

Herman Goldner collection of music programs and ephemera

Print Coll. 44

Finding aid prepared by Siel Agugliaro.

Last updated on January 30, 2018.

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

2018 January 29

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Creator	Goldner, Herman, 1891-1982
Title	Herman Goldner collection of music programs and ephemera
Call number	Print Coll. 44
Date [bulk]	1908-1937
Date [inclusive]	1908-1959
Extent	1.75 linear foot (4 boxes)
Language	German
Abstract	Herman Goldner (1891-1982) was a businessman of Jewish origins belonging to a musical family from Vienna, Austria. This collection of music programs and ephemera includes more than 400 programs from Vienna (bulk), England, France, Germany, and the United States, as well as about 70 admission ticket stubs, and a small number of clippings and publications.

Cite as:

Herman Goldner collection of music programs and ephemera, 1908-1959, Print Coll. 44, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania

Biography/History

Herman Goldner (December 28, 1891-September 24, 1982) was born in Belgrade (Serbia), then part of the Austro-Hungarian Empire, to a middle-class Jewish family originally from Hungary. While neither of his parents (Desider David Goldner, 1851-1921, and Emma “Alte” Adler Goldner, 1868-1947) were musicians, the Goldners prized musical education, and encouraged each of their children to take up an instrument. Herman studied the cello, while his three sisters Julia (1890-1981), Stephanie (1896-1962), and Gertrude (1900-1985) respectively played the piano, the harp, and the violin. All of the three Goldner sisters would later become professional musicians, often appearing together in concerts in the late 1910s. After the death of their father in 1921, Stephanie and Gertrude performed in the United States, where Stephanie permanently settled when she became the first harpist of the New York Philharmonic (the first woman to be hired by such orchestra). In 1922, Stephanie married Hungarian-born violinist and conductor Eugene Ormandy, who was then taking his first steps in the New York City music scene.

Unlike his sisters, Herman chose for himself a career in business, but remained interested in music and would often attend concerts in Vienna (the city where he lived until 1939) as well as in other cities in Europe and in the United States. During those years, he saved ephemera from those concerts, eventually gathering a remarkable number of items including programs, admission tickets, and musical publications. In the 1930s, mounting antisemitism made the political climate increasingly hostile for the Austrian citizens of Jewish ancestry. In the eve of the 1938 annexation of the country (Anschluss, in German) to Nazi Germany, the Ormandys arranged for the relocation of their Viennese relatives to the United States, which took place between 1937 and 1939. In March 1939, after a “long, anxious wait in Italy for papers” (according to his niece, Doris Gundert Balant) Herman Goldner embarked on the S. S. *Veendam* from Southampton, England, to New York City. In the United States, Herman moved into the Ormandys’ home in Wynnewood, Pennsylvania, along with his mother, his sister Gertrude, and Gertrude’s two children Doris and Stephan. After the divorce of Stephanie from Eugene Ormandy in 1947, and the death of Gertrude’s second husband Heinz Caspar in the same period, the two sisters moved in a new home in Philadelphia, where Herman join them at a later time. Herman died in Paoli, Chester County, Pennsylvania, in 1982.

After Herman passed away, his collection of programs and ephemera was handed over to Doris Gundert Balant (born in 1929), the daughter of his sister Gertrude and her first husband, neurologist and psychiatrist Herman Gundert (1894-1964). This material joined the University of Pennsylvania collections in 2012, as part of a series of gifts by Doris Balant including a collection of family movies featuring the Ormandys and their Viennese relatives. Herman Goldner, who came into possession of the movie collection after the divorce of his sister Stephanie from Eugene Ormandy, can be seen in some of those films from the 1930s and 1940s.

Scope and Contents

The Herman Goldner collection of music programs and ephemera consists of three different series: I. Programs and published materials from Austria; II. Programs from other countries (England, France, Germany, and the United States); and III. Admission ticket stubs and publications. Series I contains the bulk of the programs in the collection (about 370 items), which were gathered by Goldner during the several decades he spent in Vienna and Austria. Some of the programs are annotated by Goldner. Wherever possible, programs are arranged chronologically and classified by city, venue, and organizing authority. The Viennese portion of the collection includes programs from many among the city's most prominent venues, including the Musikverein (1909-1937, 212 programs), the Wiener Konzerthaus (1913-1938, 112 programs), the Bösendorfer-Saal (1909-1913, 20 programs), the Saale der Sezession (1922 and 1924, 3 programs), Wiener Urania (1922 and 1928, 3 programs), and the Festspieltheater im Belvedere Park (1921 and 1923, 2 programs). The concert venues are classified in alphabetical order. For the concerts that took place in the Musikverein, the Wiener Konzerthaus, and the Bösendorfer-Saal, the programs were divided depending on the orchestras, music societies, and professional agencies that organized the events. Notable organizers include orchestras such as the Wiener Tonkünstler-Orchester (40 programs) and the Wiener Philharmoniker (9 programs), while the most represented music societies and professional agencies are the Gesellschaft der Musikfreunde in Wien (30 programs) and the Konzertverein (35 programs, in two different venues), the Konzertdirektion Albert Gutmann (109 programs, three venues), the Konzertdirektion Hugo Heller (31 programs), and the Konzertdirektion Georg Kugel (14 programs, two venues). Because orchestras were not necessarily involved in the organization of the concerts, they could be engaged by different societies and agencies for their service. Therefore, researchers interested in the concerts performed by a specific orchestra are encouraged to consult all of the folders relating to each venue. A small number of items from Salzburg include two programs from the Salzburger Festspiele 1937, and another one relating to a concert organized by the Internationale Stiftung Mozarteum. Additional information on the music programs and performers featured in the Austrian concerts can be found at the series level.

Series II consists of 37 additional programs from England (London, 2 programs), France (Paris, 15), Germany (Berlin, Stuttgart and Leipzig, 7) and U.S.A. (New York City, 10). The programs are arranged in chronological order. Notable events include a concert of the London Symphony orchestra (conducted by Arthur Nikisch with solo violinist Bronislaw Huberman on June 7, 1914); a concert of composers of the young Italian school including composer Alfredo Casella at the piano (Paris, February 2, 1914); a concert organized by the Gesellschaft der Musikfreunde zu Berlin for its 25th anniversary (conducted by Heinz Unger, January 12, 1933); and seven concerts at the Carnegie Hall and the Metropolitan Opera House in New York City, featuring conductors Erich Kleiber, Arturo Toscanini (with the NBC Symphony Orchestra and the Philharmonic-Symphony Society of New York), Serge Koussevitzky (with the Boston Symphony Orchestra) and Leopold Stokowski (with the Philadelphia Orchestra). A program of a concert of the NBC Symphony Orchestra (conductor Toscanini, April 26, 1948) is autographed by Lizette Hermant Sarnoff, the wife of businessman and NBC founder David Sarnoff. Other notable solo performers featured in the programs include singer Richard Tauber, pianists Jose Iturbi, Rudolf Serkin, and Emil von Sauer, cellist Pablo Casals, violinist Yvonne Astruc, and various ensembles including the Quatuor Lejeune, and the Budapest String Quartet.

Series III includes about 70 admission ticket stubs, along with two publications and a newspaper article from the *Wiener Allgemeine Zeitung* about Toscanini's refusal to conduct at the 1933 Bayreuth Festival. The admission tickets are relating to concerts in Vienna (circa 65 tickets) and Paris (3 tickets). Many of the admission tickets were annotated by Goldner, and provide useful information on the artists and the musical works that were presented during the concerts. Because the admission tickets are arranged in chronological order, researchers interested in a specific music season at any institution can easily integrate this material with the program notes included in series I and II. Contained in the series are also two publications from Vienna: the short book *Das Musik-Festliche Wien* (1912), edited by the Viennese Akademischen Verband für Literatur und Musik; and an issue of the journal *Kunst und Volk*:

Mitteilungen des Vereines Socialdemokratische Kunststelle (IV/1, September 1929).

As a whole, the Herman Goldner collection of music program notes provides an extensive overview of musical life in Vienna, with an emphasis on non-operatic music, in the decades immediately preceding the annexation of the country by Nazi Germany in 1938. The wide chronological period covered by the collection allows for an assessment of elements of continuity and change in the programming of the city's main musical institutions, also in connection with the many orchestras, societies, and professional agencies that operated within them. Finally, by comparing the programs from Vienna with those collected by Goldner in other countries, researchers can reconstruct the musical interests of a member of an increasingly discriminated community in a crucial historical moment.

Administrative Information

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

2018 January 29

Finding aid prepared by Siel Agugliaro.

Access Restrictions

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Source of Acquisition

Gift of Doris Gundert Balant (niece of Herman Goldner), 2012

Related Materials

Related Archival Materials note

At the University of Pennsylvania: Eugene Ormandy family home movies, 1932-1947, Ms. Coll. 1051 At the University of Pennsylvania: Eugene Ormandy papers, 1921-1991, Ms. Coll. 91 At the University of

Controlled Access Headings

FORM/GENRE(S)

- Concert programs
- Ticket stubs

PERSONAL NAME(S)

- Balant, Doris, b. 1929

SUBJECT(S)

- Concerts
- Music
- Music--Austria--Vienna

Collection Inventory

SERIES I. MUSIC PROGRAMS, AUSTRIA.

Scope and Contents note

The numerous programs included in this series feature a wide array of musical repertoires and performers. The most covered genres are symphonic and chamber music from central Europe, with an emphasis on late Baroque, Classical, and Romantic repertoires (circa 1750-early 20th century). Opera, however, is not represented in the collection, with the exception of selected overtures, choral numbers, and arias included in symphonic concerts and solo recitals.

Virtually all of the most prominent members of the European canon are featured in the programs, including George Frideric Handel, Johan Sebastian Bach, Antonio Vivaldi, Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Hector Berlioz, Robert Schumann, Fryderyk Chopin, Felix Mendelssohn, Franz Liszt, Anton Bruckner, Johannes Brahms, Alexander Borodin, Modest Mussorgsky, Nikolai Rimsky-Korsakov, Piotr Ilyich Tchaikovsky, and Hugo Wolf. Particularly interesting is the presence in the collection of a large number of concerts including works by composers that would be later ostracized by Nazism for political or ideological reasons. In this sense, besides Mendelssohn and Tchaikovsky, Gustav Mahler is represented in the collection well into the 1930s, and a small number of works by members of the Second Viennese School (especially Arnold Schoenberg and Alban Berg) are also present. Other contemporary composers include Claude Debussy, Maurice Ravel, Sergei Rachmaninoff, Alfredo Casella, and Richard Strauss. Ravel is also featured as a pianist in a concert sponsored by French minister Lefèvre Portalis (Musikverein, October 25, 1920).

Such a repertoire is associated with a substantial number of performers, including many among the most famous musicians of the day. Among others, the programs feature conductors Georg Szell, Bruno Walter, Eugen Skenkar, Eugene Ormandy, Issay Dobrowen, Oskar Nedbal, Ernö Rapée, Ferdinand Löwe, Serge Jaroff, Arnold Schoenberg, Wilhelm Furtwängler, Hans Knappertsbusch, and Arturo Toscanini; pianists Moriz Rosenthal, Teresa Carreño, Severin Eisenberger, Ernő Dohnányi, and Zdenka Ticharich; violinists Lucien Durosoir, Bronislaw Huberman, Eugène Ysaÿe, Erika Morini, Max Rostal, Jacques Thibaud, Florizel von Reuter, and Joan Manén; singers Emma Calvé, Alessandro Bonci, Eva Gertrud Liebenberg, Lotte Lehmann, Emmi Leisner, Ludwig Wüllner, and Yvette Guilbert; cellists Emanuel Feuermann, Nerio Brunelli, Pablo Casals, and Gaspar Cassadó; harpsichordist Wanda Landowska; organist Karl Straube; harpist Clelia Gatti Aldrovandi; and ensembles such as the Rosé

Quartet, the Léner Quartet, the Wendling Quartet, and the Pro Arte Quartet. The series also includes a program featuring solo pianist Julia Goldner (Herman Goldner's sister), along with violinist Carl Berla (Konzerthaus, October 29, 1913, concert organized by Albert Gutmann).

	Box	Folder
Vienna, Bösendorfer-Saal, Konzert-Direktion Albert Gutmann, 1909-1913.	1	1
Vienna, Bösendorfer-Saal, concerts organized by the Gesellschaft der Musikfreunde in Wien, and other concerts, 1909-1910.	1	2
Vienna, Festspiel-Theater in Belvedere-Park, 1921,1923.	1	3
Vienna, Konzerthaus, Konzerthausgesellschaft, 1913, 1919-1921, 1924, 1932-1934, 1936-1938.	1	4
Vienna, Konzerthaus, Konzertdirektion Elite, 1930, 1933.	1	5
Vienna, Konzerthaus, Konzertdirektion Albert Gutmann, seasons 1913-1914 to 1917-1918, 1913-1918.	1	6
Vienna, Konzerthaus, Konzertdirektion Albert Gutmann, seasons 1920-1921 to 1924-1925, 1920-1925.	1	7
Vienna, Konzerthaus, Konzertdirektion Albert Gutmann, seasons 1925-1926 to 1929-1930, 1926-1929.	1	8
Vienna, Konzerthaus, Konzertdirektion Hugo Heller, seasons 1914-1915 to 1921-1922, 1915-1922.	1	9
Vienna, Konzerthaus, Konzertdirektion Hugo Heller, seasons 1922-1923 to 1924-1925, 1922-1925.	1	10
Vienna, Konzerthaus, Konzertdirektion "IKA', in collaboration with the Konzertbüro der Wiener Konzerthausgesellschaft, 1920-1921.	1	11
Vienna, Konzerthaus, Internationale Konzertdirektion Symphonia, in collaboration with the Konzertbüro der Wiener Konzerthausgesellschaft,	1	12

1921-1922.

Vienna, Konzerthaus, Konzertdirektion "ITHMA", 1928-1931.	1	13
Vienna, Konzerthaus, Konzert-Verein, 1914-1915, 1917, 1919, 1922, 1925.	1	14
Vienna, Konzerthaus, Konzertdirektion Georg Kugel, 1924-1925, 1932, 1934.	1	15
Vienna, Konzerthaus, concerts organized by other institutions, music publishers, and impresarios, including Arbeiter-Sinfonie-Konzerte, Oskar Gronner, Artur Hohenberg, Ellie Lafite, Konzertdirektion Musica, Österreichisch-Ungarischen Gesellschaft, Wiener Konzertorchester, Wiener Tonkünstler-Orchester, and Verein für musikalische Privataufführungen in Wien, 1919-1937.	2	1
Vienna, Konzerthaus, unidentified concerts, 1920.	2	2
Vienna, Musikverein, Wiener Konzert-Verein, season 1909-1910, 1909-1910.	2	3
Vienna, Musikverein, Wiener Konzert-Verein, season 1910-1911, 1910-1911.	2	4
Vienna, Musikverein, Wiener Konzert-Verein, season 1911-1912, 1911-1912.	2	5
Vienna, Musikverein, Wiener Konzert-Verein, seasons 1912-1913 and 1922-1923, 1913, 1923.	2	6
Vienna, Musikverein, Arbeiter-Sinfonie-Konzerte, 1930-1932.	2	7
Vienna, Musikverein, Gesellschaft der Musikfreunde in Wien, seasons 1910-1911 to 1914-1915, 1910-1915.	2	8
Vienna, Musikverein, Gesellschaft der Musikfreunde in Wien, seasons 1918-1919 to 1924-1925, and 1934-1935 to 1937-1938, 1918, 1921-1925,	2	9

1935, 1937.

Vienna, Musikverein, Konzertdirektion Albert Gutmann, seasons 1907-1908 to 1910-1911, 1908-1911.	2	10
Vienna, Musikverein, Konzertdirektion Albert Gutmann, including concerts organized in collaboration with Konzertdirektion Hugo Heller, and Gesellschaft der Musikfreunde in Wien, seasons 1911-1912 to 1912-1913, 1916-1917, 1918-1919 to 1919-1920, and 1921-1922, 1911-1922.	2	11
Vienna, Musikverein, Konzertdirektion Albert Gutmann, including concerts organized in collaboration with Symphonia and "EGIS", seasons 1922-1923 to 1926-1927, and 1928-1929 to 1930-1931, 1922-1931.	2	12
Vienna, Musikverein, Konzertdirektion Arthur Hohenberg, 1934-1937.	2	13
Vienna, Musikverein, Konzertdirektion Geork Kugel, 1921-1923, 1927, 1937.	2	14
Vienna, Musikverein, Wiener Philharmoniker, 1923, 1926, 1928, 1934-1935, 1937.	3	1
Vienna, Musikverein, Wiener Tonkünstler-Orchester, seasons 1912-1913 to 1916-1917, 1913-1916.	3	2
Vienna, Musikverein, Wiener Tonkünstler-Orchester, seasons 1917-1918 to 1920-1921, 1918-1921.	3	3
Vienna, Musikverein, Wiener Tonkünstler-Orchester, seasons 1921-1922 to 1925-1926, 1921-1926.	3	4
Vienna, Musikverein, Wiener Tonkünstler-Orchester, seasons 1926-1927 to 1929-1930, 1926-1930.	3	5
Vienna, Musikverein, concerts organized by other institutions, societies, and impresarios, including the Akademischer Verband für Literatur und Musik in Wien, Sängerbund Dreizehnlinden, the Austrian section of the	3	6

Internationale Gesellschaft für neue Musik, Konzertbüro der Wiener Konzertorchesters, Konzertdirektion Vindonbona, the Red Cross of Lower Austria, Verein für Musikalische Privataufführungen in Wien, Neues Wiener Konservatorium, and Wiener Mozart-Gemeinde, 1910-1933.

Vienna, Saale der Sezession, concerts organized by various institutions and societies, including Konzertdirektion Albert Gutmann and the Austrian section of the Internationale Gesellschaft für neue Musik, 1922, 1924.

Vienna, Wiener Urania, 1922, 1928, undated.

Vienna, Musikfestwoche, 1912, 1929, 1930, 1932, 1936.

Vienna, other locations, including Saal Ehrbar, Festsaal des Ingenieur- and Architektenvereines, Festsaal der Schwarzwaldschen Schulanstalten, Renaissance-Bühne, Sophien-Säle, and the Theater in der Josefstadt, 1910-1929.

Vienna, pages from unidentified concert programs, undated.

Vienna, non-musical events and advertisement, 1926, 1936, undated.

Salzburg, programs, including a concert organized by the Internationale Stiftung Mozarteum in Salzburg, and the Salzburger Festspiele 1937, 1912, 1937.

SERIES II. MUSIC PROGRAMS, OTHER COUNTRIES.

	Box	Folder
England, London, including programs of a concert of the London Symphony Orchestra at the Royal Albert Hall, and of a performance of the operetta <i>White Horse Inn</i> , by Erik Charell, with music by Ralph Benatsky and Robert	4	1

Stolz, 1914 June 7, undated.

France, Paris, including concerts organized by Arthur Dandelot, Association des Concerts Lamoreux, Concerts Colonne, Association des concerts Hasselmans, Agence Musicale de Paris, and Concerts-Rouge, 1913-1914, undated. 4 2

France, Paris, non-musical events, including a souvenir program of a Bastille Day parade featuring the "remise de la croix de la Légion d'Honneur au drapeau des tirailleurs sénégalais", and a program of the play *Je ne trompe pas mon mari!*, by Georges Feydeau and René Peter, 1913 July 14, probably 1914. 4 3

Germany, Berlin, including musical and non-musical events organized by the Russisch-Deutsches Theater Der Blaue Vogel and the Gesellschaft der Musikfreunde zu Berlin, 1919, 1924, 1933, undated. 4 4

Germany, Leipzig and Stuttgart, 1929, 1931, undated. 4 5

United States, New York City and San Juan de Puerto Rico, including concerts organized at the Carnegie Hall, the Metropolitan Opera House, and the 1959 Festival Casals, featuring the Philharmonic-Symphony Society of New York, the Boston Symphony Orchestra, the Philadelphia Orchestra, the NBC Symphony Orchestra, and the Budapest String Quartet, 1931-1932, 1948, 1959. 4 6

SERIES III. ADMISSION TICKET STUBS AND PUBLICATIONS.

	Box	Folder
Admission ticket stubs, Austria, Vienna, season 1911-1912, including some tickets annotated by Herman Goldner, 1911-1912.	4	7

Admission ticket stubs, Austria, Vienna, season 1912-1913, including some tickets annotated by Herman Goldner, 1912-1913.	4	7
Admission ticket stubs, Austria, Vienna, seasons 1914-1915 and 1915-1916, including some tickets annotated by Herman Goldner, 1915-1916.	4	7
Admission ticket stubs, Austria, Vienna, seasons 1916-1917 and 1917-1918, including some tickets annotated by Herman Goldner, 1916-1918.	4	7
Admission ticket stubs, France, Paris, season 1913-1914, 1914 February-April.	4	7
Publications, including <i>Das musikfestliche Wien</i> , edited by the Akademischen Verband für Literatur und Musik in Wien, 1912, and <i>Kunst und Volk: Mitteilungen des Vereines Sozialdemokratische Kunststelle Wien</i> , year IV, volume 1, September 1929, 1912, 1929.	4	8
Clippings, including an article from the <i>Wiener Allgemeine Zeitung</i> about Arturo Toscanini's refusal to conduct at the 1933 Bayreuth Festival, 1933 June 8.	4	9