cooke, AMP, and Columbia, but also Alma Mahler Werfel, music critic Jerry Bruck, and musicologists C. A. Carpenter, Jack Diether, W. Parks Grant, and William Malloch.

Mahler's works were frequently performed by the Philadelphia Orchestra, beginning as far back as 1916, when Stokowski conducted the U.S. premiere of Mahler's Symphony No. 8, the *Symphony of a Thousand*. Over the course of his long career, Ormandy tried three times to pull together a performance of Mahler's 8th, once in 1947, later in the early 1960s and then in the early 1970s. Correspondence relating to these efforts, and the challenges involved in staging such a production, may be found in the following files: Bach Festival Society, Anabelle Bernard, Marian Boyer, Columbia Records, Columbus Boychoir, Clyde Dengler, Jack Diether, Henry Drinker, Mignon Dunn, Rosalind Elias, Eileen Farrell, W. Parks Grant, Janice Harsanyi, John Herrick, Ruth Hesse, Jerome Hines, Richard Lewis, Lincoln Center for the Performing Arts, George London, the Mormon Tabernacle Choir, Leontyne Price, Judith Raskin, Gertrude Ribla, Sylvan Richter, St. Peter's Choir School, Singing City, Temple University Choir, Giorgio Tozzi, University of Pennsylvania Choral Society, Valley Forge Military Academy, Westminster Choir College, and William Penn Charter School.

Planning even ordinary seasonal performances required that Ormandy coordinate not just performers, composers, recording companies, and music publishers, but also other musical organizations, symphony associations, and concert halls in order to plan the Orchestra's out-of-town appearances and Ormandy's own guest engagements. This collection includes correspondence with the management of performing arts centers or performance events at which the Orchestra regularly appeared each season, such as Carnegie Hall, the annual Ann Arbor May Festival (sponsored by the University of Michigan's University Musical Society) and Saratoga Summer Festival (at the Saratoga Performing Arts Center). Ormandy also worked closely with the Curtis Institute of Music, particularly during the years of Rudolph Serkin's tenure as

director (1968-1976), and his correspondence with the Institute's administrators, teachers and students, and with outside conductors and soloists whom he persuaded to rehearse or concertize with the student orchestra, indicates the extent of his service to this music academy.

Part of keeping the Orchestra running included the purchase and upkeep of instruments. In addition to correspondence with Orchestra players relating to loans for instruments, there is also correspondence with makers of fine instruments, as well as appraisers, tuners, and movers or shipping companies. A great deal of correspondence exists concerning the acquisition and installation of an organ in the Academy. Files pertaining to this matter include correspondence with Stuart Loucheim, organist E. Power Biggs, and Curtis founder, Mary Louise Zimbalist (previously Mary Louise Curtis Bok), who provided the funds for the purchase of the organ. In addition, there is correspondence with different makers of organs, including Baldwin Piano and Organ, M.P. Möller Company, and Aeolian-Skinner, which made the Academy's organ. Letters exchanged with Aeolian-Skinner are particularly interesting in that they provide in detail the organ's specifications and discuss the Academy of Music's problematic acoustics. The Academy's new organ made its debut with some fanfare on October 7, 1960. A similar flurry of activity and correspondence surrounds the acquisition of a harpsichord (see Bannister Harpsichord, Carl Fudge, Harry Madway, Robert Taylor, Caleb Warner, Wallace Zuckerman) and a celesta (see Carroll Instruments, Kettner and Duwaer's Pianohandel, Plaza Sound Studios, and Schiedmayer Pianofortefabrik). Also see B. Eijbouts, J.C. Deagan, Inc., Herman Waage, and the Orchestre de Paris for information about Ormandy's attempts to get a particular kind of bell plates for the performance of Berlioz's *Symphony Fantastique*. The Orchestra's tours also required a great deal of coordination, much of which was done by mail. Correspondence concerning tour arrangements might involve letters to or from hotels, travel or booking agents, and even government officials. For example, in the case of the 1958 tour to the Soviet Union, Ormandy corresponded with Thomas Llewellyn, the ambassador to the U.S.S.R. at that time, and before the 1973 tour to China, there were letters exchanged between Ormandy or his staff and the U.S. Information Agency, the U.S. Public Liaison Office, China's Liaison Office and its Ministry of Public Affairs.

This collection contains additional correspondence with city, state and federal government officials--mayors, congress members, presidents--as well as foreign ambassadors and heads of state, with whom Ormandy corresponded for a variety of reasons--from Ormandy's being enlisted to help in a cause to his receiving an award or recognition of some sort. Thus in this series there are letters to or from such personages as King Frederick IX of Denmark, King Olav V of Norway, Princess Grace of Monaco, Princess Irene of Greece, several U.S. Presidents--including Kennedy, Nixon, Carter, and Reagan, plus Vice President Hubert Humphrey, Secretary of State George Schultz, Senators Hugh Scott and John Tunney, Congressman Fred Richmond, and Philadelphia Mayors Rizzo and Green.

Included as well in this correspondence series are letters to or from colleges and universities relating to the hiring of (usually former) Orchestra members as faculty, the organization of special commemorative or musical events and festivals, and the awarding to Ormandy of honorary degrees. There are also letters from a variety of social, political, educational and arts organizations requesting that Ormandy serve on their boards or otherwise seeking his support. With his extremely high public profile and his self-consciousness about his height and build, Ormandy frequently wore clothing that was custom-made for him; correspondence with clothiers or relating to his wardrobe includes letters to Austin Reed Ltd.; Albion House Ltd.; Bath & Closet Shoppe; George Straith Ltd.; Hogg, Sons & J. B. Johnstone; James Lock & Co.; Kilgour, French and Stansbury; Anna Lohwieser; The London Shop; Renault; William Schmidt; Scotts Ltd.; Simpson Clothes, Inc.; T. Hodgkinson, Ltd.; and Witlin and Gallagher. Finally, there is a great deal of fan mail represented in the collection, mail from both famous and unknown music lovers who wrote in praise of performances, broadcasts, and records; wrote to congratulate Ormandy on his achievements; and sent requests for autographs and souvenirs.

Interoffice Correspondence includes letters, memos, and notes between Ormandy and the Orchestra Association's staff--especially his secretary and Orchestra managers--as well as important Board

members. Here too are memos exchanged between staff members. This correspondence concerns the management of the Orchestra in all of its aspects: the processing of Orchestra members' requests, complaints, union activity, contracts, and decisions about their future employment; the arrangement of performances, recording sessions, broadcasts, tours, soloist engagements; program proposals, publicity arrangements; the acquisition of new instruments; and the retrieval of scores needed by Ormandy from the Orchestra library. There are also memos exchanged with the staff of the Academy of Music. At the end of this series may be found a folder containing miscellaneous administrative paperwork having to do, for the most part, with Orchestra members' terms of employment. This paperwork includes lists noting Orchestra members' passport information, tour participants (includes board members), salary scales, raises, bonus adjustments, and retirement ages.

Besides correspondence and memos, many other kinds of paperwork were generated in the administration of the Orchestra. Some of these papers had to do with various kinds of Programming, including proposed programs for the Orchestra season and post-season, along with its tours and Ormandy's guest engagements. Such programs usually include the duration of the various musical works, as calculated by Ormandy. Suggested programs and schedules for recordings, broadcasts, Curtis rehearsals and performances, as well as for the meetings of the Conductors' Symposia, may be found here. The series also includes entire television scripts, as well as proposed album cover designs. (N.B. At times proposed schedules and programs were typed in the form of a memo to the Orchestra staff, or to particular performers, agents, etc. In these cases, this material has been filed in the appropriate correspondence file.) Much of this programming material seems to have been typed from handwritten notes made by Ormandy. The Notes series includes all manner of general notes written or kept by Ormandy or his secretary, Mary Krouse (or occasionally some other staff person) on the subjects of programs, soloists, responses to correspondence, travel and appointments, as well as Ormandy's written observations on the playing of every Conductors' Symposium participant, for each year (N.B. Handwritten notes that Ormandy or Ms. Krouse had attached to correspondence were generally left with that correspondence, to provide context.) Then too there are important notes or records that Ormandy kept as to the durations or playing times of every major piece in his orchestral repertoire. These typed notes, originally bound in a looseleaf binder and showing signs of having been regularly consulted, also contain Ormandy's handwritten revisions and calculations. In addition to keeping this notebook of durations as a n aid in constructing time-limited programs, Ormandy retained notes having to do with rehearsals of certain large choral pieces, such as Bach's *Johannespassion*, *Matthäuspassion*, and the B minor mass; Beethoven's *Missa Solemnis*, Haydn's *Creation*, Mendelssohn's *Elijah* and his *Erste Walpurgisnacht*, and Verdi's *Requiem*. These notes include metronomic markings as well as notations on performance dynamics.

If notes on durations and metronome markings help one to imagine how Ormandy constructed programs and conducted rehearsals, various kinds of Philadelphia Orchestra Season Calendars make possible the reconstruction of Ormandy's schedule and whereabouts from day to day, and month to month (particularly when supplemented by the papers of the previously-mentioned Programming series). Every year the Orchestra issued small date books that ran from September through August and showed each month's anticipated schedule of seasonal and post-seasonal performances, guest performers, out-of-town concerts, and vacation dates. In addition to this typed information are Ormandy's own pencilled-in notations about specific concerts, soloists, appointments, rehearsals, and meetings. The 1998 donation of Ormandy papers included Gretel Ormandy's date books, which are filed after Eugene Ormandy's. Besides these date books, there are small, looseleaf engagement notebooks, each page of which shows a particular program, with every page arranged in order of date. Also typed on these pages are specific concert dates and locations for each program, the durations, who conducted and who played, and on which recording label any of the program selections were offered. There are also large date sheets for the 1952-53, and 1953-54 seasons that show the entire year's events at a glance, events both typed and pencilled in. Printed Programs and Itineraries, issued at performances or before tours, give further information about Ormandy's and the Orchestra's schedules. Of special interest is the earliest program in the series, a 1921

flyer pasted into a scrapbook page that notes the time, place, and pieces to be performed by the young violinist, "Jenö B. Ormandy"; though it is generally unknown how Ormandy came to change his name from Blau, this program flyer suggests that he made the change before he came to the United States. Detailed information about tours help us to track the precise movement of the Orchestra during a give tour season. Also included in this series are programs or playbills from performances and events by groups other than the Philadelphia Orchestra. Some of these events were attended by Ormandy, such as Pablo Casals 1961 White House concert, the ground breaking ceremonies of the Saratoga Performing Art Center, and various performances in China. Mention of Ormandy is made in a handful of programs; of particular interest might be programs for the centennial celebrations of Ann Arbor's University Musical Society and of Carnegie Hall (the latter contains a message written by Mrs. Ormandy after her husband's death about his fondness for Carnegie Hall). Finally, among the remaining programs not related to Ormandy's own performances there are a number that may have been used by Ormandy in thinking about his own performances, as his notes on some of the playbills suggest.

Ormandy was frequently interviewed by magazines and music critics, and these interviews, along with articles he produced on such topics as the art of conducting, and music in America, are included in a series entitled Articles, Biographical Writings, and Promotional Material. This series also comprises promotional pamphlets, booklets and articles--both in published and in draft form--celebrating Orchestra anniversaries or relating information about important tours, such as the 1973 trip to China. Of special interest in these writings might be Nadia Koutzen's remembrances of Ormandy, which not only give a first-hand account of one of Ormandy's friendships, but also suggest something of his views on women's roles in the professional music world. There is a small collection of press releases included here announcing such events as tours, special performances, and honorary degrees conferred upon Ormandy. Located at the end of this series is a small collection of other printed biographical and promotional literature not related to the Orchestra, though some of it concerns composers who worked with Ormandy or other acquaintances of his.

Ormandy saved a great deal of memorabilia, such as newspaper and magazine Clippings related to his career, including a scrapbook that he put together in 1931 and 1932 recording his early years in Minneapolis. There is also Miscellaneous Pictorial material where one may find sketches of Ormandy and photographic postcards that he used to send to fans, as well as a framed picture of Rossini that probably hung in his office. Other memorabilia include diplomas, doctoral hoods, certificates, plaques, medals, city keys and souvenirs that mark the many Awards and Honors that Ormandy was given over the years, from the Doctor of Music degree he received from Hamline University in 1935 to the honors awarded him at the Kennedy Center in 1982. Finally, included with the oversize material are two of Ormandy's batons and other batons presented to him.

In processing the papers of Eugene Ormandy, extensive use was made of Herbert Kupferberg's *Those Fabulous Philadelphians* (1969). Also helpful were Roger Dettmer's article, "Eugene Ormandy: in Memoriam" in volume IX, issue 1 of *Fanfare* (1985, pages 54-70); Kupferberg's article on Ormandy in the February 1984 issue of *Ovation* magazine (both in this collection); and John K. Sherman's history of the Minneapolis Symphony entitled *Music and Maestros* (1952).

Administrative Information

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1999

Finding aid prepared by Leslie J. Delauter and Isabel Boston.

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Source of Acquisition

Gift of Mrs. Eugene Ormandy with additional donations from Charles P. Balant, Mrs. C. Wanton Balis, Nadia Koutzen, George and Lucile Lynn, Karen Mannes, Vivian Perlis, Joseph and Joyce Stein, Diana Steiner, and Isaac Stern, 1987-1998.

Controlled Access Headings

CORPORATE NAME(S)

- Philadelphia Orchestra.

FORM/GENRE(S)

- Clippings (information artifacts)
- Concert programs
- Correspondence
- Scrapbooks

Other Finding Aids

For a complete listing of correspondents, do the following title search in Franklin: Eugene Ormandy Papers.

Collection Inventory

I. CORRESPONDENCE.

Series Description

Letters to and from Ormandy and other representatives of the Philadelphia Orchestra.

A. GENERAL CORRESPONDENCE.

Description & Arrangement

Arranged alphabetically by correspondent, then chronologically within each folder. Comprises correspondence between Ormandy (or a representative of the Orchestra Association's management) and individuals (including Orchestra members) or organizations. While this series does occasionally contain communications between Ormandy and Orchestra management, most of such correspondence is filed separately in the Interoffice Correspondence Series. Also included here are approximately 30 folders of correspondence to or from Riccardo Muti who conducted the Philadelphia Orchestra during 1980-1981.

	Box	Folder
Abbado-American Society.	1	1-59
American Symphony-Baker.	2	60-120
Balant-Booth.	3	121-190
Borge-Casals.	4	191-252
Casella-Cooke.	5	253-316
Cooley-Diether.	6	317-375
Di Giuseppe-Franklin and Marshall.	7	376-458

Franklin Mint-Golden Slipper.	8	459-523
Goldovsky-Hershey.	9	524-611
Hess-Jaggers.	10	612-688
James-Koussevitsky.	11	689-767
Koutzen-Linck.	12	768-838
Lincoln-Mayer.	13	839-921
Mayes-Mutter.	14	922-1000
N.W. Ayer-Opera.	15	1001-1068
Oratorio-Philadelphia Musical Society.	16	1069-1141
Philadelphia Orchestra-Rathbone.	17	1142-1215
RCA-Ross.	18	1216-1274
Rostropovich-Schneiderhan.	19	1275-1331
Schnitzer-Singing.	20	1332-1406
Sixteen-Stringart.	21	1407-1477
Sudenburg-University of Maryland.	22	1478-1553
University of Michigan-Westinghouse.	23	1554-1619
Westinghouse-Zupnick.	24	1620-1690
Unattributed/Unidentified, 1955-1958, undated.	24	1691

B. INTEROFFICE CORRESPONDENCE.

Description & Arrangement

Arranged chronologically. Letters, memos, and notes between Ormandy and the Orchestra Association's staff--especially his secretary and Orchestra managers--as well as important board members. Includes memos exchanged between staff members. At the end of this series may be found a folder containing miscellaneous administrative paperwork having to do, for the most part, with Orchestra members' terms of employment. Also 1 folder containing Philadelphia Orchestra or Ormandy letterhead.

	Box	Folder
1947-1949.	25	1692
1950-1959.	25	1693
1960-1961.	25	1694
1962-1963.	25	1695
1964-1965.	25	1696
1966-1967.	25	1697
1968-1969.	25	1698
1970-1971.	25	1699
1972.	25	1700
1973.	25	1701
1974.	25	1702
1975.	25	1703
1976 January - June.	25	1704

1976 August - December.	25	1705
1977.	25	1706
1978.	25	1707
1979.	25	1708
1980.	25	1709
1981.	25	1710
1982.	25	1711
1983.	25	1712
Miscellaneous Administrative Papers, circa 1949-1979, undated.	25	1713
Letterhead (blank).	25	1714

II. PROGRAMMING.

Series Description

Comprises administrative paperwork generated by Ormandy or his staff that reflect the plans and proposals for each season's regular programs, tour itineraries, recording and broadcast schedules. The series also shows Ormandy's schedule in working with the Curtis Orchestra and in running Conductors' Symposia.

A. CONTRACTS.

Description

Contracts for Philadelphia Orchestra appearances.

	Box	Folder
1945-1984.	25	1715

B. ORCHESTRA SEASONS.

Description & Arrangement

Arranged chronologically. Contains program proposals as well as confirmed lists for season offerings. Frequently suggested programs include durations.

	Box	Folder
1952-1953.	26	1716
1953-1954.	26	1717
1967-1968.	26	1718
1975-1976.	26	1719
1976-1977.	26	1720
1977-1978.	26	1721
1978-1979.	26	1722
1979-1980.	26	1723
1980-1981.	26	1724
1980-1982.	26	1725
1982-1983.	26	1726
1983-1984.	26	1727

B. TOURS/GUEST ENGAGEMENTS.

Description & Arrangement

Arranged chronologically. Repertoire, programs and itineraries for post-season tours, as well as for Ormandy's engagements as guest conductor.

	Box	Folder
1952.	26	1728
1961.	26	1729
1966.	26	1730
1975.	26	1731
1978.	26	1732
1979.	26	1733
1981.	26	1734
1982.	26	1735
1983.	26	1736

D. RECORDINGS.

Description & Arrangement

Arranged chronologically. Recording dates and program proposals. There is also, at the end of this series, a folder of album cover designs and, in another folder, an undated list of Phillips recordings by Eugene Ormandy.

	Box	Folder
1952.	26	1737

1961.	26	1738
1976 September-1977 May .	26	1739
1977 September-1978 May.	26	1740
1978 September-1979 May.	26	1741
1980 September-1981 May.	26	1742
1981 September-1982 May.	26	1743
undated.	26	1744
Album cover mock-ups, undated.	26	1745

E. BROADCAST MEDIA.

Description & Arrangement

Arranged chronologically, with undated materials placed at the end of the series. Lists of proposed musical selections (with durations) to be broadcast on television or radio. Entire program scripts included.

	Box	Folder
1950.	26	1746
1953.	26	1747
1954.	26	1748
1955.	26	1749
1956.	26	1750
1957.	26	1751

1958.	26	1752
1959.	26	1753
1960.	26	1754
1964.	26	1755
1965.	26	1756
1969.	26	1757
1976.	26	1758
1977.	26	1759
1978.	26	1760
1979.	26	1761
undated.	26	1762-1763

E. CURTIS SEASON.

Description & Arrangement

Arranged chronologically. Rehearsal schedules of Ormandy and guest conductors with the Curtis Institute of Music orchestra; conducting dates of Ormandy and guest conductors; program lists and student concert schedules.

	Box	Folder
1968-1969.	26	1764
1969-1970.	26	1765
1970-1971.	26	1766

1971-1972.	26	1767
1972-1973.	26	1768
1973-1974.	26	1769
1974-1975.	26	1770
1977-1978.	26	1771
1981-1982.	26	1772

F. CONDUCTORS' SYMPOSIA.

Description & Arrangement

Arranged chronologically. Schedules for symposium activities (rehearsals, round table discussions, etc.), as well as lists of participants.

	Box	Folder
1952.	26	1773
1953.	26	1774
1954-1955.	26	1775

OTHER ORCHESTRAS.

Description

Includes the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Minnesota Orchestra and the New York Philharmonic.

	Box	Folder
1948-1964.	26	1776

III. NOTES.

Series Description

Divided into different kinds of performance-related records and notes (durations, rehearsal notes), notes taken by Ormandy during the Conductors' Symposia, and his general notes to himself in the daily administration of the Orchestra.

A. DURATIONS/RECORDINGS NOTES.

Description & Arrangement

Alphabetical ordering of original notebook is maintained. Ormandy's record of performance durations, kept in a typed, alphabetical list of composers' and their works.

	Box	Folder
Composers, A-Z.	27	
Composers, A-Z.	28	1777-1800

B. REHEARSAL NOTES.

Description & Arrangement

Arranged alphabetically by composer's name. Metronomic markings and general rehearsal notes for specific pieces and their particular performances.

	Box	Folder
Bach's <i>Johannespassion</i> .	29	1801
Bach's Mass in B minor.	29	1802
Bach's <i>Matthäuspasion</i> .	29	1803
Beethoven's <i>Missa Solemnis</i> .	29	1804
Beethoven's Symphony no. 7.	29	1804

Haydn's <i>Creation</i> .	29	1805
Mendelssohn's <i>Elijah</i> .	29	1806
Mendelssohn's <i>Erste Walpurgisnacht</i> .	29	1807
Verdi's <i>Requiem</i> .	29	1808

C. CONDUCTORS' SYMPOSIUM NOTES.

Description & Arrangement

Arranged chronologically by year. Notes on the conducting performances of specific symposium participants.

	Box	Folder
1952.	29	1809
1953.	29	1810
1955.	29	1811

D. MISCELLANEOUS NOTES.

Description & Arrangement

Arranged chronologically by year, where a year could be determined. All sorts of handwritten notes, concerning performances, programs, durations, soloists, travel, etc. Notes may occasionally be found in correspondence files when to separate them from the letters to which they were originally attached would make them less meaningful.

	Box	Folder
circa 1946-1956.	29	1812
circa 1958-1969.	29	1813

circa 1963-1976.	29	1814
circa 1977-1979.	29	1815
circa 1980-1981.	29	1816
circa 1982-1984.	29	1817
undated.	29	1818

IV. PHILADELPHIA ORCHESTRA SEASON CALENDARS.

Series Description

Includes various kinds of planning calendars reflecting the Orchestra and Ormandy's schedules or programs each season.

A. PROGRAM/GUEST ENGAGEMENT BOOKS.

Description & Arrangement

Arranged chronologically by season. Small looseleaf notebooks containing typed lists of specific programs or guest engagements, in order of date, for the entire orchestra season.

	Box	Folder
1962-1963.	30	1819
1964-1965.	30	1820
1967-1968.	30	1821
1969-1970.	30	1822

1972-1973.	30	1823
1973-1974.	30	1824
1975-1976.	30	1825
1976-1977.	30	1826
1977-1978.	30	1827
1978-1979.	30	1828
1979-1980.	30	1829
1980-1981.	30	1830
1981-1982.	30	1831
1982-1983.	30	1832
1983-1984.	30	1833

B. DATEBOOKS.

Description & Arrangement

Eugene Ormandy and Gretel Ormandy 1 box. Arranged chronologically by season. Month-at-a-glance date books showing schedule of concerts and rehearsal times. Ormandy's daily activities written in by hand.

1. EUGENE ORMANDY PERSONAL DATEBOOKS.

	Box	Folder
1948-1950.	31	1834

1950-1952.	31	1835
1952-1954.	31	1836
1954-1956.	31	1837
1956-1958.	31	1838
1958-1959.	31	1839
1961-1962.	31	1840
1962-1964.	31	1841
1964-1966.	31	1842
1966-1968.	31	1843
1968-1970.	31	1844
1970-1972.	31	1845
1972-1974.	31	1846
1974-1976.	31	1847
1976-1978.	31	1848
1978-1980.	31	1849
1980-1982.	31	1850
1982-1983.	31	1851

2. GRETTEL ORMANDY PERSONAL DATEBOOKS.

	Box	Folder
1952-1954.	31	1852
1954-1956.	31	1853
1957-1959.	31	1854
1959-1961.	31	1855
1961-1963.	31	1856
1963-1965.	31	1857
1965-1967.	31	1858
1967-1969.	31	1859
1969-1970.	31	1860
1970-1972.	31	1861
1973-1975.	31	1862
1980-1981.	31	1863
1981-1985.	31	1864

V. PROGRAMS AND ITINERARIES.

Series Description

Comprises printed material provided at performances (by the Orchestra, Ormandy, and other performance groups) or in advance of Orchestra tours.

A. PROGRAMS.

Description & Arrangement

Arranged chronologically by season. Printed programs or playbills for individual concerts given by the Orchestra or by Ormandy as guest conductor. Also pamphlets outlining performance series and subscription information.

	Box	Folder
Violin Concert Jenö B. Ormandy, soloist (Vienna), 1921 March 12.	32	1865
Minneapolis Symphony Orchestra, 1931 December 18.	32	1866
Philadelphia Orchestra, 1936-1937.	32	1867
Philadelphia Orchestra Second Transcontinental Tour, 1937.	32	1868
Philadelphia Orchestra, 1937-1938.	32	1869
Philadelphia Orchestra, 1938-1939.	32	1870
Ann Arbor May Festival Philadelphia Orchestra, 1939.	32	1870
Philadelphia Orchestra, 1939-1940.	32	1871
Ann Arbor May Festival Philadelphia Orchestra, 1940.	32	1872
Philadelphia Orchestra, 1940-1941.	32	1873
Philadelphia Orchestra, 1941-1942.	32	1874
Philadelphia Orchestra, 1942-1943.	32	1875
Philadelphia Orchestra, 1943-1944.	32	1876

Philadelphia Orchestra, 1944-1945.	32	1877
Philadelphia Orchestra at Worcester Music Festival (Mass.), 1922 October 12.	32	1878
Philadelphia Orchestra, 1945-1946.	32	1879
Philadelphia Orchestra, 1947-1948.	32	1880
Philadelphia Orchestra, 1949-1950.	32	1881
Metropolitan Opera, Ormandy guest conductor, 1950-1951.	32	1882
Philadelphia Orchestra, 1951-1952.	32	1882
Philadelphia Orchestra, 1952-1953.	32	1883
Vienna Philharmonic, Ormandy guest conductor, 1953 June 13.	32	1884
Philadelphia Orchestra, 1954-1955.	32	1885
International Music Festival, Luzern, Ormandy conducting, 1955 August 13.	32	1886
Philadelphia Orchestra, 1955-1956.	32	1887
Handel's <i>Messiah</i> Philadelphia Orchestra, 1958-1959.	32	1888
Philadelphia Orchestra, 1959-1960.	32	1889
Philadelphia Orchestra Subscription Series, 1960-1961.	32	1890
Philadelphia Orchestra, 1961-1962.	32	1891
Handel's <i>Messiah</i> Philadelphia Orchestra, 1962 december 16.	32	1892

Philadelphia Orchestra, 1963-1964.	32	1893
Festival Casals, Puerto Rico, Ormandy guest conductor, 1968.	32	1894
Philadelphia Orchestra, 1968-1969.	32	1895
Philadelphia Orchestra, 1969-1972.	32	1896
Philadelphia Orchestra, 1973-1974 Resume, 1975-1976.	33	1897
Philadelphia Orchestra - Resume, 1975-1976 Saratoga Festival, 1977.	33	1898
Philadelphia Orchestra - Resume, 1977-1978.	33	1899
Philadelphia Orchestra, 1978-1979.	33	1900
Philadelphia Orchestra, 1979-1980.	33	1901
Philadelphia Orchestra, 1981-1982.	33	1902
Philadelphia Orchestra, 1982-1983 Ann Arbor May Festival, 1983.	33	1903
Philadelphia Orchestra, 1983-1984.	33	1904
Ann Arbor May Festival Philadelphia Orchestra, 1984.	33	1905
Memorial Concerts Philadelphia Orchestra (1993 memorial to William Smith), 1985-1993.	33	1906
Philadelphia Orchestra, undated.	33	1907

B. TOUR PROGRAMS/ITINERARIES.

Description & Arrangement

Arranged chronologically by season. Printed itineraries for Orchestra's tours, as well as program booklets for specific sets of overseas concerts.

	Box	Folder
Britain, 1949.	33	1908
Europe, 1955.	33	1909
Spring and Transcontinental Tours, 1957.	33	1910
Europe, 1958.	33	1911
Spring and Transcontinental Tours, 1962.	33	1912
Latin America, 1966.	33	1913
Japan and U.S. West Coast, 1967.	33	1914
Europe, 1970.	33	1915
Transcontinental Tour, 1971.	33	1916
Japan, 1972.	33	1917
China, 1973.	33	1918
Transcontinental Tour, 1974.	33	1919
Spring Tour, 1975.	33	1920
Korea, 1978.	33	1921

C. OTHER PROGRAMS.

Description & Arrangement

Arranged chronologically. Programs from events or performances not related to Ormandy or the Philadelphia Orchestra.

	Box	Folder
Carnegie Hall Arturo Toscanini, 1950 April .	34	1922
On Tour with Toscanini, circa 1950.	34	1923
Carnegie Hall Philharmonic-Symphony Society of New York, 1952 April 20.	34	1924
European Tour Boston Symphony Orchestra, 1956. .	34	1926
Greater Philadelphia Magazine, Golden Anniversary Dinner, 1959 October 14.	34	1926
the White House Pablo Casals Concert, 1961 November 13 Michigan State University, "Congress of Strings" , 1963 July 2.	34	1927
Saratoga Performing Arts Center Groundbreaking Program, 1964 June 30.	34	1928
Rudolf Serkin, piano, 1964 November 18.	34	1929
Philadelphia String Quartet, 1966 January 16 Boston Symphony Orchestra, 1966 July 16.	34	1930
Central Philharmonic Society, Peking, 1973 September.	34	1931
Shanghai Dance School "The White-Haired Girl" , 1973 September.	34	1932
University Musical Society: 100 Years, 1979.	34	1933
Marlboro School and Music Festival, 1980.	34	1934

Kennedy Center National Symphony Orchestra, 1981 January. .	34	1935
Carnegie Hall Chicago Symphony Orchestra, 1981 April.	34	1936
Academy of Music Pennsylvania Ballet's "The Nutcracker" , 1984 December 19. .	34	1937
Main Line Symphony Orchestra William and Julia De Pasquale violin soloists, 1985 April 26.	34	1938
Ellen Theatre Willson Auditorium Bozeman Symphony Society, 1985 May 5.	34	1939
Carnegie Hall The Centennial Festival, 1991 April 25-May 4.	34	1940
Berliner Philharmonisches Orchester, undated.	34	1941

VI. ARTICLES, BIOGRAPHICAL WRITINGS, PROMOTIONAL MATERIAL.

Series Description

Contains writings by and about Ormandy, as well as articles and promotional material relating to the Orchestra, including press releases. At the end of the series are printed articles and promotional writings not related to the Orchestra.

A. ARTICLES BY ORMANDY.

Description & Arrangement

Arranged alphabetically by title. Articles, published and unpublished, attributed to Ormandy's authorship, as well as transcribed interviews of him.

	Box	Folder
"American Citizenship by Choice," <i>American Citizenship - 1958</i> , 1958.	35	1942
"A So-Highly Pressured Milieu," <i>Music Business</i> , 1964 December 12.	35	1942
"Conducting, Art of" , undated.	35	1943
"Conductors' Quandaries" , undated.	35	1944
"Eugene Ormandy, Conductor," edited by Deena Rosenberg, 1977.	35	1945
"Eugene Ormandy Talks to Teens" , circa 1964.	35	1946
"The First Time I Voted," <i>Parade Magazine</i> , 1956 "The Iron Man of Music: Jean Sibelius," <i>Gettlin's Review of Recorded Music</i> , 1955.	35	1947
"I Was Born in 1899..." , undated.	35	1948
"Is the Symphony Orchestra in Trouble?" <i>Newsweek</i> , 1974 "The Maestro Revisited-Toscanini," <i>Music Journal</i> , 1967.	35	1949
"Ormandy Counsels with Conductors" , undated.	35	1950
" Article" , undated.	35	1951
"To Succeed" , 1956 September 19.	35	1952
"What Bringing the Philadelphia Orchestra to Russia Means to Me" , 1958 January 28.	35	1953
"What is Good Music?" <i>New York Herald Tribune Sunday Forum</i> , 1960 October 30.	35	1954
"Why America Rates so High in the Arts," <i>U.S. News and World Report</i> , 1974 April 29.	35	1955

"Why Study... Music?" <i>Washington Star</i> , 1960 August 21.	35	1956
transcribed Voice of America interview, 1962 September 7.	35	1957
1963 March 8.	35	1958
<i>Bravo Magazine</i> statement, 1969 January 20.	35	1959
from <i>Philadelphia Inquirer</i> , <i>Today Magazine</i> , 1972 August 31.	35	1960
1974 June 20.	35	1960
from <i>Schwann Record and Tape Guide</i> , 1974 July 5.	35	1962

B. ARTICLES, BIOGRAPHIES, ETC.

Description & Arrangement

Arranged chronologically, with undated material alphabetized at the end. Biographical articles on Ormandy, including draft biographies for printed programs. Excerpts from books with chapters on Ormandy. Articles about the Orchestra and Philadelphia culture. Articles frequently are in draft form, though not always, and occasionally an entire magazine containing a relevant article has been filed here. Printed promotional material, such as articles, pamphlets commemorating overseas tours, booklet introducing the Orchestra members. Note that two promotional items have been placed in Box 77 (oversize).

	Box	Folder
"Philadelphia Orchestra" , circa 1948.	35	1963
"Philadelphia Orchestra: 50th Anniversary" , 1950.	35	1964
from <i>Music and Maestros</i> , by John Sherman, 1952 "Eugene Ormandy: The Philadelphia Story," <i>Newsweek</i> , 1953.	35	1966
"The Philadelphia Story," <i>Musical Courier</i> , 1954 March 15 "The Philadelphians are Coming," <i>Music Herald</i> , 1955 March.	35	1967

"Salute to Music," <i>Saturday Review</i> , 1955 March 14 "Music Ambassadors at Large," <i>Etude Magazine</i> , 1955 July.	35	1968
"Eugene Ormandy--Conductor," 1956 February 14 "Eugene Ormandy," <i>International Musician</i> , 1956 September.	35	1969
"Philadelphia Orchestra," 1956 "From Bow to Baton," <i>World of Strings</i> Newsletter, 1957.	35	1970
Annual Report of the Philadelphia Orchestra Association, 1957-1958.	35	1971
"European Tour - 1958" , 1958 March 31. .	35	1972
"Eugene Ormandy Brings Philadelphia Orchestra to London," <i>American Music</i> , 1958 May .	35	1973
"Ambassadors in B-Flat," <i>Pennsylvania Traveller</i> , 1974.	35	1974
"The World's Greatest Orchestra," <i>Pennsylvania Traveler</i> , 1959 September "The Philadelphians and their Ormandy," <i>Review of Recorded Music</i> , 1961 December.	35	1975
Annual Report of the Philadelphia Orchestra Association, 1960-1961 "Philadelphia Story - Eugene Ormandy," <i>Music World</i> , 1962 April "The Rare Combination That is Great Music," Cornell University Newsletter, 1962 December.	35	1976
"Chamber Music's Catch-22," 1965 Paul Hume interview of President Nixon, 1970 January 26.	35	1977
"Eugene Ormandy Talks to Alan Blyth," <i>The Gramophone</i> , 1970 April "Magical Orchestra Tour" by Bill Lynch, 1970.	35	1978
Program bio of Ormandy, 1972-1973.	35	1979

<i>WFLN Philadelphia Guide</i> , twenty-fifth anniversary issue, 1973 May.	35	1980
"Philadelphia Orchestra: World Wide Ambassadors," by Louis Hood, <i>Destination Philadelphia</i> , 1973 May/June "China Diary," by Louis Hood, 1973.	35	1981
"Chinese Odyssey," by Louis Hood, 1973.	35	1982
"Philadelphia Orchestra Welcomed at Peking Banquet," <i>Hsinhua News Bulletin</i> , 1973 September 14.	35	1983
"U.S. Philadelphia Orchestra Performs in Peking," <i>Hsinhua News Bulletin</i> , 1973 September 18.	35	1984
"Friendly, Warm, Brilliant," <i>Peking Light</i> , 1973 September 19.	35	1985
"Friendly Sentiments, Brilliant Performance," <i>Peking People's Daily</i> , 1973 September 19.	35	1986
"A Marketing Proposal for the Philadelphia Orchestra," by the Sigma Group, 1973 September.	35	1987
"The Philadelphia Orchestra on a Magical Mystery Tour," by Louis Hood, <i>Symphony News</i> , 1973.	35	1988
"The Philadelphia Orchestra Tours the People's Republic of China," by Louis Hood, <i>Symphony News</i> , circa 1973.	35	1989
transcript of television report on China trip, 1973.	35	1990
untitled article by Louis Hood on China trip, 1973.	35	1991
"Chinese Opus," by Louis Hood, <i>WFLN Philadelphia Guide</i> , 1973 December.	35	1992
"The Philadelphia Orchestra Performs in China," <i>China Reconstructs</i> , 1973 December.	35	1993

Program bio of Ormandy, 1973-1974.	35	1994
"It's a Pleasure to Meet You" , 1974-1975.	36	1995
Program bio of Ormandy, 1974-1975.	36	1996
"Brotherly Love and the Land of Mao," by Sue E. Dunn, 1976 September.	36	1997
"Let There Be Music," <i>The Franklin Mint Almanac</i> , 1977 October.	36	1998
<i>The Sunday Bulletin - TV Time</i> , 1978 October Program bio of Ormandy, 1978-1979. .	36	1999
<i>Philadelphia News and Notes</i> , 1979.	36	2000
Program bio of Ormandy, circa 1979 "Rostropovich as Music Director," <i>Ovation Magazine</i> , circa 1980.	36	2001
"They'd Rather Be in Philadelphia," <i>National Geographic</i> , 1983 March.	36	2002
"The Philadelphia Orchestra Story," by Nancy Shear, circa 1983.	36	2003
"Eugene Ormandy," by Herbert Kupferberg, <i>Ovation Magazine</i> , 1984 February.	36	2004
"Next Question...," by Dave Conan, circa 1987 "Carnegie Hall Takes a Bow," <i>Town and Country</i> , 1990 July.	36	2005
"Eugene Ormandy: Subjective Reflections," by Nadia Koutzen, circa 1991 "Art, Here and There" , undated.	36	2006
Coleman, Emily (interview with Eugene Ormandy), undated "Eugene Ormandy: Mr. Day-before-Yesterday," <i>Music Recorder</i> , undated.	36	2007

"Eugene Ormandy," Philips Recording Listing, undated "Eugene Ormandy: In Memoriam" by Roger Dettmer, <i>Fanfare</i> , undated.	36	2008
"History of the Orchestra" , undated.	36	2009
"The Magnificent Sound of the Philadelphia Orchestra," Columbia Records Listing, undated "Mr. Ormandy Plays Musical Chairs" , undated.	36	2010
"Why Do You Always Insist on Playing..." , undated.	36	2011

C. PRESS RELEASES.

Description & Arrangement

Orchestra press books and press releases, as well as press releases from other institutions concerning Ormandy, which are arranged chronologically.

	Box	Folder
Philadelphia Orchestra Press Book, circa 1939.	36	2012
Philadelphia Orchestra Press Book, circa 1944 Publicity for European Tour, 1955.	36	2013
Excerpts from the Hebrew Press, 1959 Vienna State Opera from Associated Press, 1964 July 20.	36	2014
Philadelphia Orchestra, "Mahler 10th Symphony Acclaimed by Audiences and Critics in Four Cities," 1965 November 18 Pittsburgh Symphony Orchestra, 1966 January 20 Philadelphia Orchestra, 1966 May 2-3. .	36	2015
Saratoga Performing Arts Center, 1966 August 4-5 Peabody Institute of Baltimore, 1968 March 1.	36	2016

Rensselaer Polytechnic Institute, 1968 May and June Villanova University, 1968.	36	2017
Philadelphia Orchestra press conference "How Was China?" , 1973 September.	36	2018
Greater Philadelphia Chamber of Commerce, 1974 January 31.	36	2019
Union League of Philadelphia, 1974 October 23.	36	2020
Philadelphia Orchestra, "Eugene Ormandy Receives Honorary Doctorate at Moravian College Commencement" , 1976 June 1.	36	2021
Philadelphia Orchestra?, "Eugene Ormandy to Relinquish Music Directorship..." , 1979 March 1.	36	2022
Scheie Eye Institute, "Ormandy to Conduct Philadelphia Orchestra for Scheie Eye Institute" , 1980 March 10.	36	2023

D. OTHER PRINT/PROMOTIONAL MATERIAL.

Description & Arrangement

Arranged alphabetically, includes other biographical or promotional material not pertaining to the Orchestra or Ormandy.

	Box	Folder
B. Schott's Söhne, Mainz, 1954.	36	2024
Bemiss, Fitzgerald, "China Trip" , circa 1975.	36	2025
The Bohemians, New York Musicians Club, List of Members, 1985.	36	2026
Curtis Institute, 1969-1970.	36	2027
"Melbourne.. City of Beauty" , circa 1944.	36	2028

Mahanna, John G. W., "The Seated Lincoln" .	36	2029
National Press Club.	36	2030
Orff, Carl, <i>Oedipus der Tyrann</i> , circa 1959.	36	2031
Piston, Walter, undated.	36	2032
Sessions, Roger, circa 1965.	36	2033

VII. CLIPPINGS.

Series Description

Newspaper and magazine clippings spanning the length of Ormandy's career, which are arranged chronologically. A number of the clippings are obituaries from all over the country noting Ormandy's death; there are also a few Stokowski obituaries. Note that one scrapbook with clippings dated from 1931-1932 has been placed in Box 71 (oversize); while three loose scrapbook pages and one large newsprint magazine cover are located in Box 77 (oversize).

	Box	Folder
1932-1938.	37	2034
1941-1954.	37	2035
Amsterdam newspapers, 1955 January.	37	2036
1955 March-December.	37	2037
European tour, European newspapers (Dutch, French, Spanish, and Italian), 1955.	37	2038
European tour, European newspapers (German, Swedish, and Finnish),	37	2039

1935-1936.		
1956.	37	2040
1957 January-March.	37	2041
1957 April-December.	37	2042
1958.	37	2043
European tour, European newspapers (Norwegian, Polish and German), 1958.	37	2044
1959 January-June.	38	2045
1959 September-December.	38	2046
1960.	38	2047
1961.	38	2048
1962.	38	2049
1963.	38	2050
1964 January-April.	38	2051
1964 May-August.	38	2052
Transcontinental Tour, 1964 September.	38	2016
1964 October-December.	38	2054
1965 January-August.	39	2055
1965 September-December.	39	2056

1966 January-May.	39	2057
Latin American Tour (Spanish and Portugese), 1966 May.	39	2058
1966 June-August.	39	2059
1966 September-December.	39	2060
1967.	39	2061
Japan and West Coast Tour, 1967 May-June.	39	2062
1968 January-March.	39	2063
1968 April-October.	39	2064
1969.	39	2065
1970.	39	2066
1971.	40	2067
1972.	40	2068
1973-1974.	40	2069
China Tour, 1973.	40	2070
China Tour, 1973.	40	2071
China Tour, 1973 November 4.	40	2072
Stokowski obituaries, 1977 September.	40	2073
1978-1979.	40	2074
Kennedy Center Honors, 1982.	40	2075

1982-1985.	40	2076
Ormandy obituaries, 1985.	40	2077-2082
Memorials to Ormandy, 1985-1989.	40	2083
1985-1990.	40	2084
undated.	40	2085

VIII. MISCELLANEOUS PICTORIAL.

Series Description

Includes one Orchestra engagement calendar with photographs taken during the 1978 Japan tour, as well as various sketches and postcards of Ormandy. Note that there is one framed portrait of Rossini placed in Box 44 with other framed materials.

	Box	Folder
Engagement Calendar, with photographs from tour to Japan, 1978-1979.	40	2086
Pictures (including sketches and postcards) of Ormandy by C. Pearson, Paul Kaufman, and others.	40	2087

Contents

- * Cartoon of the Philadelphia Orchestra by Alfred Bendiner
 - * Autographed sketch of Richard Crooks
 - * Drawing of Charles Ives
-
-

IX. AWARDS AND HONORS.

Series Description

Materials relating to awards, tributes, and honors received by Ormandy over his career. This series is divided into paper certificates (and their bindings), hanging plaques and framed items, and various medals and free-standing awards.

A. CERTIFICATES, DIPLOMAS, ETC.

Description & Arrangement

Arranged chronologically, unframed diplomas, citations, and certificates of appreciation awarded by schools or civic and cultural organizations. Includes programs for ceremonies. These documents have been removed from their original binders; the binders may be found filed in chronological order at the end of the certificates. At the end of the series are three booklets, two filled with signatures, given in tribute to Ormandy. Oversize artifacts are stored in Box 77.

	Box	Folder
Hamline University, Doctor of Music, 1934 June 12.	41	2088
Greater Texas and Pan American Exposition, 1937 June 12.	41	2089
University of Pennsylvania, Doctor of Music, 1937.	41	2090
National Music Council Award of Honor, 1947.	41	2091
Danish National Orchestra, 1952 September 19.	41	2092
Danish Knight of the Order of Dannebrog, First Class; Knight of the Order of the Elephant, 1952 November 13.	41	2093
University of Michigan, Doctor of Music, 1952.	41	2094
Lehigh University, Honorary Doctor of Humane Letters, 1953 October 11	41	2095
American Society of Composers, Authors, and Publishers Membership		

Certificate, 1954 March 23.

Academy of Musical Recorded Arts and Sciences, Honorary Membership, 1954. 41 2096

Finnish Order of the White Rose; Order of the Lion, 1955. 41 2097

Clark University, Doctor of Letters, 1956 October 20. 41 2098

Wisdom Society's Wisdom Award of Honor, 1957 November 6. 41 2099

Miami University, Doctor of Humanities, 1959 February 18. 41 2100

Pi Kappa Lambda, membership certificate, 1959 May 2. 41 2101

Greater Philadelphia Magazine's 50 Philadelphians award, 1959 October 14. 41 2102

La Salle College, Centennial Medal, 1963 April 5. 41 2103

Long Island University, Doctor of Humane Letters, 1965 April 21. 41 2104

Finnish Knight Order of the White Rose; Commander Order of the Lion, 1965. 41 2105

Austrian Honor Cross for Arts and Sciences, First Class, 1966 September 26. 41 2106

Lafayette College, Doctor of Letters, 1966 October 29. 41 2107

Vienna Philharmonic, Gold Nicolai Medal, 1967 March 28. 41 2108

Philadelphia City Council, Resolution No. 321, 1967 June 15. 41 2109

Villanova University, Doctor of Music, 1968 May 13. 41 2110

Peabody Conservatory of Music, 1968 June 2. 41 2111

Rensselaer Polytechnic Institute, Doctor of Music, 1968 June 7.	41	2112
Pennsylvania Awards for Excellence, 1968 November 21.	41	2113
Titulo de Reconocimiento la Organización del Festival Casals (Puerto Rico), 1968	41	2114
University of Illinois, Doctor of Musical Arts, 1969 May 2.		
Little Rock Arkansas Honorary Citizenship, Arkansas Traveler's Certificate, Count of Pulaski, 1969 June 2.	41	2115
Presidential Medal of Freedom (United States), 1970 January 24.	41	2116
Philadelphia Award, 1970 March 18.	41	2117
La Salle College, Doctor of Fine Arts, 1970.	41	2118
Grammy Award Nominations, 1971.	41	2119
Order of Merit of the Italian Republic, 1972 February 4.	41	2120
Dickinson College Arts Award, 1972 November 19.	41	2121
Philadelphia City Council Resolution, 1973 September 26.	41	2122
National Press Club, 1974 January 15.	41	2123
Thomas Jefferson College, Doctor of Humane Letters, 1974 June 7.	41	2124
Union League of Philadelphia, Gold Medal Citation, 1974 October 23.	41	2125
Moravian College, Doctor of Humanities, 1976 May 30.	41	2126
Knight Commander of the Most Excellent Order of the British Empire, 1976 July 1.	41	2127
Austrian Children's Bicentennial Art Exhibit Honorary Committee,	41	2128

Certificate, 1976 August Audio Engineering Society, Honorary Membership, 1976 October 31 Columbia University, Ditson Conductor's Award, 1977 May 13.		
Hahnemann Medical College, Doctor of Humane Letters, 1979 June 6.	41	2129
Scheie Eye Institute Concert Committee, Certificate, 1980 April 30 Béla Bartók Commemorative Committee, Diploma, 1981.	41	2130
Certificate Bindings (empty).	42	2131-2140
Certificate Bindings (empty).	43	2141-2143
Committee for Concerts for Youth, 1940 February 12.	43	2144
Children's Hospital of Philadelphia Honors Eugene Ormandy, 1978 September 24.	43	2145
Brandeis Book Fund, Learned Journal Patron, undated.	43	2146

B. AWARD PLAQUES, FRAMED CERTIFICATES (AND FRAMED MISCELLANY).

Description & Arrangement

Includes framed certificates and diplomas, as well as wall plaques. At end of series are two 1983 calendars commemorating the 1982 Kennedy Center Honors. Large plaques may be found in Box 78 (oversize). Note also that there is one framed Rossini print also stored with these framed materials in Box 44.

	Box	Folder
Citation from the Curtis Symphony Orchestra, 1981 October 15.	43	2147
Daughters of the American Revolution, 1972 February 18.	44	2148
Distinguished Pennsylvanian Citation, 1977 October 24.	44	2149

National Academy of Recording Arts and Sciences, New York Chapter's Governor's Award, 1979 October 24.	44	2150
University of Michigan, President's Club, 1980.	44	2151
Rossini portrait, undated.	44	2152
National Academy of Recording Arts and Sciences, Award Nominations, 1958-1979.	45	2153-2158
Philadelphia Art Festival, 1955.	45	2159
Beethoven Society, 1977 March 1.	46	2160
City of New York, Certificate of Appreciation, 1980 May 6.	46	2161
In Thanks for the 1979 Benefit Concert for Delaware County Memorial Hospital, 1980 November 1.	46	2162
Kennedy Center Honors calendars, 1982.	46	2163-2164
Albert Einstein Medical Center Award, 1965.	47	2165
Key to the City of Saratoga Springs, N.Y., 1978.	47	2166

C. MEDALS, DESK PLAQUES, AWARD STATUES.

Description

Includes coins, medals, ribbons, and pins given to mark special honors conferred on Ormandy or to mark his membership in certain societies. Also standing statues and desk plaques, as well as a tie and scarf given by the National Press Club, an autographed Phillies baseball, and doctoral hoods.

Box

Bruckner Society of America: Medal of Honor, 1936.

48

Bruckner Society of America: Gustav Mahler Medal of Honor, 1938.	48
Knight of the Order of Dannebrog, 1st Class, Denmark, Medal and Pin, 1952.	48
Order of the White Rose, Finland, 1955 or 1965.	48
Hommage de Paris à l'Orchestre Philharmonique de Philadelphie, 1955.	48
Centenary Sibelius Medal, 1965.	48
Philadelphia Award (in wooden medal box), 1969.	48
Sanford Fellowship Medal, Yale School of Music, 1972.	48
Centenary Kodály Medal, 1982.	48
French Legion of Honor Medal and Pin, 1952 or 1958.	49
Pius 17th Medal, 1956.	49
Honor Cross for Arts and Sciences, Austria, 1966.	49
La Salle College Centennial Award, 1963.	49
Wiener Philharmoniker, Otto Nicolai Gold Medal, 1967.	49
Osaka International Festival, 1967.	49
Israel Philharmonic Orchestra 30th Anniversary, 1967.	49
Union League of Philadelphia, 1974.	49
Poor Richard Club, Philadelphia, 1974.	49
H. M. Queen Elizabeth II Medal, 1976.	49
Philadelphia Orchestra Association Award for Distinguished Service, 1980.	49

Centenary Bartok Medal, 1981.	49
Chapel of Four Chaplains, "For Cultural Contributions to the World" , 1983.	49
Greater Philadelphia Magazine Award--50th Anniversary Award, undated.	49
Music on Medals; Eugene Ormandy, undated.	49
Key to City, Ann Arbor, Michigan, undated.	49
Key to City, San Diego, California, undated.	49
Hector Berlioz Medal, undated.	49
Page One Award, Newspaper Guild of Greater Philadelphia, 1963.	50
Toscanini Medal, 1967.	50
Key to City of Osaka (presented by Mayor Kaoru Chuma), circa 1967.	50
Presidential Medal of Freedom, 1970.	50
University of Penn Glee Club, Award of Merit, 1972.	50
H. M. Queen Elizabeth II's Silver Jubilee, 1977.	51
Kennedy Center Honors (desk plaque), 1982.	50
Order of Merit of Juan Pablo Duarte, Dominican Republic, 1945.	51
Key to City: Worcester, Massachusetts, 1959.	51
Finlandia Foundation (NY Metropolitan Chapter), Arts and Letters Award, 1962.	51
Institute of High Fidelity, 1963.	51
Italian Order of Merit, 1972.	51

Daughters of the American Revolution, Americanism Medal, 1972.	51
Arthur Honegger Medal, 1982.	51
St. Louis, Vincent C. Schoemehl, Jr., Mayor, 1981-1985.	51
Bordeaux Medal, undated.	51
BVDA RECVPERATA, 1936.	52
Philadelphia Art Alliance, 1940.	52
Danish National Orchestra, 1870-1945.	52
French Legion of Honor pin, 1952 or 1958.	52
Hommage de "L' Accueil de Paris" pin, 1955.	52
Danish National Orchestra, U.S. Tour, 1958.	52
Poor Richard Club of Philadelphia, 1959.	52
Philadelphia Chapter, American Institute of Architects, 1961.	52
Robin Hood Dell Guild, 1967.	52
National Press Club, tie and scarf, 1974.	52
Knight Commander of the Most Excellent Order of the British Empire, 1976.	52
Autographed Phillies baseball, 1980.	52
ASCAP pin, undated.	52
Franz Liszt medal, undated.	52
Tokyo Metropolitan Government coin, undated.	52

### charm, undated.	52
Key to City: Springfield, Illinois, undated.	52
11th Annual Singing City Award, 1960.	53
Greater Philadelphia Chamber of Commerce, William Penn Award, 1974.	54
Silver Baton Award.	55
Kennedy Center Honors: Medals and Ribbons (in award box), 1982.	56
Philadelphia Music Foundation, Hall of Fame, undated.	57
United Jewish Appeal, award, undated.	58
Philadelphia Orchestra, Presentation Desk Pen Stand, 1959 November 18.	59
Doctoral Hood, Thomas Jefferson University, 1974.	60
Doctoral Hood, La Salle College, 1970.	61
Doctoral Hood, Hahnemann Medical College, 1979.	62
Doctoral Hoods.	63
Doctoral Hoods and Ribbons.	64
China Presentation Bowl from mayor Frank Rizzo, City of Philadelphia, 1972 May 30.	65

D. SILVER PRESENTATION AWARDS.

	Box
Silver-Plated Cigarette Box, Musical Fund Society, 1948.	66

Silver Presentation Tray, Philadelphia Arts Festival, 1955.	66
Silver Mounted Presentation Hebrew Bible, Israeli Philharmonic Orchestra, 1959.	66
Silver Presentation Vase signed by Van Cliburn, 1960.	66
Silver Presentation Goblet, Scheie Eye Institute, 1976.	66
Silver Presentation Cup, Scheie Eye Institute, 1980.	66
Silver-Plated Presentation Tray, Singing City, 1984.	66

X. MEMORABILIA.

Series Description

Comprises Ormandy's passports, film and video materials about Ormandy, a volume commemorating Ormandy's 70th birthday, and a volume by James Francis Cooke.

Box

Eugene Ormandy's Passports.	67
CBS Television Film, "Person to Person" .	68
Video, Stereo Review Award Presentation to Eugene Ormandy, 1982 November 15.	69
"Variations on Happy Birthday," book, 1970 January 24.	70
"A Historical Musical Pilgrimage," book by James Francis Cooke, 1958 December 25.	70
Necktie worn for matinee performances.	70

XI. SCRAPBOOKS.

Series Description

Primarily clippings, one volume includes photographs, 1950-1953.

	Box
Clippings, 1931-1932.	71
Clippings and Photos, 1950-1953.	72
Clippings (obituaries), 1985.	73
Scrapbook Binder from Columbia Records (empty).	74

XII. OVERSIZE.

Series Description

Oversize memorabilia, awards, articles, scrapbook pages, concert season date sheets, diplomas, certificates, publicity, and plaques. Also includes eight conductor's batons.

	Box
Signed Framed Photographs of Mary Louise Curtis Zimbalist, Pablo Casals and Irene, Princess of Greece.	75
Memorabilia and Awards.	76

Contents

- * Presentation Baton
 - * 2 Conductor's Batons
 - * 5 Conductor's Batons in plastic case
 - * 1 Conductor's Batons in cardboard case
 - * Gift Scroll from Asian Tour
-

* American Symphony Orchestra League, Gold Baton Award

Miscellaneous.

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Contents

- * Date sheets, 1952-1954
- * "An Obligation to Greatness: The Philadelphia Orchestra Challenge Program," 1966-1967
- * Philadelphia Orchestra Sign, undated
- * "Be Ready for Your Opportunity," *Etude Magazine*
- * *Musical Courier* clipping (photograph of Ormandy), 1933 July
- * Scrapbook pages, 1935-1936
- * Philadelphia Musical Academy, Doctor of Music, 1939
- * Honorary Degrees, 1939-1970
- * Certificates, 1954-1991
- * Sketch of Ormandy by Roger Norman, presented by the Salt Lake Mormon Tabernacle Choir
- * RCA Poster from Asian Tour
- * CBS Poster from Asian Tour

Awards.

78

Contents

- * National Recognition Award, 1969
- * Broadcast Pioneers, Delaware Valley Chapter, 1979

Box

Miscellaneous.

11

Contents

- * Framed photograph of Lily Pons
- * Unidentified photograph, 1961
- * Framed photograph of Ormandy
- * Happy Birthday Maestro, 1979 November 18
- * Philadelphia Proclamation by Mayor Frank Rizzo on Ormandy's 80th birthday, 1979 November 18
- * EMI. Framed LP recording for Ormandy's 80th birthday

- * International Society of Performing Arts Administrators, 1981
- * Framed certificate
- * Framed Steinway Hall program of 1877, modern facsimile

Degrees, Certificates and Photographs.

12

Contents

- * University of Pennsylvania, Doctor of Music, 1937
- * Curtis Institute of Music, Doctor of Music, 1946
- * Ordre national de la Legion d'Honneur, 1952
- * Lehigh University, Doctor of Humane Letters, 1953
- * Rutgers University, Doctor of Music
- * Appointment of Ormandy to the advisory committee of the National Cultural Center, 1961
- * American College of Physicians, certificate, 1962
- * National Music Council, citation of merit, 1962-1963
- * Mayor of Newark, N.J., Proclamation, 1965
- * Sexto festival del disco internacional, Mar del Plata, diploma, 1967
- * Peabody Institute, Doctor of Musical Arts, 1968
- * Villanova University, Doctor of Music, 1968
- * Pennsylvania Award for Excellence, 1968
- * Golden Slipper Club, creation of the Eugene Ormandy grant at the Curtis Institute of Music, framed, 1969
- * University of Pennsylvania Glee Club, award of merit, 1972
- * Thomas Jefferson University, Doctor of Humane Letters, 1974
- * Mendelssohn Club of Philadelphia salute, framed, 1974
- * Hahnemann University, Doctor of Humane Letters, 1979
- * Sales & Marketing Executives of Philadelphia, Distinguished Salesman Award
- * Certificate of appreciation with signatures
- * Photograph of Ormandy conducting, 1948
- * Photograph of Ormandy and Richard M. Nixon, signed Adrian Siegel, 1970
- * Print of young woman, signed G. Herring (?)
- * 3 posters re Ormandy and/or Philadelphia Orchestra