

Eugene Ormandy oral history collection

Ms. Coll. 59

Finding aid prepared by Rayna Andrews.

Last updated on February 27, 2017.

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

2017 February 8

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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 oral history collection
Call number	Ms. Coll. 59
Date [bulk]	1990-1993
Date [inclusive]	1969-1997
Extent	3.75 linear feet (9 boxes)
Language	English
Language Note	The bulk of the materials in this collection are in English.
Abstract	Eugene Ormandy (1899-1985) was a Hungarian-born violinist and conductor best known for his association with the Philadelphia Orchestra. Ormandy's characteristic conducting style resulted in the "Philadelphia Sound," which he brought around the world through recordings, international tours, and guest conducting engagements. This is a collection of transcripts of oral history interviews conducted with Eugene Ormandy and others connected to him or to the Philadelphia Orchestra about Ormandy and his influence on the Philadelphia Orchestra.

Cite as:

Eugene Ormandy oral history collection, 1969-1997 (bulk: 1990-1993), Ms. Coll. 59, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania

Biography/History

Eugene Ormandy (1899-1985), was a violinist and conductor, best known for his 44-year association with the Philadelphia Orchestra.

Ormandy was born Jenő Blau in Budapest, Hungary to Rosalie and Benjamin Blau. He was a musical prodigy; beginning his violin studies at the age of five at the Royal Hungarian Academy of Music, he had his first concert at 7, and graduated with a master's degree at the age of fourteen. His first musical engagement upon arriving in the United States in 1921 was as a violinist at the Capitol Theatre in New York. The orchestra played concerts and provided live musical accompaniment for silent movies.

Ormandy quickly became concertmaster and eventually conducted the group.

Ormandy first conducted the Philadelphia Orchestra in 1931 when Arturo Toscanini, a famous Italian conductor, fell ill and a last-minute replacement was needed. This opportunity led to Ormandy's first major appointment as the conductor of the Minneapolis Symphony Orchestra (now Minnesota Orchestra), where he served until 1936. Ormandy joined the Philadelphia Orchestra as associate conductor under Leopold Stokowski and became music director in 1938. He served as lead conductor until his retirement in 1980 when he was appointed conductor laureate. Ormandy's conducting style was known to produce a particular "Philadelphia Sound" and he was alternately praised and denounced for it by critics. Under Ormandy's direction, the Philadelphia Orchestra often performed in other American cities and internationally in locations such as Finland, Latin America, and China. Though he retired in 1980, Ormandy occasionally appeared as a guest conductor for the Philadelphia and other orchestras. His last concert was in 1984 at Carnegie Hall, conducting the Philadelphia Orchestra. He died in 1985.

For a more complete biographical note, please see Eugene Ormandy papers, 1921-1991, Ms. Coll. 91.

Scope and Contents

This is a collection of oral history interviews conducted with Eugene Ormandy and others connected to him and to the Philadelphia Orchestra during his tenure there. The interviews were conducted between 1969 and 1997 (bulk: 1990-1993) and interviewees include Philadelphia Orchestra musicians, administrative staff, and board members, as well as composers, conductors, critics, music producers, and other professional colleagues, in addition to family and friends.

These interviews (a total of 90 interviews with 87 individuals, some of whom were interviewed together) were conducted by Sharon Eisenhour, John Bewley, Herbert Kupfeberg, Morris Henken, George Diehl, and Marjorie Hassen. The oral histories cover a wide range of topics including the relationships between

musicians, composers, conductors, trustees, etc.; the personal histories and experiences of individuals both at the Philadelphia Orchestra and elsewhere; Ormandy's personal and professional characteristics; Ormandy's impact on the Philadelphia Orchestra and the "Philadelphia Sound;" the transitions in leadership from Leopold Stokowski to Ormandy and from Ormandy to Riccardo Muti; and opinions and anecdotes about other prominent people in the music world. The audio cassettes of the interviews are currently restricted, but all recordings have been transcribed and most transcripts are available for access. Researchers interested in the audio should contact the Kislak Center for more information.

Administrative Information

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

2017 February 8

Finding aid prepared by Rayna Andrews.

Access Restrictions

The bulk of this collection is open for research use, however, access to some interviews (box 1, folder 13; box 2, folders 7-9; box 3, folder 5; box 6, folder 5; and box 7, folders 12-13) is restricted. Researchers interested in the content of these folders should contact the Kislak Center for further information.

The audio cassette recordings of the interviews are currently restricted. However, all recordings have been transcribed and most transcripts are available for access. Researchers interested in the audio should contact the Kislak Center for more information.

Use Restrictions

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Related Materials

Related Archival Materials note

At Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania:
Eugene Ormandy papers, 1921-1991, Ms. Coll. 91

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

Eugene Ormandy photographs, 1880-1992, Ms. Coll. 330

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

Eugene Ormandy family home movies, 1932-1947, Ms. Coll. 1051

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

Dr. Irvin Stein collection of Eugene Ormandy material, 1953-1990, Ms. Coll. 1249

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

Philadelphia Orchestra 1966 Latin American Tour collection, 1961-1966, Ms. Coll. 929

Controlled Access Headings

CORPORATE NAME(S)

- Philadelphia Orchestra.

FORM/GENRE(S)

- Interviews
- Oral histories (document genres)
- Transcripts

PERSONAL NAME(S)

- Muti, Riccardo
- Stokowski, Leopold, 1882-1977

SUBJECT(S)

- Conductors (Music) -- Interviews
- Conductors (Music)--United States
- Music
- Musicians -- Interviews
- Musicians--United States
- Symphony orchestras

Collection Inventory

	Box	Folder
<p>Anders, Mariedi. Artist manager, niece of Stephanie Goldner Ormandy, Eugene Ormandy's first wife. Oral history conducted by Sharon Eisenhour, recorded in San Francisco, California. (Anders relates the background of the Goldner family, Stephanie and Eugene Ormandy's visits to the Goldner home in Vienna, Ormandy's assistance to family members and friends, and his personal attributes. Among other personalities, Anders discusses Lawrence Tibbett, Arthur Judson and Arturo Toscanini.) Transcript. Edited version and interviewee-corrected copy., 1992 August 24.</p>	1	1-2
<p>Arian, Edward. Double bassist, member of the Philadelphia Orchestra (1947-1967), author of the book, <i>Bach, Beethoven and Bureaucracy: The Case of the Philadelphia Orchestra</i>. Oral history conducted by Sharon Eisenhour, recorded in Plymouth Meeting, Pennsylvania. (Arian discusses matters related to the working relationships amongst the players, conductors, trustees and management of the Philadelphia Orchestra. In this context he describes problems associated with programming, the educational needs of the audience, the ways in which the recording industry affects programming and other aspects of an orchestra's performance, specific issues raised by the Philadelphia Orchestra members in their labor relations with management, how the choice of board members could affect fundraising, and the different ways in which Leopold Stokowski and Eugene Ormandy met the sometimes conflicting demands of artistry versus financial realities. Arian also discusses Eugene Ormandy in relation to the impact he had on the Philadelphia Orchestra, his relations with orchestra members, and the comparisons made between him and Leopold Stokowski.) Transcript. Edited version and interviewee-corrected copy., 1991 March 25.</p>	1	3-4

Barnard, Boyd. Former member of board of directors of the Philadelphia Orchestra (1969-1981?). Oral history conducted by Sharon Eisenhour, recorded in Newtown Square, Pennsylvania. (Barnard discusses his early recollections of hearing the Philadelphia Orchestra (as early as 1913) under Leopold Stokowski, his impressions of Eugene Ormandy's first appearances with the Philadelphia Orchestra, the differences between Stokowski and Ormandy, and between Ormandy and Riccardo Muti, meetings between Ormandy and the board of directors' Artistic Policy Committee, the relations between the board of directors and Ormandy, and between the board and the orchestra players, and Ormandy's skill as an accompanist.) Transcript., 1991 April 23. 1 5

Bookspan, Michael. Percussionist with Philadelphia Orchestra (1953-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Bookspan describes how he attained his position with the Philadelphia Orchestra, his conflicts with Eugene Ormandy over political matters, his part in instigating a clause in the players' contract concerning the release of the conductor based upon players' demands, the orchestra strike of 1963, the conflict between Ormandy and the orchestra members who constituted the Philadelphia String Quartet, the commission and performance of a concerto for percussion by Robert Suderberg, the acoustics of the Academy of Music, the influence of percussionist Benjamin Podemski, and the reduction of percussion parts for economic reasons. He discusses aspects of Ormandy's career, including his power and authority, his practice of altering scores (including re-barring Igor Stravinsky's *Rite of Spring*), his ear as applied to percussion instruments, his sense of time, his conducting technique (especially his downbeat and its effect on playing), his later years and his last performance at Carnegie Hall.) Transcript. Edited version and interviewee-corrected copy., 1992 July 10. 1 6-7

<p>Booth, Davyd. Violinist and keyboard player with Philadelphia Orchestra (1973-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Booth discusses his experiences as a player in the Philadelphia Orchestra under the direction of both Eugene Ormandy and Riccardo Muti, and offers anecdotes revealing aspects of Ormandy's personality and relations with orchestra members. Booth also describes Ormandy's characteristics as a conductor, including his memory, general ability, capability as an accompanist to vocal soloists, restrictions he enforced on orchestra members against outside performances, and the editorial practices he used to help achieve the "Philadelphia Sound", especially in regard to the string section. He also offers opinions and anecdotes about other figures, including Dylana Jensen, Glenn Gould, Leonard Bernstein, Samuel Barber, Rudolf Serkin, and Frederick Mann.) Transcript., 1990 July 18.</p>	1	8
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<p>Booth, Davyd. Violinist and keyboard player with Philadelphia Orchestra (1973-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Booth gives his appraisal of Eugene Ormandy's last years as conductor of the Philadelphia Orchestra, including his final concert at Carnegie Hall, and offers anecdotes concerning artists such as Marcel Tabuteau, Cyprien Katsaris, Stephen de Groot, Tedd Joselson and Erich Leinsdorf.) Transcript., 1990 July 25.</p>	1	9
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<p>Braverman, Gabriel. Violist and music copyist with the Philadelphia Orchestra (1938-1973). Oral history conducted by John Bewley, recorded in Philadelphia, Pennsylvania. (Braverman discusses his background, how he achieved his position with the Philadelphia Orchestra, the transition from Leopold Stokowski to Eugene Ormandy as Music Director of the orchestra, and the differences between Stokowski and Ormandy in regard to their</p>	1	10-11
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conducting techniques, concepts of orchestral sound, and their treatment of players. In this context he also describes Stokowski's coloristic approach to orchestral sound and his experimentation with a color machine in performances. Braverman also recounts his experiences as a copyist for Ormandy and the orchestra, including his work on Ormandy's orchestral arrangements, their working relationship and process, and the job of correcting and emending orchestral parts to agree with Ormandy's editing. He discusses various aspects and characteristics of Eugene Ormandy, including his generosity, memory, skill as an accompanist, longevity, his part in creating the "Philadelphia Sound" (and how the style of string playing contributed to it), his use of doublings to create the sound he wanted, and his programming of contemporary music. Opinions and anecdotes are also offered concerning others, including Dmitri Mitropoulos, Leonard Bernstein, Fritz Reiner, Riccardo Muti, Richard Yardumian, Arturo Toscanini, and Sergei Rachmaninoff.) Transcript. Edited version and interviewee-corrected copy., 1993 November 5.

Brown, Elaine Isaacson. Conductor; founder and director of Singing City Choir. With **Sonya Garfinkle**, Associate and Executive Director of Singing City Choir and **Janet Yamron**, Assistant Dean of Temple University School of Music and member of Singing City Choir. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Brown, Garfinkle, and Yamron discuss the founding of Singing City Choir, its philosophy, educational programs, association with Temple University and its performances and recording sessions with Eugene Ormandy and the Philadelphia Orchestra. Brown also discusses her working relationship with Ormandy, his handling of the choir, his conducting style, and his attitude towards performances at Carnegie Hall. Passages from Ormandy's correspondence to Brown are quoted, and opinions and anecdotes concerning other artists, including Zubin Mehta, Riccardo Muti, Richard Tucker and Mack Harrell are also offered.) Transcript., 1991 April 23.

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<p>Brusilow, Anshel. Violinist, conductor and educator; concertmaster of the Philadelphia Orchestra (1959-1966). Oral history conducted by Sharon Eisenhower, recorded in Dallas, Texas. (Brusilow discusses aspects of his career as a violinist, including his early years as a professional, how he came to the Philadelphia Orchestra from Cleveland (and the friction it caused between George Szell and Eugene Ormandy), a comparison of Leopold Stokowski and Ormandy, his own experience conducting the Philadelphia Orchestra and the Philadelphia Chamber Orchestra (and Ormandy's reactions), his experience as soloist with the Philadelphia Orchestra, his working and personal relationship with Ormandy, and how guest conductors dealt with the performance characteristics of the Philadelphia Orchestra In regard to Eugene Ormandy, Brusilow describes Ormandy's rehearsal and conducting technique (especially his downbeat), his skill as an accompanist (with distinction made between vocalists and instrumentalists), his relationship with the board of directors, his treatment of members of the orchestra, speculation about the origin of the Ormandy name and his religious beliefs, his memory skills, bowing practices he preferred, and his legacy as a conductor. Brusilow also offers anecdotes and opinions about other people, including Pierre Monteux, Alexander Hilsberg, Jake Krachmalnik, William Stokking, Samuel Mayes, William Kapell, Van Cliburn, William Kincaid, Eugene Istomin, David Oistrakh, Andre Kostelanetz, Jesse Taynton, Frederick Mann, Theodore Pitcairn, Richard Yardumian, Virgil Thomson, Sviataslov Richter, Dmitri Shostakovich, David Madison, Norman Carol, Joseph De Pasquale, Schima Kaufman, Wanton Balis, Leonard Bernstein and Alberto Ginastera.) Transcript. [Restricted], 1992 February 16.</p>	1	13
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<p>Carol, Norman. Violinist; concertmaster of Philadelphia Orchestra (1966-). Oral history conducted by Sharon Eisenhower, recorded in Philadelphia, Pennsylvania. (Carol relates some of his experiences as a violinist, including his early (1954 and 1957) solos with the Philadelphia Orchestra, his working relationship with Eugene Ormandy, the quality of string instruments in the</p>	1	14-15
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orchestra and the bowing practices used, orchestra tours to Japan and China, the orchestra strike of 1967, and the "Philadelphia Sound." Carol also discusses various aspects of Eugene Ormandy's career, including his conducting technique and downbeat, his skill as an accompanist, his treatment of players and soloists, his sense of pitch, his skill as a recording artist, his programming (especially contemporary music), his last years and last concert at Carnegie Hall, and his sense of humor. In this context Carol offers opinions and anecdotes concerning other people, including Danny Kaye, William Kincaid, Marcel Tabuteau, Sol Schoenbach, David Madison, Anshel Brusilow, Lorin Maazel, Riccardo Muti, Serge Koussevitsky, Arturo Toscanini, Madame Mao Tse Tung, Nathan Milstein, Rudolf Serkin, and Peter Serkin.) Transcript. Edited version and interviewee-corrected copy., 1991 November 8.

<p>Carol, Norman. Violinist; concertmaster of Philadelphia Orchestra (1966-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Carol discusses possible reasons that Eugene Ormandy hired him, a player's perspective on Ormandy's programming and repertoire, bowing practices in the Philadelphia Orchestra, the quality of string instruments in the orchestra, Ormandy's "practical" approach to music-making, his concept of orchestral balances, his methods of motivating orchestra members, and his legacy in comparison to other conductors. Carol also mentions the transition to Riccardo Muti as Music Director of the orchestra.) Transcript. Edited version and interviewee-corrected copy., 1991 November 25.</p>	1	16-17
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<p>Cliburn, Van, (1934-). Concert pianist. Oral history conducted by Sharon Eisenhour, recorded in Fort Worth, Texas. (Cliburn, with occasional comments by Anshel Brusilow (Concertmaster of Philadelphia Orchestra, 1959-1966), describes his experiences as a soloist with Eugene Ormandy</p>	2	1
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and the Philadelphia Orchestra. In this context Cliburn discusses Ormandy's abilities as conductor and accompanist, and offers opinions and anecdotes about Maria Callas and Richard Nixon, among others.) Transcript., 1992 February 17.

<p>Costello, Marilyn. Harpist with Philadelphia Orchestra (1945-1992), principal 1946-1992. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Costello relates some of her own background and how she attained her position with the Philadelphia Orchestra. She also discusses the challenges pertaining to playing the harp in an orchestra, the effects of temperature on the instrument, how it happened that the Philadelphia Orchestra purchased a harp for her to use, the Salzedo method of harp playing, seating formats for harpists in the orchestra, how her playing was effected by the "Ormandy" or "Philadelphia Sound", her solo performances with Ormandy as accompanist, the issue of females in the orchestra, and the transition from Eugene Ormandy to Riccardo Muti as conductors of the orchestra. In regard to Eugene Ormandy, she discusses his critical abilities, his treatment of players in the orchestra, his awareness and knowledge of harp parts, his standards and approach to sound, his ear, his appeal to audiences, his sense of humor, and his last years with the orchestra. Opinions and anecdotes are offered concerning others, including Edna Phillips, Marjorie Tyre, Edgard Varèse, Leopold Stokowski, Thomas Beecham, Carlos Salzedo, Pierre Boulez, Martin Ormandy, Stephanie Goldner Ormandy, and Margarita Csonka.) Transcript. Edited version and interviewee-corrected copy., 1992 November 12.</p>	2	2-3
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<p>De Lancie, John, (1921-). Oboist with Philadelphia Orchestra (1946-1977), principal oboe from 1954-1977; director of Curtis Institute of Music (1978-1985). Oral history conducted by Sharon Eisenhour, recorded in Miami, Florida. (De Lancie relates experiences from his early years in</p>	2	4-5
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music, including his studies at Curtis Institute with Marcel Tabuteau, playing in the Pittsburgh Symphony under Fritz Reiner, performing with the Philadelphia Orchestra at Robin Hood Dell, and the job situation that faced veterans returning from service in World War II. De Lancie also discusses several aspects of Eugene Ormandy's tenure as conductor of the Philadelphia Orchestra, including his concept of the "Philadelphia Sound" (compared to that of Leopold Stokowski) and its effect on De Lancie's own playing, his conducting technique and treatment of the downbeat, his preference for higher (tuning) pitch, his treatment of orchestra members, his attitude towards recording sessions (with comments on union regulations), his practice of performing scores from memory (with a general discussion of the pros and cons of such practice) and his last years as conductor. In this context De Lancie offers opinions and anecdotes concerning other artists, including Dimitri Mitropoulos, Riccardo Muti, Sir Thomas Beecham, and Leopold Stokowski. De Lancie closes his interview with a discussion about his years as director of the Curtis Institute of Music, including the situation leading to his resignation, and the impact of the conductor, Sergiu Celibidache.) Transcript. Edited version and interviewee-corrected copy., 1992 March 2.

De Pasquale, Joseph. Violist; principal with Boston Symphony Orchestra (1946-1963); principal with Philadelphia Orchestra (1963-). Oral history conducted by Sharon Eisenhour, recorded in Merion, Pennsylvania. (De Pasquale describes how he attained his positions with the Boston Symphony, the Philadelphia Orchestra, and at Curtis Institute of Music, and the efforts of Eugene Ormandy that caused him to move to Philadelphia. De Pasquale discusses various aspects of Ormandy's career and personality, including his relationship with the Philadelphia Orchestra players and board of directors, his longevity, stamina (especially in recording sessions), skill as an accompanist, memory, skill at learning new works of music, conducting and rehearsal technique (and the relationship between his downbeat and the type of attack he sought), his concept of orchestral sound and how he achieved it, his association with Curtis Institute, his choices in contemporary music, his

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reaction to string instruments made by contemporary makers, his regard for Arturo Toscanini, his later years, his generosity, and his stature as a conductor. In this context De Pasquale makes comparisons between Ormandy and other conductors, Serge Koussevitsky, Charles Munch, and Riccardo Muti. De Pasquale also discusses other matters, including his family (brothers William, Robert, and Francis, and the De Pasquale String Quartet), the unionization of the Boston Symphony, the relationship between touring and recording, details concerning the construction of the viola, and a comparison between the Boston Symphony and the Philadelphia Orchestra (especially in regard to tuning pitch). Opinions and anecdotes are offered concerning others, including Efrem Zimbalist, Leopold Stokowski, Pierre Monteaux, Herbert von Karajan, William Primrose, Walter Piston, and Anshel Brusilow.) Transcript., 1993 January 27.

De Pasquale, William. Violinist with Philadelphia Orchestra (1963-). And **Robert De Pasquale,** violinist with Philadelphia Orchestra (1964-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (The brothers discuss their musical and family backgrounds, how Eugene Ormandy went about getting the four De Pasquale brothers into the Philadelphia Orchestra (Francis - violoncello, 1943-1977; Joseph - principal viola, 1964-), the formation of the De Pasquale String Quartet and allowances made for it by Ormandy, the sense of pride possessed by the members of the Philadelphia Orchestra, and the personal kindness of Ormandy. They also discuss other aspects of Ormandy's characteristics as a conductor, including his skill as an accompanist, his conducting technique (especially his downbeat and how it affected the sound of the orchestra), his physical strength and endurance, his methods of motivating and controlling his players, his workload, his sense of humor, his emphasis on sound quality in recordings, his toughness, his generosity, his last concert at Carnegie Hall, and his part in choosing his successor, Riccardo Muti. Comments and opinions are also offered concerning other artists, including Samuel Mayes, Joseph and Louis Lanza (their cousins), the Philadelphia String Quartet, and Benjamin Lees.) Transcript. Edited version and interviewee-corrected copy.

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7-9

[Restricted], 1992 July 6.

Diehl, George K. (George Karl) , (1924-). Producer and host of intermission shows during WFLN radio broadcasts of Philadelphia Orchestra concerts. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Diehl describes how intermission interviews with Eugene Ormandy and other artists were arranged and produced.) Transcript. Edited version and interviewee-corrected copy., 1991 March 30.	2	10-11
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Dodson, Glenn . Principal trombonist, Philadelphia Orchestra (1968-). Oral history conducted by John Bewley, recorded in Philadelphia, Pennsylvania. (Dodson discusses his background, experiences performing with the Marine Band, New Orleans Symphony, and Chicago Symphony, and the audition process that led to attaining his position with the Philadelphia Orchestra. Dodson also talks about various characteristics of Eugene Ormandy as conductor of the Philadelphia Orchestra, including Ormandy's rehearsal technique, conducting technique (especially his downbeat) and its effect on the performers, his concept of orchestral sound (the "Philadelphia Sound") and the role of the brass section in that concept, his use of instrumental doublings, his musical memory, his skill as an orchestral accompanist, his strengths in relation to repertoire, and his final years. In addition, Dodson offers comparisons between the playing styles of the Philadelphia Orchestra and the Chicago Symphony (especially the brass sections) and between the conducting styles of Eugene Ormandy and his successor Riccardo Muti, describes his experiences performing as soloist with the orchestra, the problems involved with recording sessions under Ormandy, and his opinion of the attention New York performances by the orchestra receive.) Transcript. Edited version and interviewee-corrected copy., 1993 September 15.	2	12-13
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<p>Eastburn, David P. Former president and chairman of the board of directors of the Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Doylestown, Pennsylvania. (Eastburn describes the role of the board of directors in balancing financial and artistic matters in running the Philadelphia Orchestra, Eugene Ormandy's final years with the orchestra (including details concerning his resignation), the appointment of Riccardo Muti as music director, Ormandy's last concert at Carnegie Hall, and the orchestra's tour of Japan and Korea. Eastburn also offers his opinion of Eugene Ormandy as a person and conductor.) Transcript. Edited version and interviewee-corrected copy., 1991 August 8.</p>	2	14-15
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<p>Farago, Marcel, (1924-). Violoncellist with Philadelphia Orchestra (1955-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Farago discusses his background, how he attained his position with the Philadelphia Orchestra, a possible origin of the name "Ormandy," Eugene Ormandy's working relationship with himself and other members of the orchestra, Ormandy's conducting style and technique, and Ormandy's later years as a conductor.) Transcript., 1991 July 16.</p>	2	16
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<p>Firkušný, Rudolf, (1912-1994). Concert pianist. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Firkušný discusses the personal and working relationship he had with Eugene Ormandy, his experiences as a soloist with the Philadelphia Orchestra, Ormandy's skill as an accompanist and stature as a conductor. He also discusses the characteristics unique to the Philadelphia Orchestra under directors Leopold Stokowski, Ormandy, and Riccardo Muti.) Transcript. Edited version and interviewee-corrected copy., 1992 December 7.</p>	3	1-2
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Forester, Hanni. Niece of Stephanie Goldner Ormandy (Eugene Ormandy's first wife). Oral history conducted by Sharon Eisenhour, recorded in San Francisco, California. (Forester discusses Stephanie Goldner's family, Eugene Ormandy's personal background, the Ormandys' visits to the Goldner home in Vienna, Ormandy's assistance to family members and friends, his fondness for ping pong and for driving. She also discusses his relationship with his manager Arthur Judson.) Transcript. Edited version and interviewee-corrected copy., 1992 August 25. 3 3-4

Frost, Thomas T. Executive producer for Columbia Records; produced recordings of Philadelphia Orchestra with Eugene Ormandy conducting (1960-1968). Oral history conducted by Sharon Eisenhour, recorded in New York, New York. (Frost discusses aspects of the recording industry, including recording studio techniques, locations for recording the Philadelphia Orchestra, the "packaging" of artists (with Eugene Ormandy and the Philadelphia Orchestra as an example), the effect of union regulations on recording sessions, the pros and cons of the older style of exclusive contract between artist and record company, the impact that sales of a recording have on its ability to stay in print, and the use of "commercial" repertoire by classical artists (with examples such as the recording, *The Glorious Sound of Christmas*, by Ormandy and the Philadelphia Orchestra). In this context, Frost offers opinions about Ormandy's working relationship with Columbia Records, his methods in the recording studio, ability as a conductor accompanying soloists and his musicianship in general. Opinions and anecdotes are offered about other artists, including Igor Stravinsky, Herbert von Karajan, Leonard Bernstein, Georg Solti, Murray Perahia, Yo Yo Ma, Rudolf Serkin, Peter Serkin and Emil Gilels.) Transcript. **[Restricted]**, 1991 February 19. 3 5

Garfield, Bernard. Principal bassoonist with Philadelphia Orchestra (1957-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Garfield describes his early years in music, his audition for his position with the Philadelphia Orchestra, his concept of the bassoon sound and how it fits in the orchestra (and where this fit into Ormandy's concept of orchestral sound), acoustics of the Academy of Music, Fisher Hall (N.Y.), Boston Symphony Hall and the preferences of recording technicians, Eugene Ormandy's conducting style (especially his downbeat), Ormandy's repertoire and practice of conducting from memory, Ormandy's methods of motivating players, Ormandy's later years, and Ormandy as an accompanist. Garfield also offers opinions and anecdotes concerning other artists, including Sol Schoenbach, Leopold Stokowski, Leonard Bernstein, Alec Wilder, and Serge Koussevitsky.) Transcript., 1991 October 31. 3 6

Garner, Fleetwood and Anna, Personal friends of Eugene Ormandy. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Fleetwood Garner and his wife Anna, reminisce about their friendship with Gretel and Eugene Ormandy. In this context they discuss aspects of Ormandy's personality and career, including his generosity, sense of humor, and his patriotism. Opinions and anecdotes are offered concerning others, including Seiji Ozawa, Paul Lucas, Norman Carol, Isaac Stern, and Beverly Sills.) Transcript. Edited version and interviewee-corrected copy., 1993 March 31. 3 7-8

Gigliotti, Anthony M. Clarinetist with Philadelphia Orchestra (1949-), principal since 1951. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Gigliotti discusses his background, the influence of predecessors Daniel Bonade and Ralph McLane, his concept of 3 9

clarinet sound and the American style of playing, his design of a clarinet for Selmer, the audition process, the traditions of the woodwind section of the Philadelphia Orchestra (and players such as Marcel Tabuteau, William Kincaid and Sol Schoenbach), and the newer systems of using assistant principal players and double principals. He comments upon various aspects of the personality and career of Eugene Ormandy, including his generosity, his sense of humor, his discipline, his responsibility for improving the overall standard of playing in the Philadelphia Orchestra, his skill in recording sessions, his relations with orchestra members, and his last concert at Carnegie Hall.) Transcript., 1992 July 20.

Glendinning, Beth. Public Relations Director of the Philadelphia Orchestra (1963-1967). Oral history conducted by Sharon Eisenhour, recorded in Fort Washington, Pennsylvania. (Glendinning offers a behind-the-scenes view of Eugene Ormandy and operations of the Philadelphia Orchestra, including the departure of Leopold Stokowski, the beginning of the orchestra's summer residency program at Saratoga, and the orchestra player strike of 1966.) Transcript. Edited version and interviewee-corrected copy., 1991 March 4.

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Gorodetzer, Harry. Violoncellist with Philadelphia Orchestra (1936-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Gorodetzer describes his background, his audition before both Eugene Ormandy and Leopold Stokowski, how Stokowski got a rich sound from the string section of the Philadelphia Orchestra, his place in the violoncello section and auditions to move up, the issues of women in the orchestra and job security for men who served in World War II, how player replacements affect the orchestra, and the transition from Stokowski to Ormandy. He discusses various aspects of Ormandy's personality and career, including his treatment of players, his temper, his sense of timing (especially in recording sessions), his programming (with note of contemporary and

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12-13

American music), his dedication to the Philadelphia Orchestra, his shrewd business sense, his stance during the orchestra strikes, his memory skills, and his later years. Anecdotes and opinions are offered concerning other people, including Samuel Gorodetzer, Riccardo Muti, Fritz Reiner, Leonard Bernstein, Saul Caston, Samuel Mayes, Elsa Hilger, Jascha Heifetz, Sergei Rachmaninoff, Arturo Toscanini, Arthur Judson, Pierre Monteux and Ernst Ansermet.) Transcript. Edited version and interviewee-corrected copy., 1992 June 10.

Graffman, Gary. Concert pianist, director of Curtis Institute of Music (1985-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Graffman describes his experience as a soloist with the Philadelphia Orchestra conducted by Eugene Ormandy, and offers opinions and anecdotes about other artists.) Transcript. Edited version and interviewee-corrected copy., 1991 January 25.	3	14-15
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Green, Raymond S. (Raymond Silvernail), (1915-). Former owner, president of WFLN radio. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Green relates history of WFLN, his role in the NBC broadcasts of Toscanini in the late 1940's, and describes how Eugene Ormandy influenced radio programming in Philadelphia.) Transcript. Edited version and interviewee-corrected copy., 1990 November 16.	3	16-17
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Hall, Roger Griffin, (1925-). Manager of the Philadelphia Orchestra (1959-1963); head of RCA Victor Red Seal Records (1963-1970). Oral history conducted by Sharon Eisenhour, recorded in Chestnut Hill,	4	1-2
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Pennsylvania. (Hall describes his early career, the role of a manager (executive director) for an orchestra, his job duties and working relationship with the Philadelphia Orchestra and Eugene Ormandy, and the orchestra players' strike of 1959. In regard to Ormandy, Hall discusses Ormandy's relations with the players, his skill as an accompanist, his personality traits, his background, and his programming of contemporary music. Hall also offers opinions and anecdotes concerning other people, including Arthur Judson, Leopold Stokowski, André Previn, Pierre Monteux and Leonard Bernstein.) Transcript. Edited version and interviewee-corrected copy., 1991 July 1.

<p>Hall, Roger Griffin, (1925-). Manager of the Philadelphia Orchestra (1959-1963); head of RCA Victor Red Seal Records (1963-1970). Oral history conducted by Sharon Eisenhower, Recorded in Chestnut Hill, Pennsylvania. (Hall discusses how RCA Records acquired the exclusive rights (from Columbia Records) to record the Philadelphia Orchestra, artists as business people, television programming of the orchestra, including the production about the 1978 Tour of Japan and the series, <i>From Ormandy to Muti</i>, and the fees charged by the Philadelphia Orchestra (in relation to recording contracts, etc.). Hall also describes Eugene Ormandy's business sense, his generosity, his sense of humor, and his legacy. Hall offers opinions and anecdotes concerning other people, including Frederick Mann, Dmitri Shostakovich, Jascha Heifetz, and Fred Friendly.) Transcript. Edited version and interviewee-corrected copy., 1991 July 8.</p>	4	3-4
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<p>Harrison, Renata, (1933-). Personal friend of Eugene and Gretel Ormandy. Oral history conducted by Sharon Eisenhower, recorded in Philadelphia, Pennsylvania. (Harrison describes her relationship with Eugene and Gretel Ormandy, including how they met and how they helped her through Bryn Mawr College. She discusses aspects of Eugene Ormandy's personality, his</p>	4	5
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daily routine, energy and discipline, his political and religious beliefs, his family relations, his relationship with Gretel, and his final years.) Transcript., 1991 August 10.

<p>Hilger, Elsa. Violoncellist, with Philadelphia Orchestra (1935-1969). Oral history conducted by Sharon Eisenhour, recorded in Williston, Vermont. (Hilger discusses how she attained her position with the Philadelphia Orchestra, the transition from Leopold Stokowski to Eugene Ormandy as conductor of the Philadelphia Orchestra, what it was like to work for both conductors, orchestra tours, Ormandy's skill as an accompanist, conducting technique, dedication to the orchestra, and support of young artists, and what it was like being the first female full-time member of a major symphony orchestra. Hilger also offers opinions and anecdotes concerning Edna Phillips, Solomon, Sergei Rachmaninoff, Rudolf Serkin, Vladimir Sokoloff, Arturo Toscanini, Lorin Maazel, Catherine Baird, Mstislav Rostropovich, Sviataslov Richter, and Albert Einstein.) Transcript. Edited version and interviewee-corrected copy., 1991 August 22.</p>	4	6-7
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<p>Hood, Louis. Public relations director, Philadelphia Orchestra (1960-1963, 1972-1984). Oral history conducted by Sharon Eisenhour, recorded in Wayne, Pennsylvania. (Hood discusses his background, his job duties and working relationship with the Philadelphia Orchestra and Eugene Ormandy, the orchestra's 52-week contract (1963) and its effect on other orchestras, the Saratoga Performing Arts Center, and the orchestra's fund-raising "marathons." In regard to Ormandy, Hood discusses Ormandy's hip impairment, his relationships with orchestra members, his skill as an accompanist, his public image and role in public relations, and his final years. Hood also offers anecdotes and opinions concerning other artists, including George Szell, Riccardo Muti, and Lukas Foss.) Transcript. Edited version and interviewee-corrected copy., 1991 April 8.</p>	4	8-9
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Hume, Paul , (1915-2001). Author, educator and music critic for the Washington Post (1946-). Oral history conducted by Sharon Eisenhour, recorded in Washington, D.C. (Hume offers an overview of Eugene Ormandy's career, with special mention made of his skill as an accompanist, his memory, his repertoire, his approach to making music, and his programming. On the subject of music criticism Hume discusses the relationship between critic and musician, audiences' responses to new music, and his opinion that a critic also be a musician (and his background as a singer, organist, and conductor). Hume also offers opinions and anecdotes concerning other people, including Leopold Stokowski, Sir John Barbirolli, Sir Thomas Beecham, Rudolf Serkin, Vladimir Horowitz, Hubert Humphrey, Richard Nixon, George Szell, Fritz Reiner, Sir Georg Solti, Arturo Toscanini, Serge Koussevitsky, Charles Munch, Pierre Monteux, Leonard Bernstein, Gretel Ormandy, Antal Dorati, Elisabeth Schwarzkopf, Rosa Ponselle, Fred Scott, David Del Tredici, Sir Hamilton Harty, Virgil Thomson, and Stanislaw Skrowaczewski.) Transcript. Edited version and interviewee-corrected copy., 1991 November 7.	4	10-11
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Istomin, Eugene . Concert pianist. Oral history conducted by Sharon Eisenhour, recorded in Washington, D.C. (Istomin describes his experiences as soloist with Eugene Ormandy and the Philadelphia Orchestra. In this context Istomin discusses his personal and professional relationship with Ormandy, Ormandy's abilities as conductor and accompanist, Ormandy's relations with orchestra members, and his international reputation. Opinions and anecdotes are offered concerning other artists, including Charles Munch, Georg Solti, Arturo Toscanini, Rudolf Serkin and Lorin Maazel.) Transcript. Edited version (corrected via telephone)., 1991 October 8.	4	12
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Johnson, Gilbert D . Principal trumpet, Philadelphia Orchestra (1958-1975).	4	13
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Oral history conducted by Sharon Eisenhour, recorded in Miami, Florida. (Johnson discusses his background, association with Curtis Institute and the New Orleans Symphony, performing under Leopold Stokowski (and how it compared to performing under Eugene Ormandy), the nature of being an orchestral musician, his resignation and retirement from the Philadelphia Orchestra, the *Torchy Jones* recording on Columbia Records (and Ormandy's reaction to it), and orchestra tours. Johnson also discusses various aspects of Ormandy's career, including his conducting style and technique (especially his downbeat and its effect on brass players), his concept of the orchestral sound and the brass section's place in that conception (with mention of how this affected recordings and placement on the stage), his durability in recording sessions, his relations with orchestra members, programming in general and specifically on orchestra tours, his practices regarding the alteration of scores, his support of young artists, and his qualities as a conductor. Johnson offers opinions and anecdotes concerning other artists, including Alexander Hilsberg, Peter Serkin, Boris Sokoloff, Arturo Toscanini, Fritz Reiner, Sviatoslav Richter, Jesse Taynton, Krzysztof Penderecki and Riccardo Muti.) Transcript., 1992 March 3.

<p>Jones, Mason. Principal horn (1939-1978) and personnel manager (1963-1986) of the Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Gladwyne, Pennsylvania. (Jones discusses the early years of his career, his audition for the Philadelphia Orchestra, his experience as soloist with the orchestra, the <i>Torchy Jones</i> record album, the orchestra strike of 1966, how he attained the position of personnel manager with the orchestra and the duties he performed in the job. Jones also discusses various aspects of the career of Eugene Ormandy, including his sense of pitch, conception of balance in the orchestra (and how doubling was used to help achieve the "Philadelphia Sound"), his sense of dedication to the orchestra, his conducting style and technique, his ability as an accompanist, and his personality.) Transcript. Edited version and interviewee-corrected copy., 1991 April 12.</p>	5	1-2
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Klein, Esther M. (Esther Moyerman), (1907-). Chairwoman and founder of Rittenhouse Square Committee (supporters of the Philadelphia Orchestra). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Klein discusses how she met Eugene Ormandy, his early years in Philadelphia, his relationships with Leopold Stokowski and the members of the orchestra, his political and religious beliefs, and other aspects of his personal life, including his first marriage, to Stephanie Goldner, and the death of their children. Klein also describes the work of her committee, especially in regard to work on behalf of women conductors and composers, and the publication of Adrian Siegel's photographs in the book, *Concerto for Camera*. Opinions and anecdotes are offered concerning other people, including Shulamit Ran, Lorne Munroe, Sergei Rachmaninoff, Richard Nixon, Riccardo Muti and Gretel Ormandy.) Transcript. Edited version and interviewee-corrected copy., 1991 October 16. 5 3-4

Koutzen, Nadia, (1930-) Concert violinist (daughter of Boris Koutzen). Oral history conducted by Sharon Eisenhour, recorded in Toms River, New Jersey. (Koutzen describes her background, how she first met Eugene Ormandy, her performances as soloist with Ormandy and the Philadelphia Orchestra, her relationship with Ormandy, his skill as an accompanist, his skill as a violinist, his technical advice to her concerning violin playing (especially the opening of the Beethoven concerto), and his later years. Koutzen offers opinions and anecdotes concerning other people, including Adrian Siegel, Serge Koussevitsky, Ferenc Fricsay, and Arturo Toscanini.) Transcript. Edited version and interviewee-corrected copy., 1991 November 22. 5 5-6

Krell, John C. Flutist (piccolo) with Philadelphia Orchestra (1952-1981). Oral history conducted by Sharon Eisenhour, recorded in Gladwyne, 5 7-8

Pennsylvania. (Krell discusses how he came to be a member of the Philadelphia Orchestra, the approach to sound production in the woodwind section of the orchestra, Leopold Stokowski's return engagements with the Philadelphia Orchestra, the experience of touring with the orchestra, the orchestra strike of 1966, and several aspects of Eugene Ormandy's career, including his skill as an accompanist, his preference for a higher tuning pitch, his way of relating to orchestra members, his conducting technique, his efficiency in the recording studio, and his last years with the orchestra. In this context Krell also offers opinions and anecdotes about William Kincaid, Marcel Tabuteau and Sol Schoenbach.) Transcript. Edited version and interviewee-corrected copy., 1991 October 14.

<p>Kupferberg, Herbert. Senior editor of <i>Parade magazine</i>; author of book about the Philadelphia Orchestra, <i>Those fabulous Philadelphians</i> (1969). Oral history conducted by Sharon Eisenhour, recorded in New York, New York. (Kupferberg relates the background involved in his work on the book, <i>Those fabulous Philadelphians</i>, including details concerning his interviews of Leopold Stokowski and Eugene Ormandy. In regard to Eugene Ormandy, Kupferberg discusses his early career at the Capitol Theater, the origin of the Ormandy name, his qualities as a conductor, his musical memory, his choice of repertoire, his rehearsal technique, his regard for Arturo Toscanini, the qualifications he considered important in choosing his successor, the players' opinions of him, and his legacy in general. Kupferberg also offers opinions and anecdotes concerning others, including Arthur Judson, C. Wanton Balis, William Smith, Gretel Ormandy, Martin Ormandy, Sol Hurok, George Szell, Erich Leinsdorf, and Riccardo Muti.) Transcript. Edited version and interviewee-corrected copy., 1992 October 29.</p>	5	9-10
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<p>Laderman, Ezra. Composer; director of music program at National Endowment for the Arts (1979-1982); Dean, School of Music at Yale</p>	5	11
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University. Oral history conducted by Sharon Eisenhour, recorded in New Haven, Connecticut. (Laderman discusses how his relationship with Martin Ormandy in New York City (1936-1940) led to an acquaintance with the reputation and work of Martin's brother, Eugene Ormandy. Laderman also relates the experience of having his Concerto for violin and orchestra performed by the Philadelphia Orchestra, with Elmar Olveira as soloist, and himself replacing Eugene Ormandy as conductor, a substitution suggested by Riccardo Muti. Laderman offers comments on the nature of the "Philadelphia Sound," especially in terms of string technique, and offers his opinion of Eugene Ormandy as conductor, with comparisons to George Szell, Leonard Bernstein and Fritz Reiner.) Transcript., 1990 February 12.

<p>Ma, Yo-Yo, (1955-). Concert violoncellist. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Ma discusses his experiences of performing and recording the <i>Shostakovich Violoncello Concerto</i> with Eugene Ormandy and the Philadelphia Orchestra, and his experience of performing with the orchestra as a member of the violoncello section. In this context, he talks about Ormandy's skill as an accompanist and his conducting technique.) Transcript. Edited version and interviewee-corrected copy., 1993 June 30.</p>	5	12-13
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<p>Madison, David, (1907-). Violinist; member (1927-1969) and Associate Concertmaster (1940-1969) of Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Madison relates details concerning the career of Eugene Ormandy, including his first conducting job at the Capitol Theatre in New York City, his first appearance with the Philadelphia Orchestra at Robin Hood Dell, the process by which Ormandy acquired the position of music director of the Philadelphia Orchestra, his skill for memorizing scores, rehearsal technique and discipline, and conducting technique, especially in regard to placement</p>	5	14
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of the downbeat. Madison also offers details concerning Leopold Stokowski's tenure as conductor of the Philadelphia Orchestra, including his departure from that position and the bowing practices that he used with the orchestra. In this context Madison also discusses recording sites used by the Philadelphia Orchestra, strikes by the orchestra musicians, and anecdotes and opinions concerning artists such as Erich Leinsdorf, Jacob Krachmalnik, Anshel Brusilow, George Szell, Arturo Toscanini, Fritz Reiner, Jose Iturbi, Dmitri Shostakovich, and Alexander Hilsberg.) Transcript., 1990 March 26.

Madison, David , (1907-). Violinist; member (1927-1969) and Associate Concertmaster (1940-1969) of the Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Madison offers examples of Eugene Ormandy's generosity, his rehearsal technique and the part he played in acquiring valuable string instruments for the Philadelphia Orchestra. In addition to describing Philadelphia Orchestra tours to Russia and China, Madison also offers anecdotes and opinions concerning other artists, including Fritz Reiner, Sir Thomas Beecham, Leonard Bernstein, Leopold Stokowski, Van Cliburn and Artur Rubinstein.) Transcript., 1990 April 2.	5	15
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Mehta, Zubin . Conductor. Oral history conducted by Sharon Eisenhour, recorded in Avery Fisher Hall, New York, N.Y. (Mehta relates his impressions of Eugene Ormandy and the Philadelphia Orchestra.) Transcript. Edited version and interviewee-corrected copy., 1991 February 12.	5	16-17
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Montanaro, Donald . Clarinetist with Philadelphia Orchestra (1957-),	6	1-2
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Margarita Csonka Montanaro, harpist with Philadelphia Orchestra (1963-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Donald and Margarita Csonka Montanaro describe their backgrounds, how they attained their positions in the orchestra, and the audition process. They also discuss various aspects concerning the career and personality of Eugene Ormandy, including his treatment of the orchestra players, his concept of orchestral sound and its effect on their playing, his additions to scores, his memory, sense of pitch and preference in tuning, his generosity, his programming, his stamina (especially in recording sessions), his knowledge of harp parts and his demands on harpists, his conducting technique (especially his downbeat), his rehearsal technique, his flexibility in tempi, his later years, and his last concert at Carnegie Hall. Opinions and anecdotes are offered concerning others, including Alexander Hilsberg, Jose Iturbi, Carlos Salzedo, Mason Jones, Marcel Tabuteau, Leopold Stokowski, and Sam Krauss.) Transcript. Edited version and interviewee-corrected copy., 1992 December 14.

Munroe, Lorne. Principal violoncellist with Philadelphia Orchestra (1951-1964), and New York Philharmonic (1964-). Oral history conducted by Sharon Eisenhour, recorded in New York, N.Y. (Munroe discusses his background, how he came to the Philadelphia Orchestra, his studies at Curtis Institute of Music with Gregor Piatigorsky and William Primrose, how the Philadelphia Orchestra and Eugene Ormandy helped him acquire his violoncello, his experiences performing and recording under Ormandy, the subject of women in orchestras, his reasons for leaving the Philadelphia Orchestra, and his experiences performing with the ensemble, Amerita Strings. He also discusses characteristics of Eugene Ormandy's conducting career, including his skill as an accompanist, his conducting technique, his manner of relating to his players, and his stature as a conductor. Anecdotes and opinions are also offered concerning Zubin Mehta, Samuel Mayes, Antal Dorati, George Szell, Leonard Rose, Elsa Hilger, Jake Krachmalnik, Veda Reynolds, Martin Ormandy, Pierre Boulez, Leonard Bernstein, the New York Philharmonic, Luigi Dallapiccola, and Anshel Brusilow, among

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others.) Transcript., 1992 October 31.

Muti, Riccardo. Music director and conductor of Philadelphia Orchestra (1980-1992). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Muti discusses the beginnings of his personal and professional relationship with Eugene Ormandy and the Philadelphia Orchestra, his appointment as music director and Ormandy's conducting style.) Transcript., 1990 February 1.	6	4
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Nieweg, Clinton F. Principal librarian, Philadelphia Orchestra (1979-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Nieweg describes his musical background, how he attained his position with the Philadelphia Orchestra, his predecessor, Jesse Taynton, his job duties for and working relationships with Eugene Ormandy and Riccardo Muti, and the transition from Ormandy to Muti. Nieweg provides details concerning Ormandy's use of orchestral insertions (doublings), his re-scoring of the string section parts, his bowings, and his score markings. In addition, Nieweg assesses Ormandy's rehearsal technique and style, his memorization skills, and his skill as an accompanist. Anecdotes are offered concerning the acquisition of the scores of the Chinese work, Yellow River Concerto, and Dmitri Shostakovich's Symphony No. 4.) Transcript. [Restricted] , 1991 April 19.	6	5
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O'Malley, Mimi. Secretary to the Philadelphia Orchestra manager (executive director) (1960-1969, 1978-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (O'Malley describes her experiences working with both Eugene Ormandy and Riccardo Muti, and	6	6
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provides administrative details about the process of programming works and artists for the Philadelphia Orchestra.) Transcript., 1991 May 31.

<p>Ormandy, Eugene, (1899-1985). Conductor; Music Director of the Philadelphia Orchestra (1938-1980). Oral history conducted by Herbert Kupferberg, recorded in Philadelphia, Pennsylvania. (Ormandy discusses various aspects of the conducting profession, including approaches to teaching conducting, the programming of contemporary music for orchestra, the changes that have occurred in the nature of a conductor's job, why he devoted himself to the Philadelphia Orchestra, the problems of choosing a successor, the characteristics of audiences in Philadelphia (compared to those in New York City) and the days that they attend concerts, and his skill at memorizing scores. He also offers opinions and anecdotes concerning other conductors, including Leonard Bernstein, William Steinberg, Artur Nikisch, and Pierre Monteux.) Transcript., October 1969.</p>	6	7
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<p>Ormandy, Eugene, (1899-1985). Conductor; Music Director of the Philadelphia Orchestra (1938-1980). Oral history conducted by Herbert Kupferberg, recorded in Philadelphia, Pennsylvania. (Ormandy discusses his experiences as a conductor, including his tenure as Music Director of the Minneapolis Symphony, his first appearance with the Philadelphia Orchestra when he filled in for Arturo Toscanini, how he was chosen as the successor to Leopold Stokowski as Music Director of the Philadelphia Orchestra, the years of transition between Stokowski and himself and how they divided the programming, his philosophy upon replacing Stokowski, how and why Stokowski parted with the orchestra and his attempts at arranging return engagements for Stokowski, how his concept of orchestral sound compares to that of Stokowski, the relationship between a conductor and the board of directors of an orchestra, his recording career and the financial aspects of recording, his desire and attempts to perform the <i>Eighth Symphony</i> of</p>	6	8
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Gustav Mahler with the Philadelphia Orchestra, the Hungarian tradition of musicianship, the benefits of government support of the arts, and his view of music critics. Ormandy also talks about various practical matters related to conducting, including the use of the eyes and hands in conducting technique, the differences between live and recorded performances, the challenges of programming and performing contemporary music, the audition process, the importance of good sight reading skills in a player, his concept of orchestral sound, especially in regard to the string section (in which he refers to a concept he calls "multiple string quartet"), how he achieves this sound when guest conducting other orchestras, the longevity of conductors, and advice to young conductors. He also offers opinions and anecdotes concerning other people, including Arthur Judson, Arturo Toscanini, Karlheinz Stockhausen, Pierre Boulez, Leonard Bernstein, Pierre Monteux, Igor Stravinsky, Sergei Rachmaninoff, Béla Bartók, Zoltan Kodály, Jenő Hubay, Georges Enesco, Serge Koussevitsky, Jack Pfeiffer, and Virgil Thomson.) Transcript., October 1969.

Ormandy, Eugene, (1899-1985). Conductor; Music Director of the Philadelphia Orchestra (1938-1980). Oral history conducted by Morris Henken, recorded in Philadelphia, Pennsylvania. (Ormandy discusses various aspects of Sergei Rachmaninoff's life and career, including his physical characteristics, his personality, his process of preparing for concerts, his performances as a conductor, his impact as an interpreter of music, and the historical background of his *Symphony No. 1*. Ormandy also talks about his own experiences performing and recording with Rachmaninoff.) Transcript., circa 1973.

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Ormandy, Eugene, (1899-1985). Conductor; Music Director of the Philadelphia Orchestra (1938-1980). Oral history conducted by George Diehl, recorded in Philadelphia, Pennsylvania. (Recorded on the 75th

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anniversary of the first concert given by the Philadelphia Orchestra, Ormandy discusses various topics, including trends and challenges in orchestral programming, music education and the role of programming in educating the public, what he looks for in choosing new players for the orchestra, how he maintains the high level of performance standard in the orchestra, and the legacy left to him by Leopold Stokowski.) Transcript., 1975 November 16.

<p>Ormandy, Gretel. Second wife of Eugene Ormandy (1950-1985) with William Smith, assistant conductor of the Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Mrs. Ormandy and William Smith discuss how she met Eugene Ormandy, her experience as a pilot, touring with the Philadelphia Orchestra, the daily routine of her husband on days of concerts, and anecdotes involving various artists, including Sergey Rachmaninoff, Jascha Heifetz and Ross Lee Finney.) Transcript. Edited version and interviewee-corrected copy., 1990 February 9.</p>	6	11-12
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<p>Ormandy, Gretel. Second wife of Eugene Ormandy (1950-1985) with William Smith, assistant conductor of the Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Mrs. Ormandy and William Smith use photographs brought by the interviewer to prompt reminiscences about Eugene Ormandy's interactions with artists and figures such as Isaac Stern, Nathan Milstein, David Oistrakh, Artur Rubinstein, Vladimir Horowitz, Van Cliburn, Richard Nixon and Grace Kelly.) Transcript. Edited version and interviewee-corrected copy., 1990 February 26.</p>	6	13-14
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Ormandy, Martin. Violoncellist with New York Philharmonic (ca. 1930-ca. 1969); brother of conductor, Eugene Ormandy with **Dolores Ormandy Neumann.** Oral history conducted by Marjorie Hassen, recorded in New York, New York. (Martin Ormandy, joined by his daughter Dolores Ormandy Neumann discusses his family background, how he and his brothers Eugene and Laszlo were raised in Hungary, how and when the brothers emigrated to the United States, the origins of the name Ormandy and reasons why the family changed their name from Blau to Ormandy. Martin Ormandy also discusses various aspects of his brother Eugene's career as violinist and conductor, including his work at the Capitol Theater in New York and his position as conductor with the Minneapolis Symphony. Among other people mentioned during the interview are Leopold Stokowski, Sergei Rachmaninoff, Zoltan Kodaly, Bela Bartok, Jenö Hubay, and the two wives of Eugene Ormandy, Steffi and Gretel.) Transcript., 1996 May 16.

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Ozawa, Seiji, (1935-). Conductor; Music Director of Boston Symphony Orchestra (1973-). Oral history conducted by Sharon Eisenhour, recorded in Boston, Massachusetts. (Ozawa recalls how he first met Eugene Ormandy, the personal and working relationship that developed between them, Ormandy's influence on his career, Ormandy's qualities as a conductor and person, experiences from early in his career and from conducting the Philadelphia Orchestra, and the "Ormandy Sound" (and Ormandy's practice of using doublings in the orchestra). In this context he also offers opinions and anecdotes concerning other artists, including Leonard Bernstein, Zubin Mehta, Arturo Toscanini, and Herbert von Karajan.) Transcript., 1993 February 19.

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Page, Robert, (1927-). Conductor; director of Temple University Choirs (1956-1975), Mendelssohn Club (1964-1976), and the Cleveland Orchestra

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17-18

Chorus (1971-1989). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Page discusses his background, how he attained the position at Temple University, his first experience working with Eugene Ormandy and the Philadelphia Orchestra in performances of Carl Orff's *Trionfo di Afrodite*, what he learned about conducting from Ormandy, his process of preparing a chorus for performances with the Philadelphia Orchestra (especially Krzysztof Penderecki's *Utrenja* and Samuel Barber's *The Lovers*), and his working and personal relationship with Ormandy. Page also talks about various aspects of Ormandy's characteristics as a conductor, including his process of learning a score, his rehearsal technique, his concept of orchestral sound and how he achieved it, his sense of time, his conducting technique, and his approach to contemporary music. Page also offers anecdotes and opinions concerning others, including Elaine Brown, Margaret Hillis, Lorin Maazel, Zubin Mehta, Claudio Abbado, Martial Singher, Phyllis Curtin, Jon Vickers, Dag Hammarskjold, Leopold Stokowski, Seth McCoy, John McCollum, and William Smith.) Transcript. Edited version and interviewee-corrected copy., 1993 June 18.

Phillips, Edna, (1907-2003). Principal harpist, Philadelphia Orchestra (1930-1946); married to Samuel Rosenbaum, member of Philadelphia Orchestra board of trustees. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Phillips describes her early years with the Philadelphia Orchestra and offers opinions and anecdotes about Leopold Stokowski and Eugene Ormandy.) Transcript. Edited version and interviewee-corrected copy., 1990 November 5.

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Pope, W. Stuart (Wilfred Stuart), (1921-). Former managing director and president of Boosey & Hawkes, U.S.A., publishers. Oral history conducted by Sharon Eisenhour, recorded in Princeton, New Jersey. (Pope describes his working relationship with Eugene Ormandy and offers opinions and

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anecdotes about other artists, including George Szell and Leopold Stokowski.) Transcript. Edited version and interviewee-corrected copy., 1991 May 16.

<p>Rochberg, George. Composer. Oral history conducted by Sharon Eisenhower, recorded in Newtown Square, Pennsylvania. (Rochberg discusses performances of his compositions, <i>Symphony No. 1</i>, <i>Night Music</i>, <i>Zodiac</i>, and <i>the Concerto for Violin and Orchestra</i>, by the Philadelphia Orchestra, conducted by Eugene Ormandy. In this context he also notes the difference in roles between the composer and conductor as artists, and gives impressions of other performers, including George Szell, Isaac Stern, Dmitri Mitropoulos, and Andre Previn.) Transcript. Edited version and interviewee-corrected copy., 1990 October 29.</p>	7	5-6
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<p>Santarlaschi, Joseph. Assistant manager, and general manager of Philadelphia Orchestra (1945-1987). Oral history conducted by Sharon Eisenhower, recorded in Paoli, Pennsylvania. (Santarlaschi provides details about the management of the Philadelphia Orchestra, including negotiation of players' contracts, the issue of women in the orchestra, recording contracts with Columbia and RCA, problems encountered in orchestra tours, and the transition from Eugene Ormandy to Riccardo Muti as Music Director of the orchestra. In this context Santarlaschi also offers opinions and anecdotes about Ormandy, Muti, Leopold Stokowski, and Rudolf Serkin, among others.) Transcript. Edited version and interviewee-corrected copy., 1990 December 19.</p>	7	7-8
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<p>Schoenbach, Sol. Principal bassoonist with Philadelphia Orchestra</p>	7	9-10
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(1937-1944, 1946-1957). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Schoenbach discusses various aspects of the personality and career of Eugene Ormandy, including his early years in New York City, his generosity and sense of humor, his background as a violinist, his preference for high quality instruments, his health, and his retirement and final years. Schoenbach also talks about the transition from Leopold Stokowski to Ormandy as Music Director of the Philadelphia Orchestra, his decision to leave the orchestra to become director of the Settlement School of Music, and the orchestra's participation in the first television broadcast of an orchestra concert. Anecdotes and opinions are offered about others, including Arthur Judson, Frederick Dorian, Arturo Toscanini, Jascha Heifetz, Marcel Tabuteau, Rudolf Serkin, Igor Stravinsky, Leonard Bernstein, Virgil Thomson, and Stephanie Goldner, Eugene Ormandy's first wife.) Transcript. Edited version and interviewee-corrected copy., 1991 October 9.

Schuman, William, (1910-1992). Composer, former president of the Juilliard School. Oral history conducted by Sharon Eisenhour, recorded in New York, N.Y. (Schuman discusses the experience of having his works, *Symphonies Nos. 3, 4, 6, and 9*, and *Credendum*, performed by Eugene Ormandy and the Philadelphia Orchestra. He gives his opinion of Ormandy as a musician, along with impressions of other conductors such as Serge Koussevitsky, George Szell, Arturo Toscanini, and Leonard Bernstein. Schuman also offers a comparison between Curtis Institute and the Juilliard School and comments on the status of the composer in America.) Transcript., 1990 November 26.

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Schwartz, Isadore, (1915-). Violinist, Philadelphia Orchestra (1945-1985). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Schwartz, with occasional interjections by his wife, discusses

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12-13

how he attained his position with the Philadelphia Orchestra, how his daughter, the concert pianist, got the professional name of Susan Starr, the part he played in the orchestra strike of 1963 and its effect on his career, the strike benefit concert of 1963 conducted by Leopold Stokowski, the ways in which older orchestra members help to train new members, the transition between Stokowski and Eugene Ormandy as conductors of the orchestra, and the orchestra under Riccardo Muti. In regard to Ormandy, Schwartz discusses Ormandy's relationship to the orchestra members, his methods of control and discipline, his skill as a violinist, his skill as an accompanist, and his part in achieving the "Philadelphia Sound" (especially in regard to the string section). Schwartz also offers opinions and anecdotes concerning other artists, including Alexander Hilsberg, Victor De Sabata, Van Cliburn, William Kincaid, Marcel Tabuteau, and Wolfgang Sawallisch.) Transcript. Edited version and interviewee-corrected copy. **[Restricted]**, 1991 July 2.

Scott, Roger M. Principal bassist, Philadelphia Orchestra (1947-). Oral history conducted by Sharon Eisenhower, recorded in Philadelphia, Pennsylvania. (Scott discusses matters related to his experiences performing in the Philadelphia Orchestra under Eugene Ormandy, including bowing practices in the string section, the "Philadelphia Sound," Ormandy's conducting technique, and other anecdotes about Ormandy.) Transcript. Edited version and interviewee-corrected copy., 1991 March 3.	7	14-15
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Segall, Irving. Violist with the Philadelphia Orchestra (1963-). Oral history conducted by Sharon Eisenhower, recorded in Philadelphia, Pennsylvania. (Segall discusses aspects of his experience with Philadelphia Orchestra, including his own audition, the "Philadelphia Sound" and Eugene Ormandy's responsibility for it, Ormandy's conducting style, rehearsal technique, skill as an accompanist, and his last concert at Carnegie Hall, contemporary music programming, and the transition to Riccardo Muti as Music Director.)	7	16
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Transcript., 1991 October 22.

Siegel, Sophie. Friend of Mr. and Mrs. Eugene Ormandy; wife of Adrian Siegel, violoncellist (1922-1959) and official photographer of the Philadelphia Orchestra. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Siegel discusses matters related to Eugene Ormandy's personal life, including his marriages, family, and children. She describes the transitions from Leopold Stokowski to Eugene Ormandy, and Ormandy to Ricardo Muti as music directors of the Philadelphia Orchestra, as well as other historical background of the orchestra. Anecdotes and opinions are offered concerning several artists, including Stokowski, Ormandy, Arturo Toscanini, Artur Rubinstein, Marian Anderson, Virgil Thomson, Howard Hanson, Van Cliburn, Seiji Ozawa, and Claude Monteux.) Transcript., 1990 February 26.	7	17
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Skrowaczewski, Stanislaw, (1923-). Conductor; Music Director of Minneapolis Symphony (1960-1979). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Skrowaczewski describes his working relationship and history of performances as guest conductor with the Philadelphia Orchestra, including the the South America tour of 1966. He also discusses several issues related to conducting, and in this context offers his opinions concerning Eugene Ormandy.) Transcript. Edited version and interviewee-corrected copy., 1991 October 18.	8	1-2
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Smith, William, (1924-). Keyboard player and Assistant conductor, Philadelphia Orchestra (1952-1992). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Smith discusses how he	8	3-4
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attained his position with the Philadelphia Orchestra, his job duties as assistant conductor, how Eugene Ormandy held auditions and the qualities he looked for in players, Ormandy's interest in and support of young artists, how Ormandy used his listening skills to achieve the sound he wanted, and how Ormandy compared to Leopold Stokowski as a conductor. He also discusses different characteristics of Ormandy, including his skill as an accompanist to vocalists, his use of a baton, his conducting downbeat, his methods of maintaining discipline among the orchestra players, his early years, and his work ethic. Smith offers opinions and anecdotes concerning others, including Danny Kaye, Pierre Monteux, Leopold Stokowski, Alexander Hilsberg, Igor Stravinsky, Arturo Toscanini, Arthur Judson, Stephanie Goldner Ormandy, Anshel Brusilow and Van Cliburn.) Transcript. Edited version and interviewee-corrected copy., 1991 July 18.

Smith, William, (1924-). Keyboard player and Assistant conductor, Philadelphia Orchestra (1952-1992). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Smith discusses various personal and professional traits of Eugene Ormandy, including his skill as an accompanist, his preparation of scores for performance (including the addition of parts), his preference in bowing practices, his memory skills, physical characteristics, his skills as a conductor, his work ethic, personality and religious beliefs, his work as a recording artist, his choice of repertoire, and his concept of the "Philadelphia Sound." In this context Smith also offers opinions and anecdotes concerning other artists, including James Galway, Rudolf and Peter Serkin, Van Cliburn, David Oistrakh, Nathan Milstein, Artur Rubinstein, Jascha Heifetz, Arturo Toscanini, Pierre Monteux, Leopold Stokowski, Leonard Bernstein, Seiji Ozawa, Dmitri Shostakovich, Igor Stravinsky, and Riccardo Muti.) Transcript., 1991 July 29.

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<p>Sokoloff, Boris, (1912-). Philadelphia Orchestra manager (1964-1978). Oral history conducted by Sharon Eisenhour, recorded in Berwyn, Pennsylvania. (Sokoloff discusses his experiences as manager of the Philadelphia Orchestra, including his duties, his relations with Eugene Ormandy, the orchestra strike of 1966, the problems concerned with programming contemporary music, Ormandy's final years and the transition to Riccardo Muti as music director. In this context Sokoloff also offers opinions and anecdotes about other artists, including Beverly Sills, Jascha Heifetz, and Lorin Maazel.) Transcript. Edited version and interviewee-corrected copy., 1990 March 19.</p>	8	6-7
<p>Sokoloff, Boris, (1912-). Philadelphia Orchestra Manager (1964-1978). Oral history conducted by Sharon Eisenhour, recorded in Berwyn, Pennsylvania. (Sokoloff discusses the process by which the Philadelphia Orchestra chose Riccardo Muti as the successor to Eugene Ormandy as Music Director. In this context he also mentions Lorin Maazel, Orville Bullitt, and Dan Webster.) Transcript., 1991 July 10.</p>	8	8
<p>Sokoloff, Vladimir. Pianist; keyboard player for the Philadelphia Orchestra (1938-1950); faculty member at Curtis Institute of Music. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Sokoloff discusses the family background and personal idiosyncrasies of Eugene Ormandy and Ormandy's relations with Philadelphia Orchestra members and soloists, including John de Lancie, Anna Moffo, Richard Lewis, Jascha Heifetz, Oscar Shumsky, Peter Serkin, William Kapell, and Leonard Rose.) Transcript. Edited version and interviewee-corrected copy., 1990 May 18.</p>	8	9-10

<p>Starr, Susan, (1942-). Concert pianist. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Starr describes her experiences as soloist with the Philadelphia Orchestra, her working relationship with Eugene Ormandy, his sense of humor, his relations with the orchestra members, his treatment of women, his skill as an accompanist, his conducting and rehearsal technique, and his later years. Starr also offers anecdotes and opinions about other artists, including Isadore Schwartz (her father, and member of the Philadelphia Orchestra violin section), Alexander Hilsberg, Rudolf Serkin, Peter Serkin, Mayumi Fujikawa, and Vladimir Ashkenazy.) Transcript., 1991 July 5.</p>	8	11
<p>Stein, Joseph H. and Joyce. Personal friends of Eugene Ormandy. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (The Steins discuss aspects of their friendship with Eugene and Gretel Ormandy. They also discuss Ormandy's skill as a conductor, especially as an accompanist, and characteristics of his personality, including his sense of humor, love of children, awareness of time and punctuality, his taste in clothes, his social skills, his conditioning and health, and his generosity. Other personalities mentioned include Andrew Wyeth, Richard Nixon, Ronald Reagan, Vladimir Horowitz, and Jascha Heifetz.) Transcript. Edited version and interviewee-corrected copy., 1992 August 2.</p>	8	12-13
<p>Steiner, Diana, (1932-). Concert violinist, educator, and graduate of Curtis Institute of Music. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Steiner recounts her early experiences as a child soloist with the Philadelphia Orchestra and as a student at Curtis Institute. In this context she offers anecdotes and opinions about several artists, including Eugene Ormandy, Marcel Tabuteau, Bela Babay, Veda Reynolds, Jascha Heifetz, Nathan Milstein, Alexander Hilsberg, Mischa</p>	8	14-15

Elman, and Jacob Krachmalnik, and also addresses the issue of women as members of American orchestras.) Transcript. Edited version and interviewee-corrected copy., 1990 June 1.

<p>Stern, Isaac, (1920-2001). Concert violinist. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Stern describes his experiences as soloist in concert and on recordings with Eugene Ormandy and the Philadelphia Orchestra. In this context, Stern discusses Ormandy's qualities and reputation as a conductor, his conducting technique, his ability as an accompanist, and the "Philadelphia Sound." Stern offers anecdotes and opinions about other artists, including Fritz Kreisler, David Oistrakh, George Rochberg, and Krzystof Penderecki.) Transcript. Edited version and interviewee-corrected copy., 1992 January 27.</p>	8	16-17
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<p>Torchinsky, Abe. Tubist with Philadelphia Orchestra (1949-1972). Oral history conducted by Sharon Eisenhour, recorded in Plymouth Meeting, Pennsylvania. (Torchinsky recounts his experiences as a member of the Philadelphia Orchestra under Eugene Ormandy, including how Ormandy hired him from the NBC Symphony, his use of different size tubas, Ormandy's use of the tuba as a doubling instrument, Ormandy's treatment of orchestra members, histories of the Philadelphia Brass Ensemble, the Torchy Jones Quintet, and the respective recordings of both groups (and Ormandy's reactions), regulations that restricted orchestra members from performing outside the orchestra, and why he left the orchestra for a teaching position. Torchinsky also discusses the legacy of Ormandy as a conductor, and compares his conducting skills to those of Arturo Toscanini and Riccardo Muti. Opinions and comments are also offered concerning other people, including Gretel Ormandy, Arthur Jacobs, Henry Smith, Mason Jones, Gilbert Johnson, James de Priest, and Howard Scott.) Transcript. Edited version and interviewee-corrected copy., 1992 May 4.</p>	9	1-2
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<p>Valente, Benita. Soprano. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Valente discusses her experiences performing with the Philadelphia Orchestra, conducted by Eugene Ormandy. In this context she talks about aspects of Ormandy's personality and characteristics as a conductor, including his treatment of vocalists in rehearsals, his programming and rehearsing of contemporary music, his devotion to the Philadelphia Orchestra, his skill as an accompanist, his relative strengths and weaknesses as a conductor, and the end of his career. Valente also offers opinions and anecdotes concerning others, including Rudolf Serkin, Seth McCoy, Simon Estes, Maria Stader, Riccardo Muti, Nicholas Maw, David Del Tredici, and Gretel Ormandy.) Transcript., 1993 June 22.</p>	9	3
<p>Viner, Ed. Physician for Eugene Ormandy and the Philadelphia Orchestra (1968-). Oral history conducted by Sharon Eisenhour, recorded in Villanova, Pennsylvania. (Viner describes his duties and experiences as physician to Eugene Ormandy and the Philadelphia Orchestra, including incidents that took place during the orchestra tour to China.) Transcript., 1992 January 9.</p>	9	4
<p>Warfield, William. Concert vocalist, bass-baritone. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Warfield recounts his experiences as soloist with Eugene Ormandy conducting the Philadelphia Orchestra. In this context he discusses aspects of Ormandy's career, including his skill as an accompanist, his conducting technique (and his downbeat), his memory skills, sense of pitch, and the range of his repertoire. Warfield also discusses the effect race had on his own career. Opinions and anecdotes are offered concerning other artists, including Peter Serkin, Leonard Bernstein, Charles Munch, Bruno Walter, Otto Klemperer, Leontyne Price, and Paul Robeson.) Transcript. Edited version and</p>	9	5-6

interviewee-corrected copy., 1992 December 5.

<p>Webster, Daniel. Music critic for the Philadelphia Inquirer (1963-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Webster describes his first meeting with Eugene Ormandy and gives his opinions concerning Ormandy as a conductor, the "Philadelphia Sound", the acoustics of the Academy of Music, and Ormandy's final years with the orchestra. In this context Webster also discusses the orchestra players' strike of 1966, the changes brought about by the hiring of Riccardo Muti as Music Director of the Philadelphia Orchestra, the controversy between Ormandy and composer, George Rochberg, and Ormandy's programming and view of contemporary music.) Transcript. Edited version and interviewee-corrected copy., 1991 December 11.</p>	9	7-8
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<p>Wilcox, Max, (1928-). Recording engineer and producer for RCA recordings of Eugene Ormandy conducting the Philadelphia Orchestra, 1970-1974. Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Wilcox relates details of his experiences in the recordings studio with Ormandy and the Philadelphia Orchestra, and with Artur Rubinstein.) Transcript. Edited version and interviewee-corrected copy., 1991 January 9.</p>	9	9-10
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<p>Wilford, Ronald A. President of Columbia Artists Management, Inc.; manager of Eugene Ormandy (1962-1985). Oral history conducted by Sharon Eisenhour, recorded in New York, New York. (Wilford provides some background concerning the history of Columbia Artists Management and Arthur Judson, the first manager of Eugene Ormandy, including his</p>	9	11-12
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influence on Ormandy's career. Wilford discusses various aspects of Ormandy's career and personality, including his concept of orchestral sound (the "Ormandy" or "Philadelphia" Sound), his contractual dealings with the Philadelphia Orchestra and recording companies, his loyalty to the Philadelphia Orchestra, his programming, his part in finding his successor as music director, Riccardo Muti, his attitude towards guest conducting and guest conductors, his later years, his reaction to resigning as music director, and his last concert at Carnegie Hall (and the orchestra's reaction). In this context Wilford also discusses his working relationship with Ormandy, the responsibility of a manager to an artist, the changing roles of unions and music directors, and the treatment of conductors and other artists by the press. Opinions and anecdotes are offered concerning others, including Leonard Bernstein, Herbert von Karajan, Charles Munch, Pierre Monteaux, Frederick Mann, Fritz Reiner, Leopold Stokowski, and Seiji Ozawa.) Transcript. Edited version and interviewee-corrected copy., 1993 January 11.

<p>Woodhams, Richard. Principal oboist with Philadelphia Orchestra (1977-). Oral history conducted by Sharon Eisenhour, recorded in Philadelphia, Pennsylvania. (Woodhams describes his musical background as a student of John De Lancie at Curtis Institute and as a member of the St. Louis Symphony, his audition for the Philadelphia Orchestra, the tuning pitch of the Philadelphia Orchestra, and the experience of performing under Eugene Ormandy. He also discusses aspects of Ormandy's career, such as his skill as an accompanist, his practicality, his part in the creation of the "Philadelphia Sound" (including a discussion of his orchestral doublings, the acoustics of the Academy of Music and the effects of these things on Woodhams' playing), his treatment of orchestra members, his conducting technique (especially his downbeat), his rehearsal technique, his last years as a conductor, and his last performance at Carnegie Hall.) Transcript. Edited version and interviewee-corrected copy., 1992 July 15.</p>	9	13-14
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