

University of Richmond

UR Scholarship Repository

Honors Theses

Student Research

5-1979

The development and growth of the Richmond Symphony

Elaine Susan McCauley
University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/honors-theses>



Part of the [Music Commons](#)

Recommended Citation

McCauley, Elaine Susan, "The development and growth of the Richmond Symphony" (1979). *Honors Theses*. 559.

<https://scholarship.richmond.edu/honors-theses/559>

This Thesis is brought to you for free and open access by the Student Research at UR Scholarship Repository. It has been accepted for inclusion in Honors Theses by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

UNIVERSITY OF RICHMOND LIBRARIES



3 3082 01030 8152

THE DEVELOPMENT AND GROWTH OF THE RICHMOND SYMPHONY

A Thesis Presented
to the Faculty of the Department
of Music
University of Richmond

In Partial Fulfillment
of the Requirements for the Degree
of Bachelor of Music

by
Elaine Susan McCauley
May 1979

THE DEVELOPMENT AND GROWTH OF THE RICHMOND SYMPHONY

Approved:

A handwritten signature in cursive script, reading "Homer Dudley", is written over a solid horizontal line.

Thesis Advisor

TABLE OF CONTENTS

	Page
VITA.	iii
PREFACE	iv
CHAPTER	
I. Background.	1
II. Organization and Development	3
III. Finance	17
IV. Conductors.	32
V. Women's Committee	37
VI. Future.	42
FOOTNOTES	44
BIBLIOGRAPHY.	51

VITA

Elaine Susan McCauley was born in Pittsburgh, Pennsylvania and grew up in Manassas, Virginia. In 1975, she entered Westhampton College of the University of Richmond. While at Westhampton, she has served as an Orientation Counselor to incoming students and as Business Manager and President of the University Choir. She is currently a member of Schola Cantorum and Music Honorary.

PREFACE

In this paper, I have attempted to explain the administrative and financial operations of the Richmond Symphony. The first two chapters are meant to serve as an introduction to the Richmond Symphony, and they help explain the circumstances leading to the development of the present Symphony. Also, much emphasis has been placed on the expansion of the Symphony since 1957.

Since the purpose of this paper is to examine the financial status of the Richmond Symphony, I found it beneficial to compare the Richmond Symphony to other American orchestras with similar budgets. From this research, it is evident that the Richmond Symphony is not only competitive financially, but also competitive in its cultural contributions to the Richmond area.

An earlier paper about the Richmond Symphony was written in 1963 by Walter Franklin Masters, Jr. Although this paper is more historical in nature, I have referred to it frequently for information regarding the Symphony's early development.

This paper does not explore all facets of the Symphony; I feel a more thorough study of the musical aspects of the Symphony (such as selection of guest artists, a study of the Symphony's repertoire) could have been made. However, due to time limitations and the amount of research involved, I found it necessary to limit my topic to the financial operations of the Symphony.

My primary sources have been the scrapbooks of the Women's Committee, "The History of the Richmond Symphony, Incorporated," by W.F. Masters, Jr. and interviews with musical and administrative members of the Richmond Symphony. I wish to express my appreciation to Ms. Joan Briccitti, Ms. Williamson and Dr. Homer Rudolf for their cooperation in the preparation of this thesis.

LIST OF TABLES

TABLE	PAGE
1. Grants Received by Richmond Symphony from Richmond City, Chesterfield County and Henrico County for Services Rendered, 1964-1978.	13
2. Performance Offerings by Richmond Symphony Compared with the Average of Other Regional Orchestras, 1977-1978	15
3. Performance Offerings by Richmond Sinfonia Compared with the Average of Other Regional Chamber/Split Orchestras, 1977-1978	16
4. Income and Expenditures of Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	18
5. Grants Received by Richmond Symphony, 1958-1978.	22
6. Grant Amounts Received by Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	24
7. Individual Gifts Received by Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	26
8. Business and Industrial Gifts Received by Richmond Symphony Compared with Other Regional Orchestras 1977-1978	27
9. Total Gifts Received by Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	28
10. Income and Expenditure Growth of Richmond Symphony, 1957-1978	30
11. Activities of Women's Committee of Richmond Symphony . . .	41

LIST OF TABLES

TABLE	PAGE
1. Grants Received by Richmond Symphony from Richmond City, Chesterfield County and Henrico County for Services Rendered, 1964-1978.	13
2. Performance Offerings by Richmond Symphony Compared with the Average of Other Regional Orchestras, 1977-1978	15
3. Performance Offerings by Richmond Sinfonia Compared with the Average of Other Regional Chamber/Split Orchestras, 1977-1978	16
4. Income and Expenditures of Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	18
5. Grants Received by Richmond Symphony, 1958-1978.	22
6. Grant Amounts Received by Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	24
7. Individual Gifts Received by Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	26
8. Business and Industrial Gifts Received by Richmond Symphony Compared with Other Regional Orchestras 1977-1978	27
9. Total Gifts Received by Richmond Symphony Compared with Other Regional Orchestras, 1977-1978	28
10. Income and Expenditure Growth of Richmond Symphony, 1957-1978	30
11. Activities of Women's Committee of Richmond Symphony	41

I. BACKGROUND

Before the creation of the present Richmond Symphony, several attempts were made to bring a resident Virginia orchestra to Richmond. Although most no longer exist, these earlier orchestras deserve attention because they served as a stimulus to the creation of the present Richmond Symphony.

In 1908, the Richmond Philharmonic Orchestra was created. Conducted by W. Henry Baker (who had previously held music positions in South Africa, England and Scotland), the orchestra had forty local musicians and ten professional musicians who were added for concerts. This symphony existed until 1918 and gave an average of four concerts per season. Due to World War I and its demands for human and financial resources, the symphony dissolved in 1918.

The next attempt to create an orchestra in Richmond was led by Wheeler Beckett. Upon coming to Richmond in 1932, Wheeler Beckett, a conductor (he had previously guest conducted the Berlin Philharmonic, Vienna Philharmonic, Vienna Symphony and Straram Orchestra of Paris) organized a new orchestra, called the Richmond Symphony. Although many prominent Richmond citizens took interest in this new organization, the "Richmond Symphony" dissolved in 1936 due to financial problems, possibly caused by the Depression (they sought to finance their entire budget through ticket sales without additional funding by means of contributions) and by a lack of local musicians.

Under the "New Deal" program, the Civil Works Administration (CWA) established the "Virginia Symphony" in 1933 to provide jobs for musicians in Richmond. This program (later under the direction of the Work Projects Administration, WPA) provided financial assistance to nearly 140 musicians. While in existence, this orchestra provided many cultural services to the city, such as a youth orchestra and another orchestra which gave a series of pops and children's concerts. Unfortunately, in 1938, there was a governmental reduction in funds for this project and the symphony was forced to discontinue.

The next attempt to organize a community orchestra was in 1934 by William Haaker, a conductor. Begun in Richmond, it was called the Virginia Symphony Orchestra, because it was made up of musicians from all over Virginia, not just Richmond.¹ Documentation as to whether or not this symphony still exists was unavailable.

II. ORGANIZATION AND DEVELOPMENT

On April 15, 1957, a meeting was held by several Richmond citizens to organize what is the present Richmond Symphony. Among those present were: Mrs. William R. Trigg, Jr., Mrs. David E. Satterfield, Jr., Miss Helen DeWitt Adams, Dr. John R. White, Mr. Frank G. Wendt and Mr. Edmund A. Rennolds, Jr. In analyzing earlier Richmond symphonies they found two primary factors which contributed to the failure of these organizations: (1) the use of musicians from outside the Richmond-Petersburg area and (2) the reliance on ticket sales alone as income.² This task force (which later formed the Board of Directors for the Richmond Symphony) realized it would have to create an orchestra of as many local musicians as possible, giving it a strong identification with the city of Richmond. Also, a successful method of fund-raising would have to be created in order to augment the income from ticket sales.

Brigadier General Vincent Meyer was invited to the first meeting and at this time was asked to serve as President of the Board of Directors of the Symphony, since he had lived in Richmond for twelve years, and it was felt that he had established the appropriate image in the community. General Meyer at first refused on the grounds that he had no experience in fund-raising; however, the committee eventually persuaded him to accept the position.³

At that initial meeting, the committee agreed upon a \$10,000 budget for the first season and established the following categories of

contributors:

Founders	\$100 and up
Patrons	\$ 35 to \$99

In May of 1957, Dr. White asked Mr. Edgar Schenkman to conduct the Richmond Symphony in addition to the Norfolk Symphony which he had conducted for the past ten years. Mr. Schenkman had previously stipulated that he would be happy to meet with the committee when a minimum of \$7,000 had been pledged in gifts. Mrs. Trigg volunteered to organize a fund drive to raise the necessary amount, and it was decided by the committee not to approach businesses for contributions until the Symphony had proven itself successful. However, their fund-raising efforts with individuals were successful, for within one month, sixty-nine founders had been obtained.⁴

On May 16, Mr. Schenkman and the Board of Directors approved: (1) the proposed budget of \$10,000, (2) a sixty-piece orchestra, (3) a three concert series and (4) the use of the WRVA Theater in downtown Richmond as a concert hall. However, the Board of Directors later chose the Mosque over the WRVA Theater because it was felt the seating capacity of the Mosque would allow for larger revenues from ticket sales. The Mosque, at that time, had a seating capacity of 4,573 while the WRVA Theater seated only 1,300.⁵ (The Mosque has since been renovated and now has a seating capacity of 3,732.) The Board also decided to try to keep season rates low, in order to attract more people to the performances.

The Women's Auxiliary (later named the Women's Committee), which was formed in 1957 and headed by Nancy Moran, was responsible for

selling tickets.⁶ By means of mailing brochures, writing news releases, and also by means of telephone and door-to-door solicitations, this group succeeded in attracting over 4,000 to the Symphony's inaugural concert and similar numbers for the remaining two concerts of the season. In the spring of the first season, the Richmond Symphony also presented a "Junior Concert" to 4,500 children from Richmond Public elementary schools, which was financed through the Women's Committee.⁷ The City's early response to the Richmond Symphony was summarized by an article in the Richmond News Leader, "New Symphony 'Here to Stay', Officials Say." This article noted ninety-five patrons and an increase from 100 to 202 founders.⁸

For the 58-59 season, the Board of Directors agreed to: (1) increase the number of subscription concerts from three to five, (2) add a second youth concert, (3) approve a budget of \$40,000, of which forty percent would come from gifts, (4) solicit businesses for contributions, and (5) approve the following new classifications of pledges:

Donor	\$500 and up
Sponsor	\$100 to \$499
Contributor	\$ 50 to \$99 ⁹

In fact, during the 58-59 season, the Symphony also performed out of town and once on WRVA-TV. In the spring, the Women's Committee sponsored the first annual Pops Concert.¹⁰ Although at that time many other cities had annual subsidies for their orchestras, the Board of Directors had not yet approached the Richmond City Council for money.¹¹

For the 59-60 season, the Board chose chair endowments as a new means of fund-raising. Business firms were solicited to endow each of the eight-five chairs of the orchestra with a contribution of \$250. That season, the Symphony received \$18,852.80 in individual gifts, \$12,839.00 in business gifts and \$42,604.35 in ticket sales for local and out of town concerts.¹² It also received a \$6,050 grant from the Old Dominion Foundation to cover one-half of the necessary expenses for expanding its out of town programs.¹³ Thanks to this grant and revenues beyond its goals, the Symphony was able to increase for the following season its number of youth concerts to four and also add four more out of town concerts.¹⁴ Likewise, in 1959, the Women's Committee began its "Music for Youth" program--a series of lectures in which members of the orchestra demonstrated and explained instruments of the orchestra. This lecture series was given three times at the Mary Munford School.¹⁵ However, the lecture series did not prove successful (only a few children with enthusiastic parents came) and was not continued after that first season.¹⁶

In 1961, a series of articles included in the Richmond Times-Dispatch discussed the financial situation of U.S. orchestras and compared the Richmond Symphony with them. Stating that "there isn't a symphony that operates without an annual deficit," the editor felt the Richmond Symphony had been "very successful" since it had not yet experienced any true financial difficulties. He mentioned the large seating capacity of the Mosque and large revenues from ticket sales as a possible reason for this.¹⁷ As proof, he pointed out that the

Symphony had sold 3,100 season tickets that year, 100 more than the previous year.¹⁸

The 1961-62 season brought the first annual performance of the Young People's Orchestra, comprised of students from Chesterfield and Henrico County and Richmond City Schools.¹⁹ In 1963, the Symphony added two Sunday matinees of light classical music, titled "Music for the Family."²⁰ Although these concerts were not included in the next few seasons, they became a subscription series in 1970.²¹ Also in 1963, the Richmond Symphony became what the American Symphony Orchestra League designates as a metropolitan orchestra (orchestras with an annual budget from \$100,000 to \$250,000) and the Youth Orchestra became a community orchestra (orchestra with an annual budget of \$10,000 to \$100,000).²²

The Symphony did not run into any financial difficulty until the end of the 1963-64 season when the Board of Directors announced a \$5,314 deficit. This was reportedly due to: (1) fewer gifts than expected, (2) fewer ticket sales than expected and (3) general increases in expenditures for salaries, auditorium and music rentals, and administration.²³ However, instead of allowing that to curtail its activities, the Symphony expanded its program by hiring a business manager and creating the Little Symphony. Initially funded by the Women's Committee, the Little Symphony was a chamber orchestra that could give concerts in smaller halls and could more easily travel out of town, thus bringing in more income. The City of Richmond responded by appropriating \$10,000 and, that year, the Symphony saw both its business and individual financial goals exceeded.²⁴

In March 1965, Mayor Crowe, of Richmond announced a "Symphony Week" to recognize the "formation and continuation of the Symphony" which he

termed a "fine achievement."²⁵ By the 1964-65 season, the Symphony offered annually:

- 6 Season Subscription Concerts
- 8 Student Concerts
- 2 Dogwood Dell Concerts
- 1 Pops Concert
- 1 Youth Concert

along with numerous benefit concerts and many performances by the Little Symphony, and brass, wind and string ensembles.²⁶

In 1966, the Richmond Symphony Board of Directors, in conjunction with those of other Virginia symphonies (collectively called the Old Dominion Symphony Council) voted to seek \$259,350 from the General Assembly of which the Richmond Symphony would receive \$67,392. Ultimately, the General Assembly gave the Richmond Symphony \$26,945 which was matched by the Symphony through fund drives.²⁷ Also in that year they received a \$650,000 grant from the Ford Foundation, which the Richmond Symphony would match with \$500,000 through fund drives. This grant was used to expand their subscription concert series, add more student and summer concerts, and further expand the Little Symphony Series.²⁸ At that time the City Council increased its contribution from \$10,000 to \$15,000,²⁹ and in 1967, the Richmond Symphony received a grant of \$7,500 from the State Council, which it used to expand its services for public schools.³⁰

In a 1969 brochure promoting the Richmond Symphony, Mrs. Miles E. Hinch commented:

"The Richmond Symphony...exerts each year a pronounced influence on the lives of 100,000 children from both the urban and rural areas of Virginia."³¹

She emphasized the contribution of the Symphony to Richmond and Central Virginia through its many concerts. In fact, by 1969, the Richmond Symphony offered the following:

- 6 Subscription Series Concerts
- 13 Student Concerts (by the entire Symphony)
- 2 Dogwood Dell Concerts
- 1 Pops Concert
- 1 Youth Concert
- 4 Out of town concerts

and the Little Symphony offered:

- 4 Opera Concerts
- 8 Out of town concerts

In addition, ensembles of the Richmond Symphony gave seventy performances before school groups throughout the state.³² The Symphony Board of Directors also approved a three-concert Sunday Matinee Series which was initiated in the 1970-71 season.³³

On October 7, 1970, Edgar Schenkman resigned from his position as conductor of the Richmond Symphony effective June 30, 1971 due to disagreement with the Board of Directors. The disagreements, he said, were based on musical decisions regarding the Youth Orchestra, which were made by the Symphony Board without his consultation including:

1. The hiring of L. Frederick Maraffie as Youth Orchestra Director by the Board.
2. Increasing the size of the Youth Orchestra, which Schenkman felt might lower the quality of future performances.

Although it had been rumored that Schenkman was forced to resign, Schenkman stated that he was not forced to resign by the Board, but rather by his own integrity and personal standards.³⁴ Disputes continued through the 70-71 season, to the point where the concertmistress

resigned³⁵ and one-third of the orchestra was said to be "playing under protest."³⁶ However, the Board had accepted Schenkman's resignation and would not reconsider its decision even though Schenkman had changed his mind and had asked the Board to consider re-hiring him.³⁷

Floods of applications to fill the open post came to the Richmond Symphony. By March 1971, the Board had selected three conductors from a total of 126 applicants to audition with the Symphony.³⁸ On March 23, the Board chose Jacques Houtmann as the new director of the Richmond Symphony. In an October, 1971 interview with the Richmond Times-Dispatch, Mr. Houtmann listed the following goals:

1. To increase the number of the Symphony's subscription concerts.
2. To go on tours in the state of Virginia and possibly abroad.
3. To make children's concerts more interesting.³⁹

He immediately set about achieving these goals. First, he changed the name of the Little Symphony to the Richmond Chamber Orchestra (and later, Richmond Sinfonia) and with a \$20,000 grant from the National Endowment for the Arts, he made plans for a Virginia-wide tour. With grants from the Old Dominion Symphony Council and City of Richmond totalling \$22,000, Houtmann also expanded the children's programs.⁴⁰

On July 3, 1972, the Richmond Sinfonia (formerly the Richmond Chamber Orchestra) left Richmond for a three-day festival in Bermuda. In addition several European countries had already inquired about the possibility of the Richmond Symphony performing for them. It was felt that Bermuda took special interest in the Sinfonia due to the renown of Jacques Houtmann and the historical friendship between Richmond and

Bermuda which dates back to the Civil War.⁴¹ Also in 1972, the Board of Directors approved the following categories of pledges:

Benefactor	\$1000 and up
Donor	\$ 500 to \$999
Chair Sponsor	\$ 250 to \$499
Sponsor	\$ 125 to \$249
Contributor	\$ 60 to \$124
Friend	\$ 25 to \$ 59 ⁴²

For the 1973-74 season, the Richmond Sinfonia held its first series of three subscription concerts. The Sinfonia had a 34-week season and rehearsed eight times a week. In its first year, the Sinfonia gave ninety performances statewide at elementary, middle and secondary schools. Also, a tour of southern Virginia and North Carolina and another ten-day "Southern" tour were planned.⁴³

Although Houtmann was placing a lot of emphasis upon the Richmond Sinfonia, the other programs offered by the Symphony were hardly forgotten. The Youth Orchestra, composed of seventy-five members from over thirty Richmond area schools performed three concerts in the 1972-73 season, and in April of that year was presented in a special program on WCVE-TV channel 23. In that same season, small ensembles of the Richmond Symphony gave over 128 performances to Richmond area schools. In 1972, the Richmond Symphony Chorus was formed under the direction of Mr. James B. Erb to perform choral works with the Richmond Symphony. Finally, the Symphony appeared on WWBT-TV channel 12 that year, and WGOE, a progressive rock station, added a Sunday afternoon program consisting of highlights from the Richmond Symphony programs, followed by a discussion of the music between host Norman Moore and different members of the Symphony.⁴⁴

In 1973, The Richmond Sinfonia gained professional status, the first full-time professional chamber orchestra in Virginia history. The contract stated that the members of the Sinfonia would be paid at least \$7,000 for thirty-three weeks of work with two weeks off for Christmas. The Sinfonia also announced expansion of its series for the next season from three to six subscription concerts.⁴⁵

In 1974, the Sinfonia received a total of \$80,000 in grants and gifts from: (1) the National Endowment for the Arts, (2) The Old Dominion Symphony Council, and (3) private foundations.⁴⁶ In addition, Henrico County agreed to give the Symphony \$18,000 in return for sixteen concerts presented by the Sinfonia at middle and high schools and ten additional concerts at the Mosque for Henrico youth. A similar arrangement was made with Chesterfield County for \$15,000 and Richmond city gave the Symphony \$40,000 in return for services rendered (see Table 1).⁴⁷

In 1975, as part of its Sunday Matinee, the Symphony offered a Pops Program, which in 1976 became the American Pops Festival--a series of three subscription concerts.⁴⁸ The Pops Concerts, which had begun in 1959, were presented as the "Lollipops Concert" (it is now known as the "Eskimo Pie Concert").⁴⁹ The Sunday Matinee, which was presented in the Mosque, was replaced by the Sunday Serenade Series, presented at Scottish Rite Temple. (By 1975, the Richmond Sinfonia was offering two evening performances of each program. A concert goer could hear the Sinfonia on either Friday or Saturday night.)

In the 1976-77 season, the Richmond Symphony became what is classified as a Regional Orchestra (those orchestras with a budget of

TABLE 1

GRANTS RECEIVED BY RICHMOND SYMPHONY FROM RICHMOND CITY,
CHESTERFIELD COUNTY AND HENRICO COUNTY FOR SERVICES
RENDERED, 1964-1978.

Season	Richmond City	Chesterfield, Henrico Counties
1964-65	\$10,000.00	- 0 -
1965-66	10,000.00	- 0 -
1966-67	10,000.00	- 0 -
1967-68	10,000.00	- 0 -
1968-69	15,000.00	- 0 -
1969-70	15,000.00	- 0 -
1970-71	15,000.00	- 0 -
1971-72	15,000.00	- 0 -
1972-73	30,000.00	- 0 -
1973-74	33,000.00	- 0 -
1974-75	40,000.00	\$33,000.00
1975-76	40,000.00	34,500.00
1976-77	40,000.00	33,000.00
1977-78	40,000.00	35,500.00

\$500,000 to \$1,500,000.)⁵⁰ In that season, the Richmond Symphony agreed to perform "The Nutcracker" with the Richmond Ballet Company, a tradition which has continued up to the present time.⁵¹

The Richmond Symphony and Sinfonia, in its 1977-78 season, presented the following series of concerts:

- 8 Monday Evening Concerts
- 1 Eskimo Pie Concert
- 1 Youth Concert
- 3 American Pops Festival Concerts
- 3 Sunday Serenades
- 6 Sinfonia Concerts (both Friday and Saturday evenings)⁵²

On April 24, 1977, the Symphony gave a performance at the White House for President Carter and his guest, King Hussein of Jordan.⁵³ More recently, the Richmond Symphony and the Virginia Opera Association performed Mozart's opera "Cosi Fan Tutti," in February 1978 at the newly renovated Empire Theater.

TABLE 2

PERFORMANCE OFFERINGS BY RICHMOND SYMPHONY COMPARED
WITH THE AVERAGE OF OTHER REGIONAL ORCHESTRAS,
1977-197855

Symphony	Richmond	Average
Regular Home Subscription Series	8	17
Other Home Subscription Series	4	4
Other Home Performances	2	5
Children/Youth Series Concerts	0	6
Other Children/Youth Performances	11	4
Runout Performances	3	5
Tour Concerts	0	1
Summer Series Concerts	0	1
Other Summer Performances	3	1
Other Performances	2	7
Total Performances	33	51

TABLE 3

PERFORMANCE OFFERINGS BY RICHMOND SINFONIA COMPARED WITH THE
 AVERAGE OF OTHER REGIONAL CHAMBER/SPLIT ORCHESTRAS, 1977-1978⁵⁶

		Home Subscription Series			
Richmond	18	Home Children/Youth Performances	30	Runout or Tour Performances	10
		Runout or Tour Children/Youth Performances	75	Total Performances Given	133
Average	4		11		20
			2		

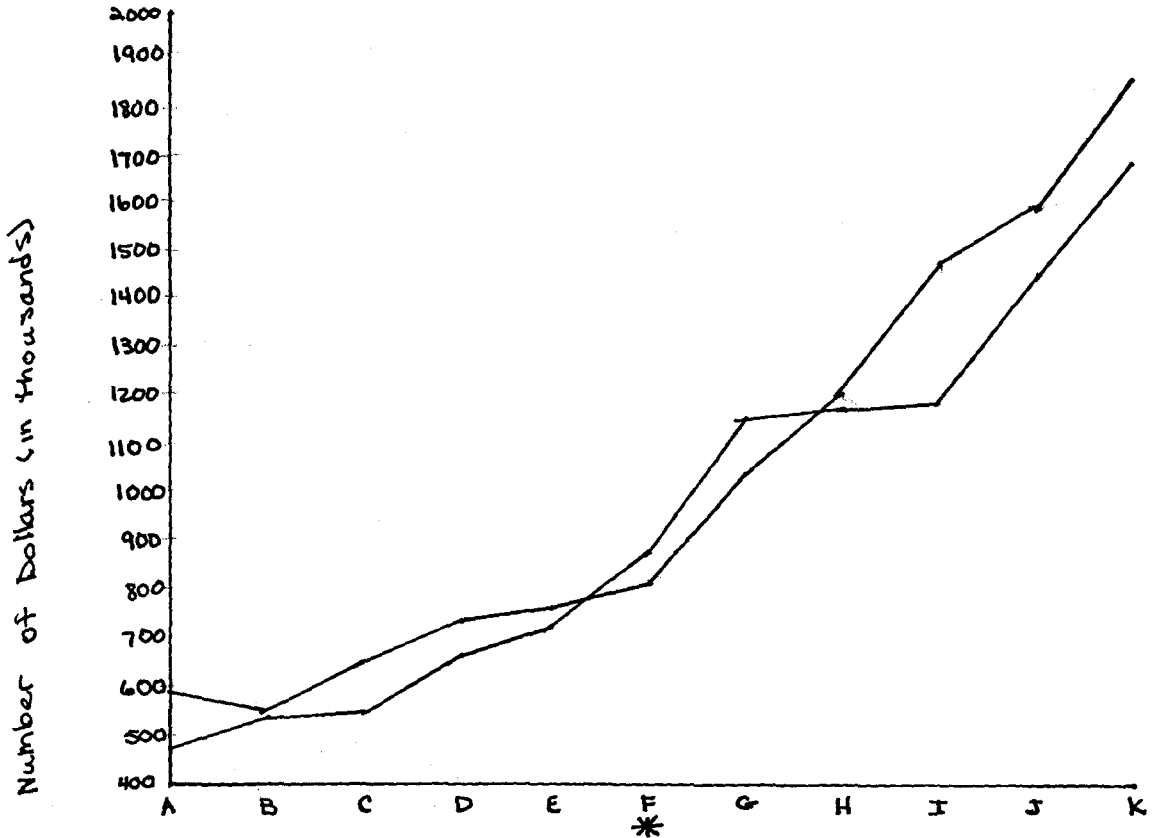
III. FINANCE

When the Richmond Symphony was formed, it had only the mistakes of earlier Virginia orchestras serving as guidelines for its financial operations. However, the decision to become a member of the American Symphony Orchestra League (ASOL), made it possible for the Board of Directors to better set up goals and budgetary plans for the Symphony's financial success. The ASOL, established in 1962, has played a key role in starting new orchestras, and in giving suggestions for fundraising, establishing a budget and other financial, as well as administrative operations. A particular advantage of membership in the ASOL is an annual "comparative report," which allows each member orchestra to compare: (1) its percentage of income and expenses from various sources, (2) the number of services it provides to the community, (3) its season length, (4) its salary for musicians, guest artists, conductor, plus many other statistics, with those of other member orchestras with similar budgets.⁵⁷ (See Table 4 for a financial comparison of the Richmond Symphony with other orchestras.)

Few people realize the total cost of a symphony performance. Along with salaries for the conductor, musicians and stagehands, a symphony budget must allow for many other expenses, such as auditorium and music rentals, cost of instruments; and general costs, such as stamps, stationary, office staff, insurance, etc. It must also allow

TABLE 4

INCOME AND EXPENDITURES OF RICHMOND SYMPHONY COMPARED
WITH OTHER REGIONAL ORCHESTRAS, 1977-1978.⁵⁸



TOTAL INCOME - BLUE INK
TOTAL EXPENSES - BLACK INK
* - DENOTES RICHMOND SYMPHONY

Note: As of 1977-78, there were thirty-one Regional Orchestras in North America. For the following seven charts, I chose eleven symphonies, including Richmond Symphony. Due to the confidentiality of the statistics used, no orchestra (except Richmond) is listed by name. Instead, each symphony is represented by a letter which remains the same throughout these charts.

for guest artist fees, advertising and transportation for out of town concerts.⁵⁹ Thanks to the large seating capacity of the Mosque, the Richmond Symphony gets larger ticket revenues than other orchestras with similar budgets. However, ticket revenues alone will not cover expenditures. Speaking for the National Endowment for the Arts, Mrs. Miles E. Hinch commented: "If an orchestra realizes fifty percent of its expenses from ticket sales, it is in very good shape."⁶⁰ For most orchestras similar in size and budget to the Richmond Symphony, ticket revenues only account for a very small portion of their expenditures. The remainder of their income must come from endowments, grants, and gifts.

The Richmond Symphony has received numerous grants which have helped to expand its educational and youth programs, and its new ensembles. (See Tables 1, 5 and 6) In 1958, the Scott Foundation gave an indirect grant of \$2,500 to the Richmond Public Library to purchase complete musical scores for symphony orchestras. These scores, not to include any "modern music," have been used by the Richmond Symphony.⁶¹ The following year, the Old Dominion Foundation gave the Richmond Symphony a grant of \$6050 to cover approximately one-half of the expenses needed to give five out of town concerts. The other half was matched by the Symphony through fund drives.⁶² In 1964, the City Council voted to appropriate \$10,000 annually to the Symphony in return for the educational services it provided to Richmond City schools.⁶³ In January 1966, the Richmond Symphony, as a member of the Old Dominion Symphony Council, sought \$67,362.00 to expand the number of ensemble concerts

given at schools, and to increase the number of performances given by the Little Symphony.⁶⁴ In March, the General Assembly gave them \$26,945.⁶⁵

The largest and perhaps, most important grant received by the Richmond Symphony came in July 1966. In the spring of that year, the Symphony applied for a \$500,000 grant from the Ford Foundation. If received, this grant, spanning ten years, would help: (1) expand the subscription concert series, (2) add more student concerts to include performances for high schools, (3) add summer concerts to the already established Dogwood Dell Summer Series, and (4) aid in expansion of the Little Symphony Series. This application resulted in a \$500,000 endowment grant plus \$100,000 for non-matching expenditures and a bonus of \$50,000 for developmental purposes from the Ford Foundation. For a period of ten years, the Symphony would be allowed to use only the interest accrued from the \$500,000 endowment grant, after which time it would receive the principal, providing that the Symphony matched the grant amount through fund drives of its own. According to Dr. E. Randolph Trice, the Ford Foundation

"thought our program for youth and out of town programs and our outline of what we plan to do showed promise. It is an expression of complete faith in the potentialities of the Richmond Symphony."⁶⁶

This grant, totalling more than one million dollars, when the Richmond Symphony matched it (July 1, 1971) was instrumental in expanding the educational programs and in helping the Richmond Sinfonia (the former Little Symphony) become a professional chamber ensemble. Also in 1967,

the City Council voted to increase its grant to the Richmond Symphony from \$10,000 to \$15,000.⁶⁷ This amount was increased to \$30,000 in 1973 and to \$40,000 in 1975.⁶⁸

The Symphony received a grant of \$7,500 from the Old Dominion Symphony Council in 1967 to further expand its services to schools.⁶⁹ The National Endowment for the Arts gave \$20,000 to the Symphony in 1971, to pay musician's fees while they toured throughout Virginia, performing at elementary and middle schools.⁷⁰

In 1974, the Richmond Symphony received a total of \$80,000 in grants from the Old Dominion Symphony Council, the National Endowment for the Arts and private foundations, to aid its student programs and children's concerts.⁷¹ In addition, the Symphony expanded its student programs to include regular performances outside the Richmond City area, upon receiving grants from Chesterfield and Henrico counties for \$15,000 and \$18,000, respectively.⁷²

TABLE 5

GRANTS RECEIVED BY RICHMOND SYMPHONY, 1958-1978⁷³

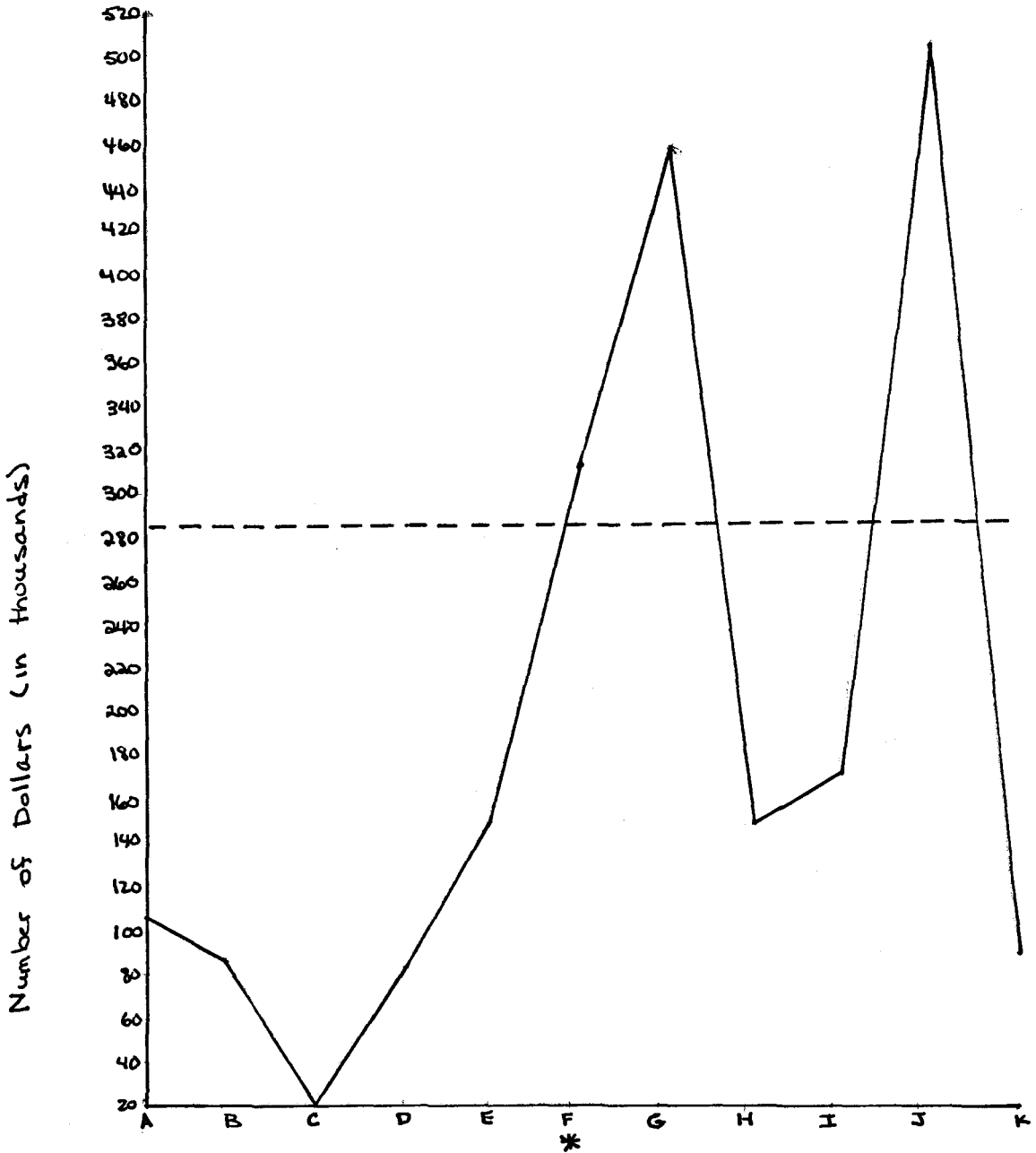
<u>1958</u>		
	Scott Foundation (indirect grant)	\$ 2,500.00
<u>1960</u>		
	Old Dominion Foundation	5,000.00
<u>1961</u>		
	Old Dominion Foundation	1,050.00
<u>1966</u>		
	General Assembly of Virginia	26,945.00
<u>1967</u>		
	Ford Foundation-endowment matching grant	500,000.00
	Ford Foundation-expendable non-matching grant	100,000.00
	State program co-sponsored by Old Dominion Symphony Council (ODSC)	25,570.92
	Ford Foundation-developmental non-matching grant	50,000.00
<u>1968</u>		
	State program co-sponsored by ODSC	45,262.60
<u>1969</u>		
	State program co-sponsored by ODSC	38,834.34
<u>1970</u>		
	State program co-sponsored by ODSC	22,592.22
<u>1971</u>		
	State program co-sponsored by ODSC	16,508.69
<u>1972</u>		
	National Endowment for the Arts (NEA) grant	9,382.58
	NEA Project Income	7,423.22
	State Program co-sponsored by ODSC	6,180.46

TABLE 5 (continued)

<u>1973</u>	
Ford Developmental Fund	\$ 3,500.00
NEA - for ensembles	20,000.00
State program co-sponsored by ODSC and Commission for the Arts and Humanities	9,000.00
<u>1974</u>	
ODSC	19,493.00
NEA - for ensembles	7,500.00
NEA - for Sinfonia	30,000.00
State program co-sponsored by Commission for the Arts and Humanities	7,500.00
<u>1975</u>	
ODSC	21,500.00
NEA - for Sinfonia	30,000.00
NEA - developmental grant	2,500.00
Virginia Commission for the Arts and Humanities	6,710.00
<u>1976</u>	
ODSC	21,575.00
NEA - for Sinfonia	45,098.00
Virginia Commission for the Arts and Humanities	10,300.00
<u>1977</u>	
Virginia State Funds	34,455.00
NEA - for Sinfonia	36,152.00
<u>1978</u>	
NEA - for Sinfonia	40,000.00
NEA - Challenge Grant	100,000.00
Virginia Commission for the Arts and Humanities	35,000.00

TABLE 6

GRANT AMOUNTS RECEIVED BY RICHMOND SYMPHONY COMPARED WITH OTHER REGIONAL ORCHESTRAS, 1977-1978.⁷⁴



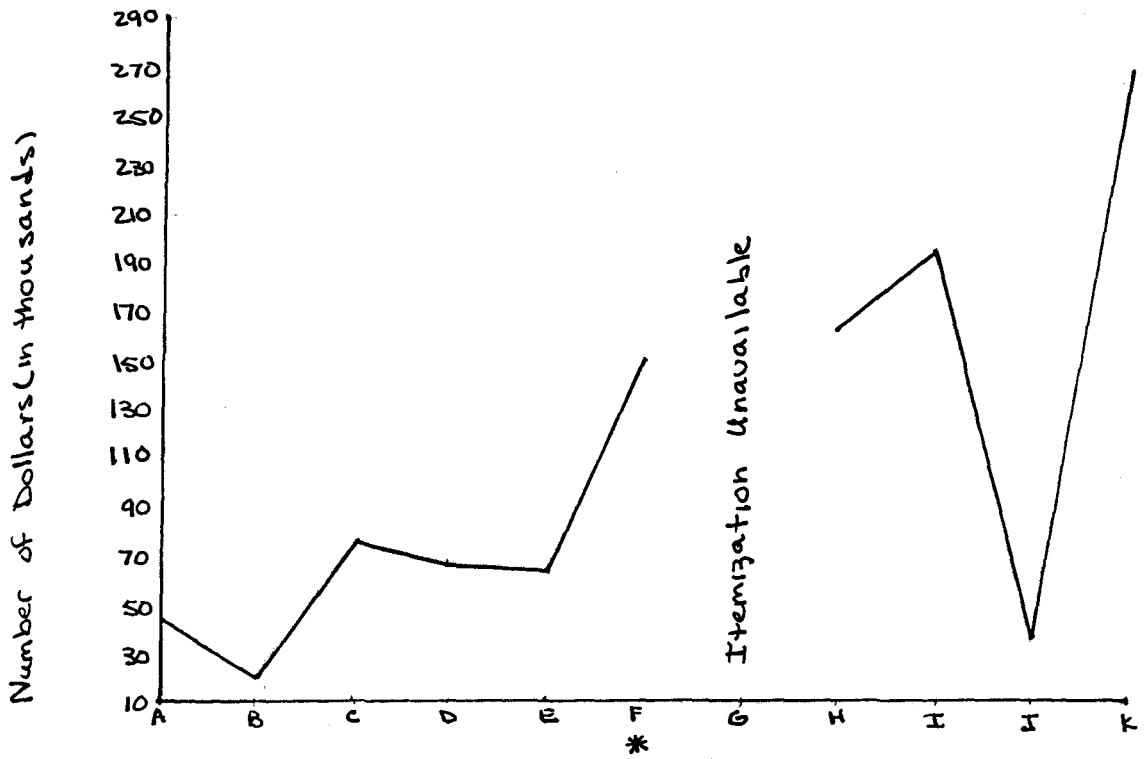
----- denotes mean dollar amount of grants received

* denotes Richmond Symphony

Another source of income has been gifts. Noting that one of Richmond's earlier attempts as a symphony had been unsuccessful due to relying too heavily on ticket sales, the Board of Directors chose to obtain as much of the Symphony's income as possible through gifts. For the first year, the Board chose not to approach the business community for contributions, as they wanted to present an already successful orchestra to them when they did solicit funds.⁷⁵ The Women's Auxiliary (which later became the Women's Committee) was responsible for the sale of tickets, which they handled very effectively.⁷⁶ After a very successful first season, the Symphony began to solicit business firms for contributions. By keeping ticket prices low to secure a large audience, and by well-planned, imaginative methods of fund-raising, the Richmond Symphony and Women's Committee have succeeded where earlier orchestras failed.

TABLE 7

INDIVIDUAL GIFTS RECEIVED BY RICHMOND SYMPHONY COMPARED WITH OTHER REGIONAL ORCHESTRAS, 1977-1978. ⁷⁷

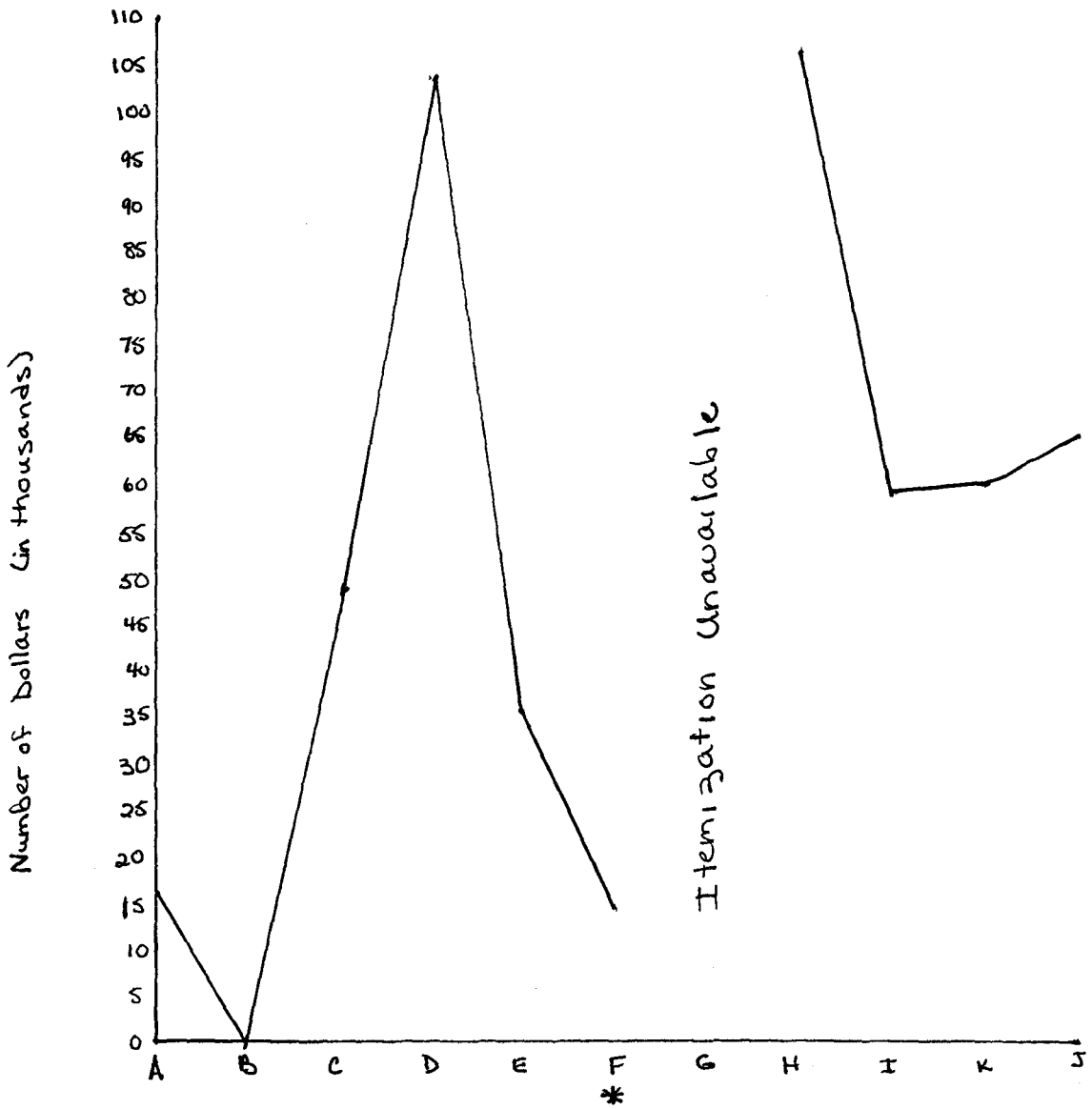


----- denotes average amount of individual contributions received.

* denotes Richmond Symphony

TABLE 8

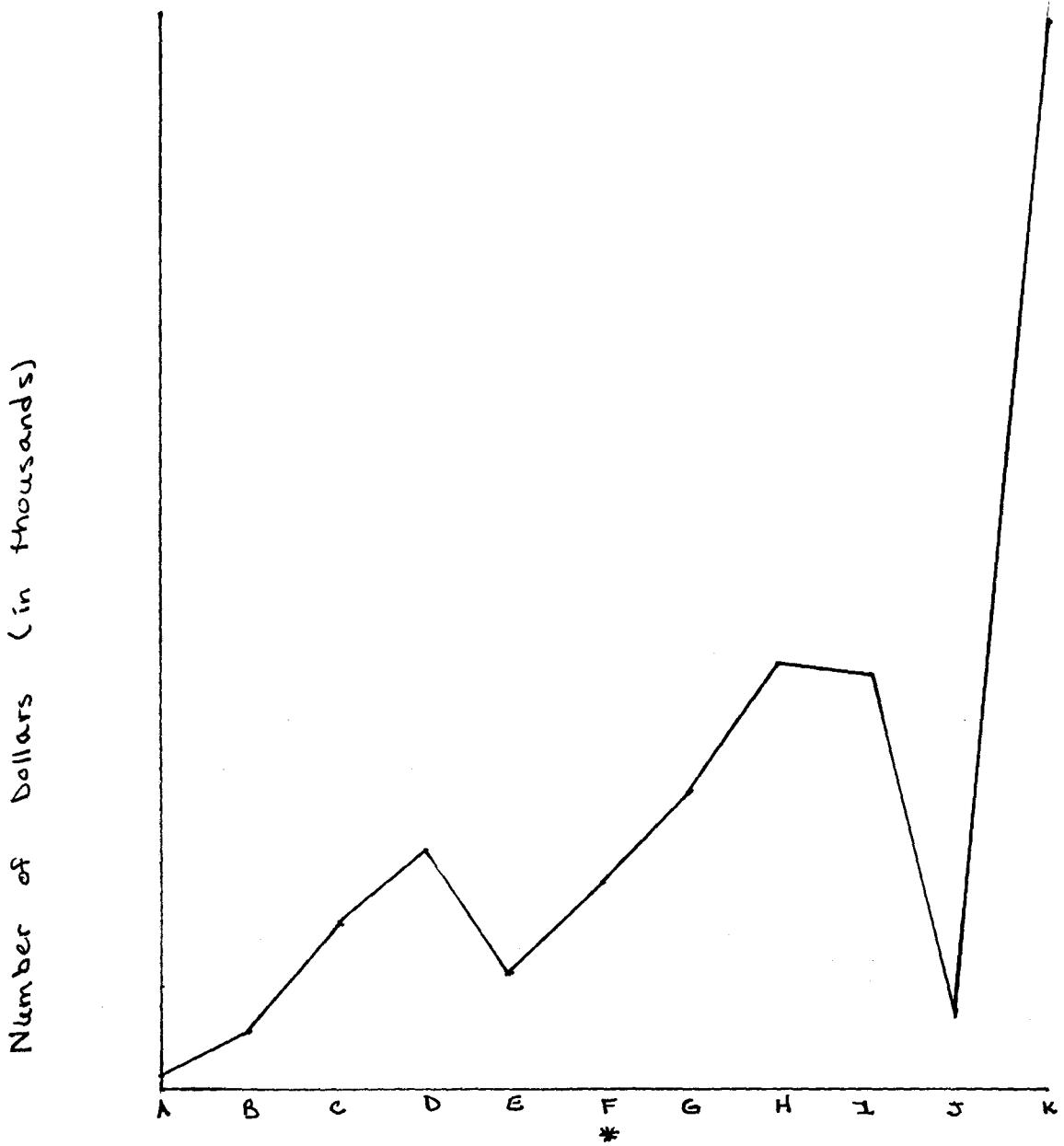
BUSINESS AND INDUSTRIAL GIFTS RECEIVED BY RICHMOND SYMPHONY
 COMPARED WITH OTHER REGIONAL ORCHESTRAS, 1977-1978. 78



* denotes Richmond Symphony

TABLE 9

TOTAL GIFTS RECEIVED BY RICHMOND SYMPHONY COMPARED
WITH OTHER REGIONAL ORCHESTRAS, 1977-1978. ⁷⁹



No U.S. orchestra currently operates without an annual deficit.

Ralph Black, the former manager of the National Symphony Orchestras, explained the financial situation which faces most orchestras:

"Earned income will never match your total expenditures. I have found, though, if you do render a community service, the community will respond and support an orchestra if the orchestra has high artistic standards and maintains them"⁸⁰

As Table ten shows, the Richmond Symphony, over the years, has had several deficits. However, these deficits are not unlike those experienced by other orchestras and what the Richmond Symphony contributes to the cultural life of the city far outweighs what it lacks financially. Since its creation in 1957, the Richmond Symphony has continuously expanded its services to the community and to the State of Virginia. Starting as what is termed by the ASOL as a community orchestra, (those orchestras with an annual budget of \$10,000 to \$100,000); by 1963 it had become a metropolitan orchestra (those orchestras with an annual budget of \$100,000 to \$500,000), and in 1976 it became a regional orchestra (those orchestras with an annual budget of \$500,000 to \$1,500,000), of which there are, at present, thirty-one in the United States and Canada.⁸¹ In its inaugural season, the Richmond Symphony offered three concerts; this past season (1977-78) the Symphony and Sinfonia offered 250 concerts as well as performances throughout Richmond and Virginia (See Tables 2 and 3 for a breakdown of the types of performances).⁸²

TABLE 10

INCOME AND EXPENDITURE GROWTH OF
RICHMOND SYMPHONY, 1957-1978⁸³

Season	Income for Season	Expenses for Season	Excess of Income (Expenses)
1957-58	\$ 39,579.93	\$ 24,672.28	\$ 14,907.65
1958-59	55,766.09	56,659.75	(893.66)
1959-60	77,253.11	73,907.63	3,345.48
1960-61	77,049.72	77,512.12	(462.40)
1961-62	76,847.42	83,546.83	(6,699.41)
1962-63	92,872.06	94,404.38	(1,532.32)
1963-64	91,179.00	97,382.00	(6,203.00)
1964-65	121,068.53	120,635.58	432.95
1965-66	119,021.72	118,477.22	544.50
1966-67	178,005.36	179,071.13	(1,065.77)
1967-68	211,656.39	210,260.64	1,395.75

TABLE 10 (Continued)

Season	Income for Season	Expenses for Season	Excess of Income (Expenses)
1968-69	\$245,155.50	\$243,242.82	\$ 1,912.67
1969-70	247,928.39	248,087.66	(159.27)
1970-71	305,202.68	350,709.44	(45,506.76)
1971-72	318,203.55	342,349.05	(24,145.50)
1972-73	401,954.00	386,587.00	15,367.00
1973-74	430,445.00	584,357.00	(153,912.00)
1974-75	597,537.00	610,117.00	(12,580.00)
1975-76	627,341.00	625,958.00	1,383.00
1976-77	784,876.00	723,670.00	61,206.00
1977-78	777,929.00	802,587.00	(24,658.00)

IV. CONDUCTORS

The selection of an orchestra conductor is not an easy task. The person appointed must not only be a capable conductor, but he must also be able to work with both the musicians and the Board of Directors and should have a good public image. The Richmond Symphony has been fortunate in that both of its conductors have been hard task-masters and have contributed much to the growth of the Symphony.

Edgar Schenkman

In 1955, two years before the first committee to create the Symphony met, Dr. White, who had been discussing with others the possibility of a new orchestra, talked to Edgar Schenkman about Richmond and a new symphony. Two years later, when Dr. White again talked to him, Mr. Schenkman offered to serve as conductor of the new symphony at no stated fee for the first year.⁸⁴ At this time, Mr. Schenkman was conductor of the Norfolk Symphony.

There was only one reservation regarding Mr. Schenkman. Although he was well-recommended and was known as a hard worker, the Board was afraid that, due to his present commitments with the Norfolk Symphony, he would not be able to devote enough time to Richmond's orchestra. Mr. Schenkman, however, assured them he could work effectively with the new orchestra three nights a week. So in May 1957, Edgar Schenkman was appointed conductor of the Richmond Symphony.⁸⁵ But, not all of

Richmond agreed with the Board's decision. Throughout May and June, editorials appeared in both the News Leader and Times-Dispatch concerning the selection of Schenkman. It was felt by some citizens that Milton Cherry, director of the Richmond Professional Institute Orchestra, might better represent the Richmond Symphony, as he was from Richmond. But the Board upheld its decision and Schenkman remained director.

Edgar Schenkman was born in New Jersey, graduated from the Julliard School of Music and later served there as a faculty member. Before coming to Richmond, he conducted the New York Federal and Civic Orchestras and the Friends of Music Orchestra of Toledo, Ohio. In 1948, he came to Virginia to direct the Norfolk Symphony and in 1952 and 1953 was guest conductor of the All-State String Orchestra. In 1954, he was one of two persons appointed to conduct at the National Convention of the ASOL at Springfield, Ohio.⁸⁶ He directed both the Norfolk and Richmond symphonies from 1957-1966, when he resigned from the Norfolk Symphony to devote more time to the Richmond Symphony.⁸⁷

Relations between Schenkman, the Board, and the orchestra in general were good, but disagreements did arise. In 1970, Edgar Schenkman felt these disagreements were more than he could overlook and he submitted a written resignation. His disagreements with the Symphony Board were "primarily musical decisions on which I was not consulted," such as the appointment of "Fritz Maraffie as conductor of the Richmond Symphony Youth Orchestra and the Board's plans to increase the size of the Youth Orchestra (Schenkman felt this would lower the quality of the ensemble).⁸⁸ As a result, the orchestra felt that Schenkman had been

forced to resign (although Schenkman stated that this was not the case). In November 1970, the concertmistress Alethea Levick resigned to protest the Board's handling of Schenkman.⁸⁹ Mr. Schenkman's contract terminated June 30, 1970.⁹⁰

Jacques Houtmann

Jacques Houtmann was born in Mirecourt, France, and began his musical education at the Nancy Conservatory where he studied violin, horn and harmony. He received his concert license at the Ecole Normale de Musique in Paris as a pupil of Jean Fournet and Henri Dutilleux. Afterwards, he studied symphonic and operatic conducting under Franco Ferrara at the Conservatory of Santa Cecilia in Rome. In 1961, he won first prize in the International Competition for Young Conductors in Bescancon, France.⁹¹ While in France, he conducted the Lyon Philharmonic Orchestra for four years and was also permanent guest conductor of all radio orchestras in France.⁹²

In 1964, Houtmann won first prize in the Dimitri Mitropoulos International Music Competition for Conductors in New York. As a result of this, Houtmann was awarded the position of Assistant Conductor of the New York Philharmonic, under Leonard Bernstein.

Since, 1965, Mr. Houtmann has been invited to conduct orchestras all over the world. In France, he has conducted the French National Orchestra, the Philharmonique, the Colonne, the Lamoureux and the Rhone-Alpes Philharmonic Orchestras, and he has conducted at the Aix-En-Provence Festival. Other international engagements include performances at the Brabant Festival in Belgium, the Belgrad Festival in

Yugoslavia and five weeks with the Sodre Orchestra in Montevideo, Uruguay.

He has been guest conductor of the New York Philharmonic, the Atlanta Symphony, the Oregon Symphony and the Symphony of America; also the Orchestra of the Rome Academy of Music, the Barcelona Symphony, the Slovak Philharmonic, the Belgian National Orchestra, the Orchestra of French Switzerland; and while on tour, has conducted orchestras in Czechoslovakia and South America.⁹³

When Edgar Schenkman gave notice of his resignation in 1970, 126 applications were received by the Symphony for the position.⁹⁴ By March 1971, the Board of Directors had eliminated all but three applicants. The first, Carl Karapetian, was a student of Herbert von Karajan. The second, John Gosling, had studied at the Julliard Conservatory of Music. The third was Jacques Houtmann. The auditions participated in by each applicant were rated by the orchestra; while the Board of Directors made the final selection, with the assistance of selected orchestra members.⁹⁵

For the auditions, orchestra members were given questionnaires to fill out for each applicant. Comments from these questionnaires regarding Houtmann's audition included:

"He doesn't have to drive you because
he inspires you to do your best....
He literally cast a spell over the
orchestra....an artist with a touch
of genius....Hire him...."⁹⁶

On March 23, 1971, Jacques Houtmann was chosen to direct the Richmond Symphony.⁹⁷

To Maestro Houtmann, the real purpose of the Symphony is more educational than entertaining. Although classical music can be enjoyed by any who listen, Houtmann feels artistic literacy can be enhanced by bringing music to schools in the Richmond area.⁹⁸ Since Houtmann's arrival, the Richmond Symphony and Sinfonia have given more concerts for children than any other orchestra its size in the United States. (See Tables 2 and 3) The Young Performer's Program has expanded to include not only the Youth Orchestra, but also the Youth Chorus and Wind Ensemble. Enrollment in these organizations has tripled in the last five years to train nearly 200 young musicians annually.⁹⁹

V. WOMEN'S COMMITTEE

"In Europe, symphonies have subsidies from the government; here, in the United States, symphonies have Women's Committees."

Rose Parmenter, Southern Accent¹⁰⁰

The vast majority of American Symphonies are supported by women's organizations (frequently volunteers), who do what others might consider dull, menial tasks; however, if these jobs were not done, most symphonies would never develop or survive.

When General Meyer appointed Mrs. Nancy Moran to head the season ticket sales for the first year, she, along with Mrs. Trigg and General Meyer, went to Norfolk to talk with the chairman of the Woman's Committee for the Norfolk Symphony. From this meeting, Mrs. Moran learned much about the mechanics of organizing a woman's committee.¹⁰¹ Upon her return to Richmond, she immediately sought volunteers to help her. By June 1957, she had approximately two hundred other women working with her. Since funds were tight, she and her group (at that time, very loosely organized, and called the Women's Auxiliary) compiled a mailing list of prospective season subscribers. Names for this list came from other musical organizations and from churches.¹⁰² In July 1957, they sent out 17,000 brochures promoting the Symphony; they wrote personal letters to each reply received; they were responsible for the printing

and mailing of the tickets and they prepared the programs for each concert. Along with mailing brochures and letters to prospective subscribers, they used phone and door canvassing.¹⁰³ Their work paid off; at the first concert, they had an audience of 4,000.¹⁰⁴

In 1958, the Women's Auxiliary changed its name to the Women's Committee and set up its primary functions: (1) to support the season ticket drive each year, (2) to support promotional and educational projects, and (3) to help with fund-raising and to entertain when necessary.¹⁰⁵ Although today these are the same primary functions, the services contributed to the Richmond Symphony and community by the Women's Committee have been immeasurable.

The Women's Committee has spearheaded a vast majority of the Symphony programs aimed at educating youth. In 1959, the Women's Committee offered "Music for Youth," a series of lecture-demonstrations of the instruments of the orchestra. This series, given three times a year at the Mary Munford School, lasted two years and was aimed specifically at elementary-level students.

A second series "Who's Got Rhythm?" was presented to show the different forms rhythm might take and used dancers, basketball players and drummers to demonstrate the rhythms. The purpose of these two programs was to "educate our symphony audiences of the future." However, these programs were discontinued because they reached a very limited audience of those with the most interested parents.¹⁰⁶ In 1962, the Women's Committee jointly sponsored with the YWCA a study group "Music and You" and offered previews of upcoming concerts.¹⁰⁷ In 1974, they

offered a similar program called the "Prelude Series." Before each concert (six subscription and two of the Matinees) a speaker would give historical as well as musical information about the upcoming concerts. Some of the speakers for this series were: guest artists, Mr. James B. Erb, conductor of the Richmond Symphony Chorus and Jacques Houtmann, conductor of the Richmond Symphony.¹⁰⁸

Along with raising money for the Symphony, the Women's Committee has acted as employee, librarian and social committee. It provides ushers for some concerts, entertains guest artists and has parties and dinners for the Symphony.¹⁰⁹ The Women's Committee is also responsible for the annual Symphony Scrapbook which contains news releases, newsletters, brochures and other information relating to the Symphony.¹¹⁰

Finally, the Women's Committee does fund-raising projects and sponsors some of the Symphony's programs. In 1959, the Women's Committee sponsored the first annual Pops Concert and continues to do so today (what is now the Eskimo Pie Concert).¹¹¹ In its first year, the Little Symphony was funded by the Women's Committee.¹¹² During fund drives the Women's Committee follows up on everyone who pledges even a little.¹¹³ The Women's Committee has also held several unusual auctions. These auctions (the first two called "An Evening of Note," the last "Double Concerto") sold off art objects, talents and services. For example people could bid to play the cymbals in an upcoming concert. Although the amount brought in from the first auction was unavailable, the second auction brought in approximately \$25,000, and the third (for which Lili Kraus, concert pianist, was honorary auctioneer) brought in \$30,000.¹¹⁴

The "Fantasy Ball" began in 1977 and has since become the major fund-raising event for the Women's Committee. For this gala, tickets ranging from \$100 to \$1000 are sold to invited guests. Those donating more than \$100 for their tickets are "Friends of the Ball" and receive "red carpet treatment." For example, last year "Friends of the Ball" were guests of a cocktail party given at the Governor's Mansion. Other income from this event comes from a journal. By making contributions, businesses may place ads in this journal. Last year, the Women's Committee made \$11,000 from the journal alone. The total income from this event was \$28,000.

The Women's Committee also initiated a "Bridgerama" in 1978. Held at the Scottish Rite Temple from 10 a.m. to 1:30 p.m., this event was \$10 per person. Bridge experts went from table to table, participating and giving suggestions. This year, there were thirty door prizes ranging from a weekend at the Hyatt House to a dress from Tiffany's (all of which were contributed by businesses). This year, the "Bridgerama" cleared \$2000 for the Symphony.

The "Bass Clef," a bookstore owned by the Women's Committee began operation in July 1978. Located on 1011 East Main Street, this store (open Tuesday through Friday from 11 a.m. to 2 p.m.) sells records, books, sheet music and gift wrap discounted up to forty percent.¹¹⁵ The money from these operations goes to the Richmond Symphony. This year, the Women's Committee will give an estimated \$22,000 to the Richmond Symphony.

TABLE 11

ACTIVITIES OF WOMEN'S COMMITTEE OF
RICHMOND SYMPHONY

TICKET SALES	FUND RAISING	EDUCATION	OTHER
Mailing brochures	Fantasy Ball	Instrumental Competition	Hospitality
Phone solicitation	Bridgerama	Student Scholarships	Ushering
Door to door solicitation	Bass Clef bookstore		Compiling Scrapbook
Renewal Nights	Gourmet Days		Sponsoring Symphony performances
Student registrations	Fashion Shows		
Champagne galas	Musical European holidays		
	Symphonic Celebration		
	Needlepoint Kit sales		

VI. FUTURE

Since its creation in 1957, the Richmond Symphony has continuously expanded to provide cultural entertainment for the citizens of Richmond and Central Virginia. This year, the Symphony has agreed to expand its American Pops Series from four to six concerts for the 1980-81 season.¹¹⁷ The Symphony is constantly setting new goals to improve the quality of its services. In an interview with Joan Briccetti, Manager of the Richmond Symphony, the following possibilities were mentioned:

1. The hiring of more full-time professionals would improve the quality of performances.
2. Doing more performances in conjunction with local opera and dance companies.¹¹⁸

Ms. Briccetti feels the "two greatest shots in the arm" for a symphony are: (1) a new music director, and (2) a new music hall. Maestro Houtmann has made a tremendous effort to improve the quality of the Symphony. Recently, the Richmond Symphony has been looking into the possibility of purchasing the Loew's Theater at Sixth and Grace Streets in downtown Richmond as a new music hall.¹¹⁹ There are several reasons why the Symphony would be interested in owning its own performance hall. If the Symphony were to purchase the Loew's Theater, it would have a consolidated working environment. Presently, the Richmond Symphony and Sinfonia rehearse in five different buildings. Owning the Loew's Theater would mean rehearsals and performances in the same location. The Loew's

Theater is accoustically better than either the Mosque or the Scottish Rite Temple. It is in a better location than the other performance halls. There would be ample, safe parking and easy access to restaurants and cafes (neither the Mosque nor the Scottish Rite Temple are close to restaurants). Perhaps the greatest advantage in purchasing the Loew's Theater is the new source of income it would provide. The Symphony could rent out the Theater and have a multiple-use performance hall, providing not only symphony performances, but also opera, ballet and other performances.¹²⁰ Although buying the Loew's Theater could put the Symphony in direct competition with the Mosque and Empire Theater, the benefits definitely seem to outweigh the disadvantages. Owning the Loew's Theater would in all likelihood, allow for a better ensemble sound for the audience and a easier working environment for the Symphony.

In researching for this thesis, it has become evident that few, if any, orchestras are financially "successful." If this is the case, why do symphonies all over the United States continue? The contributions of the Symphony to the community explain this. An orchestra is: (1) a means of self-expression for the performer, (2) education and experience for the public, (3) cultural enhancement for all, performers and listeners. The growth of the Richmond Symphony has been impressive. Looking back over the achievements of the Richmond Symphony, it is clear that the Symphony has filled a definite void in Richmond's cultural life and has positively strengthened and improved Richmond's musical taste by serving the varied interests of the community.¹²¹ Richmond Symphony and Sinfonia's contribution to Richmond and Central Virginia cannot be measured in dollars and cents.

FOOTNOTES

¹W.F. Masters, Jr., "A History of the Richmond Symphony, Incorporated" (B.A. thesis, University of Richmond, 1962), pp. 1-12.

²Ibid., p. 5.

³Ibid., pp. 13-16.

⁴Ibid., pp. 15, 19.

⁵Ibid., pp. 19-20.

⁶Ibid., p. 18.

⁷"City Symphony Schedules Junior Concert April 24," Richmond Times-Dispatch, 13 April 1958.

⁸"New Symphony Orchestra 'Here To Stay', Officials Say," Richmond News Leader, 11 November 1957.

⁹"Expanded Symphony Season Brings Financial Problems," Richmond News Leader, 14 March 1958.

¹⁰"Pops Concert Is May 17," Richmond Times-Dispatch, 10 May 1959.

¹¹"City Symphony Opens Fund Drive," Richmond Times-Dispatch, 15 May 1958.

¹²Lane, Terry and Company, "Richmond Symphony Orchestra, Incorporated-Financial Statements," Richmond, Virginia, 1960 (Type-written).

¹³"Richmond Symphony Has 5 Outside Listings," Richmond News Leader, 20 May 1959.

¹⁴"Richmond Symphony-Third Season," (advertisement) Richmond News Leader, 9 October 1959.

¹⁵"'Music For Youth' Series Set Here," Richmond News Leader, 1 December 1960.

¹⁶Women's Committee, "Newsletter of Women's Committee of the Richmond Symphony," March 1960 (Mimeographed).

¹⁷"City's Symphony: A Financial Story," Richmond Times-Dispatch, 23 April 1961; and "Symphonies Pushed to Make Ends Meet," Richmond Times-Dispatch, 30 April 1961.

18"3100 Season Tickets For Symphony Sold," Richmond Times-Dispatch, 8 November 1961.

19"Young People's Orchestra Set In City Area," Richmond News Leader, 2 November 1961.

20"Symphony Will Offer 'Music For The Family'," Richmond News Leader 24 November 1962.

21"Symphony Matinee Set Next Season," Richmond Times-Dispatch, 13 May 1970.

22"Classical Music Goes Popular," Rural Virginia, September 1963.

23"\$5,314 Deficit Is Reported By Symphony," Richmond Times-Dispatch, 28 July 1964.

24"Richmond Symphony Orchestra, "Listening In," Richmond, Virginia, n.p. September 1963.

25"Symphony Week Is Designated," Richmond News Leader, 29 March 1965.

26"Symphony Campaign's Business Phase Lags," Richmond News Leader, 7 April 1965.

27"Richmond Symphony To Seek \$259,350," Richmond News Leader, 4 January 1966.

28"Richmond Symphony Gets \$650,000 Grant," Richmond News Leader, 6 July 1966.

29"A Budget For Pleasure," Richmond News Leader, 24 May 1966.

30"Symphony To Expand Services to Schools," Richmond Times-Dispatch, 1 October 1967.

31"Richmond Symphony Orchestra, "The Richmond Symphony-More Than a Great Orchestra," (brochure) Spring 1969.

32Ibid.

33"Symphony Matinee Set Next Season," Richmond Times-Dispatch, 13 May 1970.

34"The Symphony Controversy - Two Sides," Richmond News Leader, 4 March 1971.

35"Symphony Player Resigns," Richmond News Leader, 18 January 1971.

36"Musicians Said Playing Under Protest," Richmond News Leader, 25 January 1971.

37"Committee Reaffirms Decision On Schenkman," Richmond Times-Dispatch, 15 December 1970.

38"Three To Audition For Symphony Post," Richmond Times-Dispatch, 13 March 1971.

39"The Richmond Symphony," Richmond Times-Dispatch, 3 October 1971.

40Ibid.

41"Richmond Sinfonia Going To Bermuda," Richmond Times-Dispatch, 13 February 1972.

42"Help Your Symphony Sound a Note of Greatness," (advertisement) Richmond Times-Dispatch, 19 March 1972.

43"Sinfonia Plans Full Season," Richmond Times-Dispatch, 1 April 1973.

44"Richmond Symphony Orchestra, 'Variations'," volume 1, no. 3, n.p., April/May 1973.

45"Sinfonia Agrees On Pact Terms," Richmond Times-Dispatch, 19 September 1973.

46"Sinfonia Gets \$80,000 In Fund Grants," Richmond News Leader, 7 September 1974.

47"Henrico Approves Symphony Payment," Richmond News Leader, 12 September 1974.

48"Symphony To Present 'American Pops Festival'," Richmond Times-Dispatch, 9 May 1976.

49"Pops Concert For Children Set April 27," Richmond News Leader, 5 April 1975.

50"Symphony Here In Regional Class," Richmond Times-Dispatch, 25 November 1976.

51"Discount Tickets Available For 'Nutcracker', December 19-20," Richmond Times-Dispatch, 28 November 1976.

⁵²Richmond Symphony Orchestra, Letter to Symphony and Sinfonia Subscribers, 14 April 1977 (Mimeographed).

⁵³"Treat For The King," Richmond Times-Dispatch, 29 April 1977.

⁵⁴"Cosi Fan Tutti," (advertisement) Richmond Times-Dispatch, 1 February 1978.

⁵⁵American Symphony Orchestra League, "1977-78 Regional Symphony Orchestras: Comparative Report," Vienna, Virginia, 1978 (Mimeographed).

⁵⁶Ibid.

⁵⁷W.F. Masters, "A History...", p. 33.

⁵⁸American Symphony Orchestra League, "1977-78 Regional Symphony Orchestras: Comparative Report," Vienna, Virginia, 1978 (Mimeographed).

⁵⁹W.F. Masters, "A History...", p. 38.

⁶⁰Woman Leader Spells Out State Gains In Music," Richmond Times-Dispatch, 17 June 1966.

⁶¹W.F. Masters, "A History...", p. 36.

⁶²Richmond Symphony has Five Outside Listings," Richmond News Leader, 20 May 1959.

⁶³Richmond Symphony Orchestra, "Listening In," (Richmond, Virginia, October 1964) (Mimeographed).

⁶⁴"Richmond Symphony To Seek \$259,350," Richmond News Leader, 4 January 1966.

⁶⁵"Richmond Symphony To Visit Rural Areas," Richmond News Leader, 31 March 1966.

⁶⁶"Richmond Symphony Gets \$650,000 Grant," Richmond News Leader, 6 July 1966.

⁶⁷"A Budget For Pleasure," Richmond News Leader, 24 May 1966.

⁶⁸Ernst and Ernst, "Audited Financial Statements and Other Financial Information, The Richmond Symphony," Richmond Virginia, 1973-1975 (typewritten).

⁶⁹"Symphony To Expand Services To Schools," Richmond Times-Dispatch, 1 October 1967.

⁷⁰"The Richmond Symphony," Richmond Times-Dispatch, 3 October 1971.

⁷¹"Sinfonia Gets \$80,000 In Fund Grants," Richmond News Leader, 7 September 1974.

⁷²"Henrico Approves Symphony Payment," Richmond News Leader, 12 September 1974.

⁷³The Richmond Symphony. "Audited Financial Reports and Other Information," 1948-1976.

⁷⁴American Symphony Orchestra League, "1977-78 Regional Symphony Orchestras: Comparative Report," Vienna, Virginia, 1978 (Mimeographed).

⁷⁵W.F. Masters, "A History...", p. 36.

⁷⁶"400 Women To 'Sell' Symphony Orchestra," Richmond News Leader, 4 September 1957.

⁷⁷American Symphony Orchestra League, "1977-78 Regional Symphony Orchestras: Comparative Report," Vienna, Virginia, 1978 (Mimeographed).

⁷⁸Ibid.

⁷⁹Ibid.

⁸⁰W.F. Masters, "A History...", p. 34.

⁸¹American Symphony Orchestra League, "1977-78 Regional Symphony Orchestras: Comparative Report," Vienna, Virginia, 1978 (Mimeographed).

⁸²Richmond Symphony Orchestra, "The Richmond Symphony-Fact Sheet," September 1978 (Mimeographed).

⁸³The Richmond Symphony, "Audited Financial Reports and Other Information," 1958-1976.

⁸⁴W.F. Masters, "A History...", pp. 14-15.

⁸⁵Ibid., pp. 15, 20.

⁸⁶Ibid., p. 21.

⁸⁷"Schenkman Abandons Norfolk For Richmond," Richmond News Leader, 7 January 1962.

⁸⁸"Schenkman Resigns Symphony Position," Richmond Times-Dispatch, 7 October 1970.

⁸⁹"Symphony Player Resigns," Richmond News Leader, 18 January 1970.

⁹⁰"Schenkman Resigns Symphony Position," Richmond Times-Dispatch, 7 October 1970.

⁹¹Richmond Symphony, "Jacques Houtmann," from personnel file (mimeographed).

⁹²Interview with Jacques Houtmann, 9 April 1979.

93 Richmond Symphony, "Jacques Houtmann," from personnel file (Mimeographed).

94 "126 Applicants File for Schenkman's Post," Richmond Times-Dispatch, 22 January 1971.

95 "Three To Audition For Symphony Post," Richmond Times-Dispatch, 13 March 1971.

96 Richmond Symphony Scrapbook, 1970-71, "Selected Comments from Questionnaires - Jacques Houtmann," (Mimeographed).

97 "Houtmann, 35, To Direct Richmond Symphony," Richmond Times-Dispatch, 23 March 1971.

98 Interview with Jacques Houtmann, 9 April 1979.

99 Richmond Symphony, "Jacques Houtmann," from personnel file (mimeographed).

100 "Richmond Symphony Orchestra," Southern Accent, 15 August 1959, p. 12.

101 W.F. Masters, "A History...", p. 18.

102 Ibid., p. 27.

103 Richmond Symphony Orchestra, Incorporated, "Schedule of Events in Connection with Ticket Sales," memorandum, 1 July 1957.

104 "New Symphony Orchestra 'Here To Stay' Officials Say," Richmond News Leader, 11 November 1957.

105 W.F. Masters, "A History...", p. 55.

106 Richmond Symphony Orchestra, "Newsletter of the Women's Committee," March 1960 (Mimeographed).

107 Ibid., September 1962 (Mimeographed).

108 "'Prelude' Series Offered Before Eight Concerts," Richmond News Leader, 21 September 1974.

109 Richmond Symphony Orchestra, "Newsletter of the Women's Committee," December 1960 (Mimeographed).

110 Ibid., July 1968 (Mimeographed).

111 "Pops Concert Is May 11," Richmond News Leader, 10 May 1959.

112 Richmond Symphony Orchestra, "Listening In," October 1964 (Printed).

113 "Direct Talking Tells," Richmond News Leader, 7 May 1969.

114 "'Richmond Symphony Week' Leads Up To October 6 Concert," Richmond News Leader, September 1975.

115 Interview with Beth Buckle, President of the Women's Committee, 4 April 1979.

116 Richmond Symphony Orchestra, "The Richmond Symphony-Fact Sheet," September 1978 (Mimeographed).

117 "Merman, Reese, Miller...It's the Pops," Richmond Times-Dispatch, 8 April 1979.

118 Interview with Joan Briccetti, Manager of the Richmond Symphony, 13 March 1979.

119 Ibid.

120 Interview with David Ayres, Treasurer of the Richmond Symphony, 2 April 1979.

121 W.F. Masters, "A History...", p. 61.

BIBLIOGRAPHY

- American Symphony Orchestra League. "Growth Among Newer Orchestras."
American Symphony Orchestra League Newsletter January-March
1959.
- American Symphony Orchestra League. "Women's Association Report.
[Vienna, Va.]: 1976.
- American Symphony Orchestra League. Women's Association Report.
[Vienna, Va.]: 1977.
- Ayres, David. Treasurer, Richmond Symphony, Richmond, Virginia.
Interview, 2 April 1979.
- Briccetti, Joan. Manager, Richmond Symphony, Richmond, Virginia.
Interview, 13 March 1979.
- Buckle, Beth. President, Women's Committee of the Richmond Symphony,
Richmond, Virginia. Interview, 4 April 1979.
- Ernst and Ernst. Financial Statements of the Richmond Symphony,
1965-1978 (Typewritten).
- Houtmann, Jacques. Director, Richmond Symphony, Richmond, Virginia.
Interview, 9 April 1979.
- Lane, Terry and Company. "Financial Statements of the Richmond
Symphony, June 1958-June 1960;" (Typewritten).
- Masters, Walter Franklin, Jr. "A History of the Richmond Symphony,
Incorporated." B.A. thesis, University of Richmond, 1962.
- 1977-78 Regional Symphony Orchestras: Comparative Report. By American
Symphony Orchestra League, Vienna, Va.: n.p., 1978.
- Richmond Junior Chamber of Commerce. "Arts and Entertainment in
Richmond." Richmond, Dietz Printing Co., 1957.
- The Richmond News Leader, March 1957-May 1978.
- Richmond Symphony, Incorporated. "Schedule of Events in Connection
with Ticket Sales." Memorandum, 1 July 1957.

The Richmond Times-Dispatch, March 1957-May 1978.

Charles M. Terry and Company. Financial Statements of the Richmond Symphony, 1964 (Typewritten).

Terry, Hastings and Armstrong. Financial Statements of the Richmond Symphony, 1961-1963 (Typewritten).

Women's Committee of the Richmond Symphony. "The Richmond Symphony." scrapbooks, 1957-1978. Richmond, Va.