A History of the Florida Philharmonic and an Original Composition: "Symphony No. 2". (Original Composition);

Kenneth Roger Benoit
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A history of the Florida Philharmonic and an original composition: "Symphony No. 2". [Original composition]

Benoit, Kenneth Roger, D.M.A.
The Louisiana State University and Agricultural and Mechanical Col., 1988
A HISTORY OF THE FLORIDA PHILHARMONIC
AND AN ORIGINAL COMPOSITION
SYMPHONY NO. 2

A Dissertation

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in
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To all of the talented musicians who performed in and with the Greater Miami/Florida Philharmonic
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ABSTRACT

This dissertation is in two parts. The first part is a monograph which presents a history of the first fully professional orchestra in Miami. The Florida Philharmonic was founded in 1965 and ceased operations in 1982. Appendices provide lists of the programs which the orchestra performed.

The second part is an original composition entitled Symphony No. 2. The symphony is scored for piccolo, two flutes, two oboes, English Horn, two clarinets (in B-flat), two bassoons, contrabassoon, four horns (in F), trumpet (in B-flat), three trombones, tuba, timpani, two vibraphones, gong, suspended cymbal, sizzle cymbal, marimba, wind chimes, orchestra bells, finger cymbals, triangle, snare drum, crash cymbals, xylophone, bass drum, celesta, piano, and strings.

The symphony has four movements which combine contemporary compositional techniques with traditional forms. The first movement is in sonata form with an introduction. The second movement (a scherzo) is a rondo. The form of the third movement is A B A. The fourth movement is a two-part form. While the second part uses material from the first part in retrograde, it also contains a restatement of the introduction leading to a codetta.
CHAPTER 1

CREATING AN ORCHESTRA

The history of the Florida Philharmonic begins in 1926 with the founding of the University of Miami Symphony Orchestra. Although it was sponsored by the University of Miami it served not only the university but also as Miami's semi-professional orchestra. Made up of students, faculty, and other professional musicians, it provided the Miami area with full seasons of symphony concerts.\(^1\)

However by 1958 there were calls for Miami to form a fully professional orchestra using the professional musicians of the University of Miami Symphony as a nucleus. Fabien Sevitzky, who had first served as a guest conductor of the orchestra in 1957, made it known that he would be interested and available should a permanent, professional orchestra be formed.\(^2\)

In 1963, Dr. Henry King Stanford was named president of the University of Miami. He saw two problems with the university having to continue to support the community's orchestra. First was that the university had to absorb the orchestra's annual deficit, over $87,000 for the 1962-63 season. At this point it should be noted that, as a private university, the University of Miami receives no state funds,
thereby making the absorption of any deficit particularly difficult. The second problem was that the orchestra was administered separately from the school of music, thereby operating under rules and policies which were different from those which governed the rest of the school of music.³

In an interview with Doris Reno of The Miami Herald, Dr. Stanford noted, "I feel strongly that a metropolitan area of more than a million permanent residents, such as we have here, could--and should--support its own orchestra."⁴ Dr. Stanford realized, however, that this could not happen overnight. He assured the community that, if it was not prepared to assume control of the orchestra after the 1963-64 season, the University of Miami would sponsor another season. He also made it quite clear that the offer was a limited one. On January 4, 1964, he stated that with the end of the 1964-65 season, the University of Miami Symphony Orchestra would become an organization comprised solely of University of Miami students. The formation of a second orchestra, a professional one, was placed in the hands of the citizens of Dade County.⁵

As a result, the Metropolitan Dade County Commission appointed a special committee chaired by Commissioner Tom Sasso. To this committee fell the task of finding a way to fund the orchestra. Commissioner Joe Boyd suggested that the money come from the Dade County School Board, but a school system official disagreed. Miami Beach Councilman Kenneth Oka suggested that Dade County finance the orchestra.
County Attorney Darrey A. Davis was questioned as to whether the county could legally fund the orchestra. He replied that it might fall within the County's power to provide recreational facilities, but added that it could not tax to support an orchestra. Commissioner Sasso finally appointed a subcommittee to look into the situation.6

While the county officials continued to look at the problem, a group of citizens, the Symphony Club of the University of Miami, decided to do something about it. These individuals were "an influential minority group which had been largely excluded from the management and social activities of the Opera Guild",7 the other major musical organization in Miami.

On January 6, 1964, a nine-member group from the Symphony Club met to plan the transition from a university-supported orchestra to a community-supported orchestra.8 On February 7, 1964, William T. Kruglak presented the Symphony Club's plan to the subcommittee formed by County Commissioner Tom Sasso and chaired by Charles Kinzel of North Miami. The plan was to incorporate the Greater Miami Philharmonic. The corporation would then set up a board of directors made up of representatives of the groups which participated in the incorporation of the orchestra.

Mr. Kinzel asked that a proposed budget be submitted so that aid could be sought from both the county and various city governments.9

Eleven days later, the proposed budget was submitted.
The budget was based on actual expenditures of the University of Miami Symphony Orchestra for the two previous seasons. Those expenditures showed that a minimum of $50,000 in revenue, aside from ticket sales, would have to be raised for the 1965-66 season.

The University of Miami Symphony Club, which submitted the budget, arranged with university officials that, in return for waiving its interest in endowment funds previously deposited with the university, the Philharmonic would be entitled to use of the facilities used by the University of Miami orchestra for a period of twenty years. These included rehearsal and office facilities, music library and scores, and the University of Miami telephone switchboard.10

At their March 1964 meeting, the Symphony Club decided that it "was not qualified to organize, finance, and operate an orchestra."11 A committee was formed, made up of members of the Symphony Club and the community at large. In May 1964, this committee recommended forming a new organization with members representing a cross-section of the community and the hiring of a professional orchestra manager. The University of Miami Symphony Club disbanded, and the new group, made up of a combination of members of the Symphony Club and other members of the community, was named the Greater Miami Philharmonic Society. The first board of directors was elected on June 30, 1964 with Emil Gould as its first president.12

A committee of eight members was appointed to inter-
view applicants for the posts of Manager and Conductor. In December 1964, the Society named Henry Peltier to be the first manager of an orchestra which did not yet exist. Three weeks later, Dr. Fabien Sevitzky was appointed as music director for the 1965-66 season. He would conduct six of the nine pairs of concerts (Sundays at Miami Beach Auditorium and Mondays at Dade County Auditorium) and be responsible for the programs and the hiring of personnel. He would recommend soloists and guest conductors to the orchestra board for approval.

With a manager and a conductor under contract, the Society next needed an orchestra. Dr. Sevitzky began auditioning musicians during the week of April 15, 1965. Meanwhile, plans were already being made for a series of "Pops" concerts, called Twilight Family Concerts, to begin July 3, 1965. Assisting with the planning and implementation of the summer concerts was Mrs. Marie Volpe, wife of University of Miami Symphony Orchestra founder Arnold Volpe. She was also the former manager of the University of Miami Symphony Orchestra. The site for these outdoor concerts was the Miami Marine Stadium on Virginia Key. The City of Miami built a barge, shell, and lighting facilities for the orchestra. The barge was moored fifty feet in front of the stadium with a footbridge from it to the stadium so the performers could get to the stage. The space between the barge and the stadium was made available to boat owners who wished to avoid the usually congested
old Rickenbacker Causeway and come to the concert by sea. The cost, in 1965, was $10 per boat regardless of the number of persons on board. By land, it was $1 per person with a quarter toll per car on the causeway.\textsuperscript{17}

The first Twilight Family Concert was conducted by Leroy Anderson. The program included Morton Gould's \textit{American Salute}, selections from \textit{My Fair Lady}, \textit{The Blue Danube}, and thirteen works by Mr. Anderson, including the world premiere of his \textit{The Captains and the Kings}.\textsuperscript{18} The concert was attended by 6,550 in the stands and an estimated 400 people on over fifty boats. Other concerts that summer featured John Green, Raymond Paige, and Skitch Henderson.\textsuperscript{19}

The final auditions were held in early September 1965.\textsuperscript{20} On September 24, 1965, \textit{The Miami Herald} printed a list of the principal players. The concertmaster was Ronald Patterson, who was recommended to Dr. Sevitzky by Jascha Heifetz, with whom Mr. Patterson studied. B. Warren Signor was chosen principal violist. He had been the assistant concertmaster of the University of Miami Symphony Orchestra the year before. He was also appointed by Philharmonic manager Henry Peltier to be the Philharmonic's personnel manager.

The only other new principal player besides Ronald Patterson was Russell Beanzer, principal bassoonist. All of the other principals came from the University of Miami Symphony Orchestra: Arthur Bodker, second violin; Ingus
Naruns, violincello; Lucas Drew, string bass; Eugene Johnonson, flute; Julien Balogh, oboe; William Klinger, clarinet; Fred Bradford, horn; Alan Hoel, trumpet; Russell Wood, trombone; and Constance Weldon, tuba. With these musicians as a nucleus, the Greater Miami Philharmonic prepared for its first concert season: 1965-66. The first concert of the inaugural season took place on the evening of October 17, 1965 at the Miami Beach Auditorium. The program opened with a work written especially for the occasion entitled Composers' Salute to the Greater Miami Philharmonic. The work was made up of five short pieces, each by a different American composer. The works, in order, were:

Prelude to the Preludes...Robert Russell Bennett Viva Sevitzky (Overture Brava)........George McKay Miniature Overture...............William Grant Still Miniature Overture................Paul White Miniature Overture...............Eugene Zador

Although each of the works could stand alone, they were "integrated by Dr. Sevitzky into a single, cohesive composition through the interpolation of subtle modulations and transitions."  

The program also included Mozart's Overture to Don Giovanni and one Mozart aria from each of the four soloists for the evening: Francis Bible, contralto; John McCollum, tenor; Kenneth Smith, bass; and Dorothy Warensgjold, soprano. They were joined by the University of Miami Choral Union to close the concert with Beethoven's Symphony No. 9. The first shock to the new orchestra was made public in the text of a press release which was submitted to the...
news media on March 7, 1966. The text, in part, read as follows:

Emil J. Gould, President of the Greater Miami Philharmonic Society, today announced the appointment of Fabied Sevitzky as Music Consultant for a three year period beginning May 15, 1966.

...By unanimous decision, the Board of Directors originally offered Sevitzky an extension of his contract as Music Director. After careful consideration, he requested a new three-year contract as Music Consultant.

Dr. Sevitzky explained his decision to decline the orchestra's extension of his contract as Music Director in these words:

I do not know how many years the good Lord will give me, but I do know I want very much in whatever years remain, to perform once again in Europe and South America where I had so many successes. 24

Uppermost in the plans for the Greater Miami Philharmonic's second season was finding a new music director. Fortunately, the orchestra had kept on file over one hundred applications from conductors.25 From these were selected the eight guest conductors for the 1966-67 season. Dr. Sevitzky agreed to conduct two concerts, bringing the total to ten pairs of concerts, up from the initial season's nine pairs. The conductors chosen were Jose Serebrier, Alain Lombard, Milton Katims, Andre Kostelanetz, Serge Fournier, Emerson Buckley, Frederick Fennell, and Irwin Hoffman.26

Conductors, however, were not the only problems facing the management of the fledgling orchestra during the summer of 1966. They also had to engage a new concertmaster due to the departure of Ronald Patterson. In the program of
the second season's first concert, it was made clear that the problem of a new concertmaster had not been solved since it was announced that B. Warren Signor had been named as acting concertmaster. 27

Less than two weeks after the third pair of concerts for the 1966-67 season were completed, and with six guest conductors still to perform, The Miami Herald published an article stating that the conductor search committee had narrowed its choices to four candidates. Two of the individuals, Ronald Ondrejka and Harry John Brown, led the orchestra during the previous season. The other two, Jose Serebrier and Alain Lombard, led the second and third concerts of the second season. 28 Two days after the article appeared, Alain Lombard was appointed to a three-year term as Music Director. 29

A great loss for the Philharmonic occurred when Fabien Sevitzky died on February 3, 1967. He died of a heart attack in Athens while on a conducting tour of Greece and Yugoslavia. He was seventy-three. 30

The program of the sixth pair of concerts (February 5-6, 1967) was altered to include a "Largo" by Corelli as a tribute to Dr. Sevitzky. That program, conducted by Andre Kostelanetz, also included the North American premiere of Images in Flight--A North American Odyssey. The work was commissioned by Eastern Airlines which asked Maestro Kostelanetz to choose the composers. The stipulations given by Eastern were that each of the movements was to represent
a different point on Eastern's air routes and that the background theme of Eastern's radio and television commercials would be used in the construction of each movement. In 1964, Mr. Kostelanetz selected Alan Hovhaness, Paul Creston, and Henry Cowell to write the work. Alan Hovhaness wrote the first movement, "Sunrise--Puerto Rico". The second ("High Noon--Montreal") and fourth ("Midnight--Mexico") movements were composed by Paul Creston. "Twilight--Texas", the third movement, was the work of Henry Cowell.  

While the Philharmonic continued to appear to operate smoothly, the relationship between the Philharmonic's management and its musicians began to become strained. The strain became apparent when orchestra manager Henry Peltier resigned in March 1967. Although no reason was reported it was known that relations between Peltier and the symphony's top musicians had been deteriorating since that February. During the last week of February 1967 many of the Philharmonic's first desk players agreed to play in an orchestra which was brought together for a performance of works by Igor Stravinsky which Stravinsky conducted. During that same week, the Philharmonic held its annual Symphony Ball. Mr. Peltier apparently became upset at the musicians who decided to play the Stravinsky concert instead of attending the Symphony Ball.  

Throughout the rest of the Philharmonic's second season, all facets seemed to improve. Edward R. Kupperstein was named to succeed Henry Peltier as Orchestra Manager.
The concertmaster situation was finally resolved when on May 24, 1967 Alexander Prilutchi, who had been the concertmaster of the Havana Symphony for twenty years, was named to the post.  

With a new manager, concertmaster, and a conductor with a three-year contract, the Greater Miami Philharmonic was ready to move into a new phase. It was to be one of growth and national recognition. The orchestra was about to become a source of pride for the city of Miami.
NOTES

1 Donald P. Myers, "I loved the damn thing, but I can't feed my kids on love," The Miami News, 14 September 1983, sec. A, p. 10.


4 Ibid.


9 This and all but the first sentence in the preceding paragraph: "Symphony Gets Financial Hand," The Miami Herald, 8 February 1964, sec. C, p. 2.


12 Ibid.


17 "Mrs. Volpe to Aid Philharmonic Plan," The Miami Herald, 22 April 1965.

18 A complete list of works for this and the other "Pops" concerts may be found in Appendix C.


20 "Philharmonic to Audition," The Miami Herald, 1 September 1965.


23 A complete list of the regular subscription concerts may be found in Appendix A.


25 Ibid.


CHAPTER 2
THE LOMBARD/GUSMAN ERA

The second and most stable phase of the history of Miami's orchestra was dominated by two men; the orchestra's conductor, Alain Lombard, and its major benefactor, Maurice Gusman. Although Maestro Lombard shunned the Philharmonic's social affairs and seemed to spend more time in France than in Miami, the reputation of the orchestra as well as the size of the audience it attracted grew under his leadership. He attracted audiences with programming that "varied more familiar fare with local premieres of Britten, Bartok, Bruckner, Gabrieli, Mahler, and Schoenberg."¹

While the orchestra was quite solid musically, it was already in financial trouble. By the end of Lombard's second season (1968-69), the Philharmonic was $113,150.85 in debt. However, that season operated with a surplus of $31,023.83 which was applied to the accumulated deficit leaving the orchestra $82,127.02 in debt.

On June 18, 1969, Philharmonic president Alfred L. McCarthy reported to the Board of Governors that Maestro Lombard's contract was extended through May 1972. The 1969-70 season would be expanded to twelve pairs of concerts, and the orchestra would be enlarged from eighty-three
to ninety-one musicians.\textsuperscript{2}

In spite of the good news, all was not well on the musical scene in Miami. The rivalry which existed between the Philharmonic and the Miami Opera prevented Alain Lombard from conducting the Miami Opera's productions.\textsuperscript{3} Lombard compensated for this by programming opera excerpts, entire acts (such as Act I of \textit{Die Walkure}) and entire operas.\textsuperscript{4} One such case was a performance of \textit{Elektra} by Richard Strauss with Birgit Nilsson in the title role which is still remembered as one of the Miami Philharmonic's greatest artistic achievements.\textsuperscript{5}

Clouding the musical achievements was the fact the orchestra's debt was continuing to grow "as a complaisant Board of Directors and a series of mostly underqualified managers operated one of the most ineptly run musical organizations anywhere."\textsuperscript{6} This is reflected in the fact that in 1970 the six-year-old orchestra already had its fourth manager.\textsuperscript{7} It was at that time that Maurice Gusman came to the aid of the orchestra and saved it from bankruptcy.\textsuperscript{8}

Both Lombard and Gusman worked hard for things they felt the orchestra should have. In 1971, Alain Lombard saw the accomplishment of a goal he had set ever since arriving in Miami: a contract for all of the musicians in the orchestra. Before the signing of the contract on May 11, 1971 between the Greater Miami Philharmonic Society and the American Federation of Musicians, Miami Local 655,
only the principal players had contracts. The 1971-72 season was the first one where the entire orchestra was under contract. "While the agreement covers the basics, it allows each musician to enter into [a] separate agreement with the Philharmonic."9

Meanwhile Gusman, who was co-signing the orchestra's notes with his bank, was preparing a present for the orchestra. After being told by Lucius C. Williams of the Downtown Development Authority that the Olympia Theater, "the most original, most ornate, most nostalgic movie theater in the city"10 was going to be torn down Gusman bought the theater sight unseen.

In giving his reasons for buying the theater Gusman said:

Every city needs a downtown. And it must be a lively, vital, living downtown, an area where the pulse beats, an area which is the heart of a city's character, making it different from other cities. The Olympia is the core of downtown. I couldn't see it become a parking garage.

After purchasing the Olympia, Gusman called in architect Morris Lapidus for an estimate of how much it would cost to renovate the theater. The estimate was between $50,000 and $100,000. Gusman accepted the estimate and told the architect to begin the renovation. A year later, the bills totaled one million dollars with more bills on the way.

For another one million dollars, Gusman bought the entire office block adjoining the theater. The income
from the rental of office space on the block would provide an additional source of funds for the Philharmonic.11

As work progressed on the renovation of the Olympia, Alain Lombard was broadening his conducting assignments. In January 1972, the Philharmonic disclosed that Lombard was appointed chief conductor of the Strasbourg Orchestra12 and conductor of the Opera of the Rhine, also in Strasbourg. The details of the contract required Lombard to spend one and a half months, divided into weekly installments of his choice, in Strasbourg between September 1972 and June 1973. Beginning in September 1973, he would spend three months in Strasbourg, spread over a ten-month period. When asked how his new post would affect his duties in Miami he replied, "When I accepted I told them that Miami is my main—my chief—post and that it must come first above all."13 Unfortunately, it was to become apparent that this would not be the case.

As the 1972-73 season was set to open in the new hall, the orchestra faced a $600,000 deficit. A plan was devised by then president Murray Wood and R. Bob Smith to eliminate the deficit. The plan, however, had a major flaw which was "plainly unfair to loyal subscribers."

When the Philharmonic first announced its plans for the 1972-73 season, current subscribers were given a priority on seats until April 15. Subscribers were told in the printed notice that subscriptions would be filled in the order received.
The Philharmonic then changed its collective mind. In a letter to subscribers explaining the need for contributions, it outlined a new seating plan which required those who had already paid for seats to "pay an additional fee as a contribution if they want a good location."

The letter went on to say:

*You do not have to make a contribution. On the other hand, if you do not, then in view of the circumstances under which you originally subscribed, we feel free to assign you a seat anywhere within the general section you indicated when you first subscribed.*

According to its lawyers, the Philharmonic could legally make such a move; however, the plan backfired as several people cancelled their subscriptions. It did not take the Philharmonic long to see the error of its ways and, five days later, the local press was able to report that the Philharmonic was abolishing its contribution plan and was going to honor its original promise to subscribers. However, as late as November, there were still problems with tickets.

The 1972-73 season's opening night was the most spectacular Miami had ever seen. That night, October 20, 1972, the Miami Philharmonic performed the first concert in its new home, the renovated Olympia Theater, renamed Gusman Philharmonic Hall. After the concert, which featured Beethoven's Ninth Symphony, there was a gala held at Hialeah Race Track for those willing and able to purchase special tickets ranging in price from $500 to $5,000 each.

The lavish party included various food booths, each
one featuring the cuisine of a different country. There was a dance orchestra and special guest Rudy Vallee. It was a reception which those who attended still talk about and point to as one of the high points, if not the zenith, of Miami's social life up to that time.\textsuperscript{18}

The aftermath of the reception, however, created more of a cause for worry than for celebration. The first public announcement that all was not as it seemed came when Mr. Judy Davidson, chairperson of the gala committee, issued her report. It was made clear that the gala did not meet expectations in the areas of fund-raising, publicity, internal public relations, and security. She made it clear that she thought that the price of the tickets, which was not set by her committee, was too high. She also substantiated the reports of gate-crashers, guests who stole decorations from the gala, and valets who stole items out of the automobiles of the guests.\textsuperscript{19}

The second evaluation of the event was printed in the column of \textit{The Miami Herald} music editor James Roos on January 7, 1973. In it, he quotes Maurice Gusman as saying that "financially, the opening was the biggest failure."

The opening night cost $109,154.44. More than $5,000 of that cost "had to do with personal trips abroad, ostensibly on Philharmonic business, then padded on the opening night tab." Part of the cost was due to the mismanagement of over $36,000. A great deal of the cost was blamed on
"blatant over-pricing," though no specific vendor or item was mentioned.

The biggest disappointment was that the gala did nothing to help the financial state of the orchestra. In the three months following the party, the Philharmonic's debt rose from $600,000 to $750,000.\(^{20}\)

By the end of the 1972-73 season, it had become clear that the management of the orchestra had become a one-man operation, and that man was Maurice Gusman. Gusman once summed up the confidence he felt that the orchestra's board of directors showed in him saying, "They approve of my acts either before or after."\(^{21}\)

Meanwhile, the orchestra was doing well musically. In spite of all the problems surrounding it, the orchestra continued to perform, and perform well. In May 1973, it became a nationally recognized orchestra with its mention in *Time* magazine as an orchestra "on the rise".\(^{22}\)

Unfortunately, what had been a cordial relationship between Maurice Gusman and Alain Lombard started to show signs of wear during the summer of 1974. The problems began when Lombard failed to return from Strasbourg to conduct two concerts in Miami.\(^{23}\)

As the 1974-75 season was preparing to open, several problems faced the orchestra. Three weeks before opening night the orchestra was informed that the soloist, Montserrat Caballe, would not be available. That matter was in danger of becoming academic since the musicians were on the verge
of a strike. While the new contract doubled their salaries the question of control, right of hiring and firing, and of outside concert dates were still unanswered. In addition the orchestra was $1\frac{1}{2}$ million in debt and there was a rumor that Lombard was going to leave Miami for a multi-million dollar French government grant.\textsuperscript{24}

When Lombard returned the next month, he requested an advance of $50,000 against his contract. He was astonished to hear that the Philharmonic was $2$ million in debt and that Gusman had ceased to arrange credit to pay the expenses which were then current. Lombard called a press conference at which he offered to conduct the remainder of the 1974-75 season without pay.

On December 27, 1974, Gusman tendered his resignation as president of the Philharmonic Society. He demanded that the Society cancel the remainder of the 1974-75 season and that the Society should disband.\textsuperscript{25} Gusman also accused Lombard of wasting money. Lombard denied the charge, claiming that he spent less than his 1974 budget.\textsuperscript{26}

In the January 12, 1975 edition of The Miami Herald there was an article about Lombard and the orchestra by Herald music editor James Roos in which he described the orchestra's situation from his point of view. In fairness to Mr. Roos, it must be pointed out that his opinions were backed by some musical knowledge. He took violin lessons from the co-concertmaster of the Chicago Symphony, and studied music at the University of Illinois and Michigan
State. He did advanced work in music criticism under a two-year Rockefeller Foundation grant at the University of Southern California. Before coming to Miami in 1972, he was a member of the music department of The Saturday Review.

The article, in part, read as follows:

Alain Lombard captured Miami with the ammunition Miami could not resist; talent, taste, and charm. In a number of ways he knows his business and audiences enjoy him because he has temperament as well as ability. But in eight years on the job, he had not coaxed from our orchestra the full and focused sound with which guests from Ehrling to Fournier have delighted our ears. Moreover, he shoulders at least partial responsibility for the ruinous course that has brought the Philharmonic to the brink of disaster.

True. During his reign, Lombard has covered a lot of territory. He programmed Penderecki, Varèse, and Ruggles when other conductors might not have dared to risk them. And he has had his triumphs, though few and far between.

...But an orchestra's deepest affinity should be with its own conductor, not its guests. Even when he is on the premises you wonder whether Lombard is here in spirit, as he prefers to concentrate on concerts with the Strasbourg Philharmonic. See where he is next month--not in Miami, but touring the States with his subsidized French orchestra.

So what would I wish for the Philharmonic if I had but to wave a wand? Plainly, a new conductor. A conductor who quietly, simply, but urgently, out of a bedrock of deep musical convictions, would pull our orchestra together and really make it play. The potential is there; the cream of good guests have proven that.

The first edition of the Sunday paper comes out late on Saturday night. It was one of those editions which Maestro Lombard read on January 11, 1975. Shortly after reading Mr. Roos's article, Lombard resigned as Music Director and Conductor of the Miami Philharmonic. The resignation was effective immediately, even though he was
scheduled to conduct concerts with the Miami Philharmonic on both Monday, January 13 and Tuesday, January 14.

He cited Mr. Roos's article as his reason for leaving, saying, "Mr. Roos gives us a suggestion on how to save the orchestra. Fine. We accept. I go." It was rumored that Lombard's primary reason for leaving was not anything Mr. Roos had written, but that his career in his native France demanded more time, and that his friendly relationship with Gusman had ended. Whatever the reason, the orchestra, with four months left in the season, had no leadership on or off the podium. It did the only thing it could do. It suspended operations.
NOTES


4. Ibid.


11. The information in this paragraph as well as in the three paragraphs preceding it, with the exception of the quotation documented in note 10: Colin Dangaard, "Mr. Gusman and his $3.5 Million Ticket," Tropic (15 October 1972): 20.


CHAPTER 3
INTERNAL ADMINISTRATIVE PROBLEMS

Notices went out to soloists scheduled to perform during the last four months of the 1974-75 season that the Miami Philharmonic would not be able to honor its contracts with them. The orchestra then arranged loans from private and governmental sources to try to save the season. Several community groups, led by Miami's commercial classical music radio station WTMI-FM, conducted fund-raising operations. A committee was formed to review programming decisions. This committee, chaired by author David Ewen, included impresario Judy Drucker, former University of Miami School of Music Dean John Bitter, and Philharmonic Board member Julian Kreeger.

With the addition of $35,000 raised in ten hours on WTMI's February Radiothon, the programming committee gave approval to hire conductors and soloists. The performers who donated their services to the Philharmonic included Antonio Barbosa, David Bar-Illan, Jorge Bolet, Ingus Naruns, Thomas Palmer, Erick Friedman, Mischa Mischakoff, Carol Farley, Izler Solomon, Harry John Brown, Robert Zeller, James Conlon, Jose Serebrier, Maurice Peress, and Sixten Ehrling. After a great deal of work and dedication by the
people of Dade County, and the generosity of the international music community, the Miami Philharmonic's 1974-75 season was saved.¹

Those responsible for planning the 1975-76 season apparently learned a lesson from the previous season in that the 1975-76 season would be shorter and have fewer players under contract. While this led to some of the better players taking positions with other orchestras, most of the musicians stayed with the Miami Philharmonic. Although the orchestra had no music director that season, Sixten Ehrling agreed to help the orchestra as Music Consultant. Before the season began the orchestra paid its bank debts by selling the Gusman Philharmonic Hall back to Maurice Gusman. Gusman gave the hall to the City of Miami which renamed it the Maurice Gusman Cultural Center for the Performing Arts. Meanwhile, the site of the Miami concerts shifted back to Dade County Auditorium while the Miami Beach concerts remained in Miami Beach Auditorium.²

In December 1975, Ralph Rizzolo, assistant director of music programs for the National Endowment for the Arts, visited South Florida. In an interview with Miami Herald music editor James Roos, Mr. Rizzolo mentioned how the National Endowment for the Arts was helping orchestras all over Florida: Jacksonville, Tampa, St. Petersburg, Orlando, and Fort Lauderdale. A conspicuous absentee from Mr. Rizzolo's list was the Miami Philharmonic. When asked about the omission, he replied:

What we're asking for is good, solid artistic
leadership, solid management and broad leadership. The orchestra here has not had the management.... You don't talk about good management when you've had a different manager every year or several in one year. 3

In the eleven years from 1964-1975, the Miami Philharmonic had indeed had eleven changes of management. Henry Peltire served as manager from May 1964 until March 1967. George Lebenbom became interim manager and remained there for eight months. In November 1967, Edward R. Kupperstein became manager. He left in September 1969 to be replaced by Hans de Roo. When he departed in February 1971, Frances Miyville took over, but only for one week. He was followed by Dale Heapps.

The post received its next occupant in 1972 when Mitchell Permenter was named interim manager. The interim lasted until July 1, 1973 when Hubert H. Scott secured the position. Four months and four days later he was replaced by Sam Hirsch. Nine months later, Maurice Gusman fired Sam Hirsch and the office was vacant from August 9, 1974 until the 1975-76 season when Dale Heapps became the only person to serve twice as manager of the Miami Philharmonic. 4

The 1976-77 season saw Miami not only without a music director but without a music consultant either. It did, however, have James Conlon as principal guest conductor and a number of other guest conductors. Financially, however, the orchestra was in the best shape it had been in since the departure of Gusman and Lombard. The 1976-77 budget was $626,000. Seven months before the beginning of the
The highlight of the 1976-77 season was the North American premiere of Andrzej Panufnik's *Sinfonia di Sfere* on March 28, 1977. The concert was led by Brian Priestman, who impressed the Board of Directors so much that he was offered--and accepted--the position of Music Director, even though he still had a year left on his contract with the Denver Symphony.

At the press conference for Maestro Priestman, on April 28, 1977, it was announced that the orchestra was changing its name. Beginning with the 1977-78 season, the orchestra would be known as the Florida Philharmonic. According to Dean Drury, Director of Marketing for the Florida Philharmonic, the name was changed "in an effort to increase statewide funding."

The 1977-78 season was one with the emphasis on new. The orchestra had a new music director, new name, and even a new system of numbering its seasons. Instead of starting with its rise to a professional orchestra, it went back to its University of Miami roots, claiming that 1977-78 was its fifty-first season.

The orchestra also had a new agreement with the musicians. The agreement established a season of thirty-two weeks consisting of 135 services with a minimum wage of $40 per service. Also included were guidelines for a probationary period for new musicians, establishment of
dismissal procedures, and the establishment of a review committee. 9

In spite of the many new things the orchestra had acquired, the orchestra's Board of Directors was facing the same old problems. The problems became most apparent on January 29, 1978, when Norman Blankman, who became president of the board after serving on it for only five months, resigned. His resignation was brought about by the board's rejection of his proposal to stabilize the financial operation of the orchestra. 10

In presenting his proposal for financial stability, Mr. Blankman cited the following ongoing problems:

1. Annual uncovered deficits
2. Unpaid vendor's bills and artists fees
3. Withholding payment of payroll taxes and sales taxes to pay for future underfinanced concerts
4. Use of next season's ticket income for current season's bills
5. Failure to pursue collections of a substantial unpaid pledge against which matching contributions were made
6. Failure to plan to meet the deficit that would require raising as much as $600,000 to cover the 1977-78 deficit and still leave unpaid bills from prior years and $225,000 in bank loans.

The plan which Mr. Blankman submitted was based on one used by the Dallas Symphony under similar circumstances. The plan, as proposed by Mr. Blankman, included the following suggestions:

1. Reorganize the board into an active and inactive board totaling at least 100 members with the goal of eventually drawing 50% of the members from Dade County and 50% from Broward and Palm Beach counties. Require a written pledge
from each director of at least $3,000 per annum for five years.

2. Ask each guarantor to take over that portion of the $200,000 bank loan that he had guaranteed. Give those making the five-year commitment an annual credit of 20% of that amount against the payment of their pledges.

3. Negotiate the settlement of all outstanding bills.

4. Pay the orchestra members the full amount they would have received under the contract.

5. Raise sufficient contributions, excluding directors' minimum commitments, to pay items three and four.


7. Offer subscribers script equal in value to the unused portion of their subscriptions. The script could be exchanged for additional tickets on the other series next season, provided the subscriber renews.

8. Place all funds in escrow pending receipt of signed pledges and first installment from directors, liquidation of the $200,000 bank loan, and receipt of sufficient contributions to pay all bills and orchestra salaries.

9. Place all ticket revenue for the 1978-79 season in escrow.

10. Top leadership responsibilities to be shared by a board chairman and a president, eventually one from Dade, one Broward/Palm Beach.

The board, in rejecting Mr. Blankman’s proposal, did not offer any alternatives. They decided to continue operating in the same manner as they had in the past. Feeling that he could not preside over a board which insisted on what he called the "continuation of a policy that had proven to be a failure in the past," he resigned from membership on the Florida Philharmonic Board of Directors.

The board had its reasons for turning down Mr. Blankman's suggestions. First, as far as the board could
tell, the Florida Philharmonic was not about to go bankrupt. Second, the board believed that suspending the season would do harm to the confidence the public had in the orchestra.

Mr. Blankman's public airing of the problems of the orchestra gave rise to the disclosure of further problems. In an article entitled "Does the Florida Philharmonic Deserve to Live?," James Roos pointed out that Blankman raised a valid point:

If Miami is ever to have an orchestra adequately financed, with business management of the highest caliber, and musicians to match, it cannot cling to its present pattern of raising money week by week to meet its payroll.

Other problems mentioned by Mr. Roos were the lack of knowledgeable and effective people on the board, and too few musicians under contract (54) at too low a wage (just over $5,000 per season) to attract the best performers. He reminded all local music lovers that maintaining an orchestra is an expensive proposition.

Yet cities of comparable size, like Baltimore, St. Louis, Pittsburgh, Atlanta, and Denver, have sizeable orchestras of quality. The question is, what kind of orchestra does Miami want--want, that is to the extent of being willing to pay for it?

As Mr. Roos saw it the beginnings of a solution to the Florida Philharmonic's problems were in the hands of its Board of Directors:

If the Philharmonic is ever going to attract true community support, that board is going to have to revamp itself voluntarily. How? It could, of course, continue bumbling along as a closed society exclusive to monied membership. Or, it could admit the need to seek help. 13
More woes for the orchestra surfaced in an editorial broadcast on television station WPLG:

The Florida Philharmonic, Miami's troubled symphony orchestra, cannot succeed without broad-based public support and without better coordination of limited cultural funds and facilities. But none of those things will occur until the Philharmonic gets its own house in order; until it stops its war of egos and backbiting. 14

As the season ended, the Philharmonic, though not the public, was given some possible reasons for its dismal financial situation. A review of the orchestra's books by the firm of Rachlin and Cohen, Certified Public Accountants, for the year ending May 31, 1978, was summed up as follows:

We were unable to render an opinion on the Philharmonic's financial statements for the year ended May 31, 1978 due, in part, to the fact that our examination revealed that the system of internal control utilized by the Philharmonic was seriously deficient.

The report listed twenty-eight specific problems in the areas of general practices, cash receipts, cash disbursements, pledges and receivables, and payroll. Some of the problems included failure to file Federal Informational Returns for 1977 or 1978, an instance of a $10,000 contribution that was received by a board member, but not recorded until three weeks later, instances of checks being signed in blank prior to the payee's name being written, failure to deposit the correct amount of the next payroll into the payroll account consistently, and failure to collect or pay payroll taxes correctly.15

The orchestra's fiscal irresponsibility could no
longer be hidden when in 1978 it was unable to meet its June payroll. The problem was created when the Philharmonic had trouble meeting the payroll earlier in the season. In order to have the money it needed to pay the musicians their average bi-weekly salary of $133, it deferred paying the federal withholding taxes. In June, the orchestra still owed a total of $36,000 to the musicians. Unfortunately, the Internal Revenue Service was also demanding that the orchestra immediately pay $13,000 in taxes. This was quite difficult since the orchestra finished the season with a deficit of $135,000.

The Philharmonic decided, after meeting with the Musicians' Union, to pay the IRS immediately and defer payment to the musicians until October when the new season started and the $70,000 it had in escrow for next season could be used. Robert Paul, who took over as president when Norman Blankman resigned, explained the situation to the musicians in a letter dated June 28, 1978:

As you know, the orchestra was bankrupt in January when the former president advocated terminating the season. At the time I assumed the presidency, we had more than one-half the season to go and less than $1,000 in the bank. The fact that we finished our performing season... was, in short, a miracle.
NOTES

1 Information for the first two paragraphs of this chapter combines: "Miami Philharmonic to Continue Season Without Financier and Music Director," Symphony News 26 (February 1975) and "Committee Acts to Save Miami Phil'monic Season in Wake of $2-Mil Loss," Variety 277 (29 January 1975): 59.


4 The list of and information on the managers of the Miami Philharmonic were put together from clippings, memos, and letters found among the Philharmonic's papers in the University of Miami's Otto G. Richter Library, Archives and Special Collections Department.


10 Norman Blankman, Resignation, 29 January 1978.


12 Norman Blankman, Resignation, 29 January 1978.


17. The information for this and the preceding paragraph, with the exception of the one sentence from the previous citation: James Roos, "Florida Philharmonic Fails to Meet Payroll," The Miami Herald, 14 June 1978, sec. B, p. 1.
CHAPTER 4
FINANCIAL PROBLEMS

The beginning of the Florida Philharmonic's 1978-79 season went quite smoothly. In December 1978, it performed the world premiere of Gene Gutche's *Helios Kinetic*, a commissioned work.¹

In January of 1979, Brian Priestman's two-year contract, with its third-year option for mutual renewal, came up for discussion. According to the orchestra's president, Robert Paul, some people were disappointed, not in Priestman's ability as a conductor, but in the fact that he was not spending enough time in Miami helping to gain support for the Florida Philharmonic as he had for the Denver Symphony.

In February 1979, when plans for the 1979-80 season were announced, the board decided that Maestro Priestman would continue as Music Director for the 1979-80 season but would conduct only half of the season's twelve concerts. The remaining six concerts would go to six guest conductors.²

On June 15, 1979, Priestman and the Philharmonic came to terms on a new contract. For the 1979-80 season, he would receive a salary of $33,750 plus $5,000 for general expenses and the use of an automobile for Philharmonic related purposes. If he used his own car for Philharmonic
business, he would receive a credit of fifteen cents per mile. The orchestra would pay for major medical and hospitalization insurance for Priestman and his dependents. The Philharmonic also agreed to pay up to $5,000 in moving expenses. ³

At the end of the 1978–79 season, the financial picture of the orchestra was as follows:

**Revenues**
- Ticket sales, Specials, and Fees: $293,300
- Contributions: $409,000
- Grants: $80,500
- **TOTAL REVENUE**: $782,800

**Expenses**
- Musicians and Production: $687,200
- Administration: $134,800
- Promotion: $43,000
- **TOTAL EXPENSES**: $865,000
- Operating deficit: $82,200
- Accounts payable to Fiscal Year 1979 that have been determined paid or forgiven: $11,800

**Total deficit for 1978–79**: $70,400

The deficit of $70,400 was an improvement over the season before which had seen a deficit of $93,000. ⁴

Inability to pay bills, however, was threatening the opening of the 1979–80 season. The orchestra's librarian, John Bauser, was finding it more and more difficult to rent the music needed for the scheduled programs. The problem began to surface in August 1979 when Boosey and Hawkes refused to process the Philharmonic's order for Benjamin Britten's *The Young Person's Guide to the Orchestra* and Béla Bartók's *Miraculous Mandarin Suite* until it received
not only the $1,350 already owed Boosey and Hawkes by the Philharmonic, but also the performance fees for these works.

In a memorandum to Brian Priestman dated August 28, 1979 Mr. Bauser outlined the Philharmonic's debts to various publishers:

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. Schirmer—Associated Music Publishers</td>
<td>$2,565.97</td>
</tr>
<tr>
<td>Boosey and Hawkes</td>
<td>$1,456.81</td>
</tr>
<tr>
<td>Edwin F. Kalmus</td>
<td>$1,649.01</td>
</tr>
<tr>
<td>Theodore Presser</td>
<td>$1,189.77</td>
</tr>
<tr>
<td>Mapleson</td>
<td>$319.10</td>
</tr>
<tr>
<td>European American</td>
<td>$111.11</td>
</tr>
<tr>
<td>Broude Brothers</td>
<td>$34.72</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$7,326.49</strong></td>
</tr>
</tbody>
</table>

The memorandum also included the following warning:

Portions of virtually all programs for the upcoming season are in jeopardy as a result of our debts to the publishers listed herein. The orchestra's working schedule and contractual obligations of the library to the personnel of the orchestra require that music for each concert be received from the publisher no later than five weeks prior to the first rehearsal for that concert...

Unless we resolve our debts with the publishers mentioned above immediately, we will be unable to mount the programs listed in the concert brochure for September and early October.

Upon the receipt of that memorandum, Brian Priestman wasted little time. That same day he sent a memorandum to the orchestra's manager, Azim Mayadas, with a copy of the one from Mr. Bauser. Maestro Priestman determined the following priorities:

**Boosey and Hawkes:** Not being able to do business with them quite simply means that we cannot play the announced first programme of the season.

**Mapleson:** Mapleson is taking us to a Collection Agent. ... In this instance the deadline involves litigation.
Kalmus: This is slightly less pressing than the previous two.

G. Schirmer: We need to hire music from them for the first programme of the season as well as the third. This is as pressing as any.  6

The other debts, according to Priestman, were not immediately important. Fortunately the Philharmonic managed to find a temporary solution to the problem and the season began on time.

In October 1979, Mr. Mayadas received a rather strange package: a live mouse with a letter signed by the regional director of the Jewish Defense League (JDL), Ephraim Ben Ishai. The letter urged Mayadas to cancel the orchestra's performances with Soviet artists. In other parts of the country, performances of Russian artists had been interrupted by the JDL to bring attention to the plight of Soviet Jews. The tactics used included releasing mice in the theater.

In an area with as large a Jewish population as Miami such a threat could not be taken lightly. Mr. Mayadas said that the local police assured him that there would be adequate security for the concerts. 7

The threat was never carried out due to the timely, but completely coincidental, help of both the U. S. State Department and the Soviet Politburo. In February 1980, they made the decision to cancel all trips to the United States by Russian artists and performing groups.

For the Philharmonic this involved only two concerts; the first, scheduled for February 11, was to have Grigory Sokolov performing as the piano soloist; Earl Wild agreed
to substitute for Sokolov on that concert. The other concert was to feature Lazar Berman on March 18. A replacement was not available, and that concert was cancelled.\textsuperscript{8}

Other concerts for the season were being threatened by the continuing debts of the orchestra to various music companies. In a memorandum to both Priestman and Mayadas dated January 2, 1980, librarian John Bauser outlined a total of $4,176.94 in debts owed to six different publishers. He went on to say:

I am unable to fill orders for music for the next [Temple] Beth Shalom concert as well as the third Mini-Mozart [Festival] concert as a result of these debts.

On February 3, 1980, it was reported that Brian Priestman would resign effective the end of the 1979-80 season. On February 12, 1980 the Board of Directors approved the naming of Rainer Miedel to the post of interim music director.

Philharmonic president Ed Hoyt was quoted as saying that Brian Priestman had not been able to "develop the acceptance in the community we hoped he would." He also noted that the orchestra had been looking for a new music director for over a year.\textsuperscript{9}

The last two concerts of the 1979-80 season were cancelled only hours before the first of the two were to begin. The reason for the cancellation was the inability of the Philharmonic to raise $28,000 to pay the musicians, which was due them ten days earlier. Marshall Harris, head of the orchestra's fund-raising campaign, explained the
lateness of the cancellation on last-minute attempts to raise money to pay the musicians.\textsuperscript{10}

During the summer of 1980, a fund-raising program, called the Crescendo Campaign, was developed by Marshall Harris and \textit{Miami Herald} president Alvah Chapman. That campaign was radically different from previous efforts. A pledge to that campaign was not for a one-time donation, but a promise to give that donation five times over the next three years. For example, a pledge of $100 meant that the patron would give $100 at the time of the pledge, $100 more by February 1981, and three more donations of $100 each later in 1981, 1982, and 1983. By the end of June 1980, the orchestra had annual pledges of $538,620.\textsuperscript{11}

In spite of the rosy picture for the future, the Philharmonic's past financial problems still haunted it. In July 1980, the Philharmonic still had $789,000 in debts. Of that, $127,000 was owed to Southeast First National Bank of Miami (now Southeast Bank) by twenty-eight backers who had signed personal guarantees. When the bank requested the backers to honor their guarantees, nine failed to do so. The bank informed the Philharmonic that it would pursue those individuals, most of whom signed notes for $10,000 or more.

One of the backers, former Philharmonic president Norman Blankman, told Marshall Harris that he would rather be sued by the bank than pay. Officials for the orchestra feared that, if pressed by the bank, Blankman and others
might sue the Philharmonic, claiming that the orchestra had assets which could be used to pay off the debt.

At the board meeting on July 16, 1980, board member Raul Masvidal said he would "assume responsibility for covering those guarantees if suits are brought against the orchestra by recalcitrant guarantors." The board members also elected Marshall Harris president of the Philharmonic at that meeting.¹²

The next day, the bank sued Norman Blankman over his $10,000 guarantee. Blankman's reaction was that he was considering suing the Philharmonic. According to him, "I undertook the obligation with the understanding I would have to pay only if the orchestra went into bankruptcy."¹³

It was not until November 1980 that Southeast Bank sued the other loan guarantors. They had much the same response as Mr. Blankman. Norman Braman, who owns several different automobile dealerships in South Florida, said he was led to believe by the Philharmonic that the bank would call for his $10,000 guarantee only if the orchestra went out of business. Former Miami Beach mayor Robert Turchin stated that he guaranteed the loan with the belief that "he would have to pay a pro-rata share of the unpaid balance should the orchestra default." All the parties ended up resolving the matter privately.¹⁴

Meanwhile, John Bauser, the orchestra's beleaguered librarian, was having trouble preparing for the 1980-81 season due to a lack of communication. In a memorandum
to manager Azim Mayadas, dated September 9, 1980, he cited the problems:

I have had to request information relative to our subscription concerts that should normally be distributed, immediately upon receipt, to the production staff. In most cases this information has proved, even then, to be inadequate and inaccurate.

I found out about the scheduling of the Beth Shalom concert dates (including our first performance of the season) by reading a newspaper article....

I constantly overhear box office staff giving out inaccurate information about programming ... because they were not informed about changes in program content.

I am still not in receipt of information critical to presentation of this season's programs.

In October 1980 Rainer Miedel began his first season as interim music director. The orchestra he was to lead had seven more string players than the season before. They would be performing for over 400 additional subscribers, but not on Miami Beach since, in an effort to reduce operating costs, the orchestra's management eliminated the Miami Beach concert series.

A novel marketing approach was used to increase the audience. The first concert of the 1980-81 season came with a money-back guarantee. Anyone who was not pleased with the first concert could turn in his or her ticket for a full refund. The Philharmonic also sold subscriptions throughout the season on a pro-rated basis.15

The day before the 1980-81 season's first concert, the Artistic Evaluation Committee (consisting of Frank Cooper, Julian Kreeger, and Lucas Drew) met with Rainer
Miedel to discuss conductors for the balance of the season. For planning purposes, it was assumed that Miedel would conduct four of the concerts. One concert had been committed previously to Larry Smith. Of the remaining seven concerts the committee recommended that four be allocated to bona fide candidates for the music director position (a search stated almost two years earlier), that Emerson Buckley (conductor of the then Fort Lauderdale Symphony, the Greater Miami Opera, and the father of Richard Buckley, Miedel's assistant conductor in Seattle) be invited to guest conduct one concert and that the remaining two be filled with "name" conductors who would probably not be considered for the music director position. The "name" conductors recommended were Edo de Waart, Stanislaw Skrowaczewski, Eduardo Mata, Andrew Davis, Sixten Ehrling, and Sergiu Comissiona. The list of candidates for the music director position were Kenneth Schermerhorn, Kenneth Klein, Jose Serebrier, and Murray Seidlin.16

The final conducting assignments were still not completely settled even two months into the season. At the meeting on December 16, 1980, the following schedule had been set:

- Concert 2: Miedel
- Concert 3: open (discussions continued for engaging Emerson Buckley)
- Concert 4: Miedel
- Concert 5: Miedel
- Concert 6: Seidlin
- Concert 7: open
- Concert 8: open
- Concert 9: Miedel
- Concert 10: Miedel
- Concert 11: open
- Concert 12: Smith
The committee left three dates open to be filled after hearing and meeting Kenneth Klein and Murray Seidlin. Although some discussion was given to possibly offering a concert next season to the Philharmonic's assistant conductor, David Becker, it was deferred until after the committee's meetings with Klein and Seidlin. Sixten Ehrling was given the opening pair of the 1981-82 season and Skrowaczewski was given the eighth pair.17

By the meeting of February 24, 1981, Kenneth Klein and Jose Serebrier were eliminated from consideration. Frank Cooper, with Julian Kreeger's proxy, asked that Guido Ajmone-Marsan, who guest conducted the orchestra during the 1979-80 season, be given consideration. Miedel asked that his assistant in Seattle, Richard Buckley, be considered for a guest invitation next season. It was felt that this could strengthen the Philharmonic's relations with Emerson Buckley (Richard's father) and the Greater Miami Opera.

The committee decided to invite Dietfried Bernet, Guido Ajmone-Marsan, and Richard Buckley to fill three of the guest slots and that the fourth should go to either Seidlin, Schermerhorn, or Jorge Mester. They also suggested that, once a music director is chosen, he should be offered a minimum salary of $70,000 per year.

Lucas Drew then presented the evaluations of the orchestra musicians of the conductors who appeared during the previous two seasons. Rating the conductors on a one (low) to ten (high) scale, the results were as follows:
Overall, the 1980-81 season was quite a financial success. The $1 million carry-over deficit was eliminated, and the orchestra finished the season with $11,500 in the bank. It was the first debt-free season in fourteen years.

One of the reasons given for the success of the 1980-81 season was the return of artistic credibility. Miedel demanded and received extra rehearsals, the extra work paying off in a better sounding orchestra. To counteract the possible negative effects of having to eliminate the Miami Beach concerts a senior citizen busing program was instituted which helped add almost 900 patrons.

In spite of its artistic and financial successes, the Philharmonic was having trouble negotiating a new contract with the musicians. The biggest problem was with tenure. Management wanted it eliminated and the musicians did not. Principal clarinetist William Klinger, spokesman for the musicians' committee, said:

If it's a matter of management wanting to modify the reviewing procedure for players who are put on notice, that's one thing. But the idea of the conductor as an absolute authority went out decades ago.

A spokesman for the Philharmonic made the remark that if an accord could not be reached that "rather than go ahead with a mediocre pick-up orchestra, [management] conceivably
would cancel the season." 22

Meanwhile, the search for a permanent conductor continued. What sort of person was the Artistic Evaluation Committee's ideal conductor? According to committee member Julian Kreeger, it had to be someone with established credentials as an orchestral disciplinarian and orchestra builder. In addition, he should be musically imaginative and have flair. Of course, it is also necessary for [him] ... to be able to establish the requisite rapport with the Philharmonic board and supporters. 23

Philharmonic president Marshall Harris noted that the candidate must be willing to live as well as work in Miami for three to five years, have great appeal to the community and be able to attract other musicians. 24 Unfortunately, all of the speculation over a new music director for the Florida Philharmonic would never amount to anything more than speculation.
NOTES


6 Brian Priestman, Memorandum to Azim Mayadas, 28 August 1979.


CHAPTER 5
THE STRIKE

On the morning of October 17, 1981, the musicians of the Florida Philharmonic gathered at Dade County Auditorium for their 10:00 a.m. dress rehearsal. The opening concert of the 1981-82 season was scheduled for that evening. Upon arrival the musicians were told by their attorney, Joseph Kaplan, that there was still no agreement on a health insurance plan or a new pay scale. The musicians decided they would play neither the opening night concert nor the next night's concert scheduled for the Miami Beach Theater of the Performing Arts. Within an hour of that decision by the musicians, negotiations resumed, when Marshall Harris arrived at Dade County Auditorium. He was joined by Philharmonic attorney Joseph Fleming.

Agreement was reached on health insurance, which the musicians would receive for the first time in Florida Philharmonic history, and a minimum salary for the 1981-82 season of about $8,000. This would be raised to $9,900 the next season and $12,000 in the contract's third year. These increases, however, were contingent upon whether or not the Philharmonic's management felt the orchestra could afford them. In that event a sort of escape clause was written.
so that the salaries could be raised to only $9,350 and $10,900 respectively. Although there were still other points in the contract to be discussed the musicians agreed to play the opening pair of concerts as scheduled.¹

Contract negotiations resumed on October 19, 1981. Ten days later the contract went to the musicians for a preliminary ratification. The vote was 29 to 11 in favor of those portions of the contract on which agreement had been reached. Included were new tenure procedures which placed six musicians and one neutral party on the committee to review player competency. One issue which had not been resolved was the right of the musicians to reject a prospective music director by a two-thirds vote. This right had been part of the Philharmonic's previous contract. The resolution of this matter was said to be "pending final ratification of the printed contract."²

With a new contract apparently close to completion, the next problem was the hiring of a music director. At the monthly meeting of the Board of Directors, held November 18, 1981, the Artistic Evaluation Committee reported that it would make its recommendations to the board by March, 1982.³

In an attempt to upgrade the quality of the orchestra, more than a dozen musicians were given notices of possible dismissal by the end of the season. Although the orchestra's management saw nothing wrong with the action the musicians objected to it on two grounds. First, the procedures which were followed by the Philharmonic management were the ones
in the new contract which still had not been finally ratified. Second, the musicians believed that Rainer Miedel did not have the authority to dismiss any member of the Florida Philharmonic. 4

Under the old contract, the last one in effect since the new one had not yet been ratified, there was a section whereby a candidate for the position of music director would be presented to the orchestra committee which, at its discretion, could place the nominee's name before the full orchestra for a vote. 5 Because Miedel was named interim music director—not music director—he was not presented to the orchestra committee. The musicians' attitudes were summarized by orchestra union committee president Gail Bauser: "He should not have all the rights and duties of a music director, because he was not hired as a music director. He did not go through the process." 6

On January 18, 1982, the proposed contract came before the musicians for a vote. It was rejected by a vote of 32 to 13. One of the major reasons given by the musicians for the rejection of the contract was the wording in the proposed dismissal procedure. Instead of having a review panel of three orchestra members chosen by management and three orchestra members chosen by the musicians, the management representatives could be "three musicians from any source." It was the phrase "from any source" which the musicians found objectionable. 7

Another section of the proposal which led many of
the orchestra members to reject the contract dealt with the initiation of dismissal procedures. In previous contracts a player could be fired only for incompetence. In the proposed contract players could be fired "for failure to meet musical standards." This phrasing was considered ambiguous by the musicians.

The Philharmonic performers also had objections to omissions as well as inclusions. There had been, just prior to that time, some thefts of players' instruments form Philharmonic locker areas. The musicians insisted on new guarantees from management regarding the safety of their instruments in Philharmonic stage areas. They also wanted a clause that no music director would be able to dismiss anyone in either the director's first or last season. The reason for the restriction during the first year was that it was felt that one year was not enough time to evaluate the orchestra. No dismissals in the director's last season was seen as protection from dismissals for spite.

After the vote the musicians' attorney, Joseph Kaplan, said that he and the musicians would return to the bargaining table as soon as a meeting with management could be arranged. However, Philharmonic president Marshall Harris said management had "no intention of returning to negotiation, because the musicians would no longer be bargaining in good faith." Two days later at the regular monthly meeting of the orchestra's Board of Directors he recommended returning to the bargaining table.
During the same meeting came another report from the Artistic Evaluation Committee. Conductor Thomas Michalak was hired to replace conductor Dietfried Bernet, who had a schedule conflict, for the concerts of February 2 and 3, 1982. It was also reported that the committee found that it would not be able to select a music director by March as it had planned.

Negotiations resumed shortly thereafter, but did not go well. Management's position was expressed by president Marshall Harris:

... We indicated to them that on the issue of notice and cause for discharge on musical grounds, that for the 1981/82 season, the only position that we could see making sense was for Rainer's decisions to stand with no arbitration and that we would discuss, if they were agreeable to that, some type of procedure allowing arbitration for the 1982/83 and subsequent seasons. That position ... tends to focus our thinking on the fact that given the nature of the organizational effort against such discharges, we may have to have one year where we in effect discharge without appeal. 9

At a special meeting of the orchestra's Board of Directors on February 8, 1982, the position of the management was reaffirmed.

The next day, musicians' attorney Joseph Kaplan filed a complaint with the National Labor Relations Board. In the complaint, he alleged that Philharmonic management and The Miami Herald had "joined forces to discredit the orchestra's musicians in violation of federal fair labor practices." Cited in the complaint was the alleged failure of management to negotiate in good faith. It was further alleged that the proposed dismissal of musicians was
due to their being union officials, not their abilities as musicians.

The complaint called The Miami Herald "a tool of management." Cited were an editorial cartoon, a news story and a Viewpoint article allegedly meant to ridicule the musicians. Miami Herald Publishing Company president Alvah H. Chapman, Jr., who was also chairman of the Florida Philharmonic Board of Directors, called the allegations groundless.¹⁰

On February 12, 1982, the Florida Philharmonic's musicians voted by secret ballot to authorize their negotiating team to call a strike with a vote of 38 to 13.

A negotiator for the musicians claimed that an agreement on the review panel had been reached on February 1, but that management backed away from it a week later. Management attorney Joseph Fleming claimed that an agreement had not been reached. Fleming stated, "We want the conductor to make the final decision."

The musicians denied that they were trying to protect inadequate performers. Cellist Gail Bauser, head of the orchestra's five-person negotiating team, agreed. "We want to play in a good orchestra. We don't want to protect bad musicians to the detriment of the orchestra's future. We want the same fair review procedure afforded to orchestras all over the country."¹¹

At midnight on February 19, 1982, the musicians of the Florida Philharmonic went on strike.¹²
On February 22, 1982, Robert Leitner of the Federal Mediation and Conciliation Service in Fort Lauderdale was asked by management to revive negotiations. Gail Bauser stated that the musicians would not return to work until management agreed to their peer-review system. Under the musicians' proposal the panel would be comprised of four musicians from the orchestra chosen by management and four musicians from the orchestra selected by the players. The members of the panel would then choose a ninth member from outside the orchestra.  

On February 25, 1982, an editorial was broadcast over local television station WTVJ (Channel 4) by its news director, Ralph Renick. In it, he questioned why the musicians seemed to be preventing the orchestra from becoming a first-rate organization. On March 1, Joseph Kaplan was given time on the same station to respond to the editorial. He pointed out that in Seattle, Rainer Miedel's full-time position, the orchestra "chooses the entire review committee from the orchestra with no management selections." He also noted that the same arrangement was incorporated into symphony orchestra contracts in New York, Chicago, Denver, New Orleans, and San Francisco. In his opinion, it was "the failure of Florida Philharmonic's management to join the rest of the symphonic community in America by giving equal treatment to our professional musicians" which was keeping the strike alive.

Meanwhile, bargaining had come to a halt, while the
parties waited on a ruling from the National Labor Relations Board (NRLB). On May 14, 1982, the NRLB dismissed the case against the Philharmonic. Management dropped its charges and, one week later, the musicians did likewise.

On June 11, 1982, management submitted a written offer to the musicians. The salaries were almost $2,000 less than the previous proposal. There was a delay in the implementation of the health insurance. Pension contributions and severance and seniority pays were less than previously offered. The musicians called the proposal an insult while Marshall Harris claimed it was the best the Philharmonic could offer since the strike caused a reduction in revenue for the orchestra.

Little more than a week later, Harris claimed that the union was afraid to let the full orchestra vote on management's latest proposal. Gail Bauser countered that they would not ask the musicians to vote on such a bad offer. "Not only is the pay scale proposed for the next two seasons lower than last year's, but non-economic conditions in the contract are worse than before."

At the request of management copies of the latest proposal were given to the musicians on June 22, 1982. No vote was taken because "the offer was so inadequate." That same day, Marshall Harris said he would seek the suspension of the Philharmonic's 1982-83 season unless an agreement was reached by July 6, 1982.

On June 28, 1982, Philharmonic manager Jack Firestone
outlined his thoughts on changes proposed by the musicians' union in a memorandum to Marshall Harris and Joseph Fleming:

Section 3.0
B. They want health insurance in 1982-83. Basically $30,207 worth of coverage. We're offered in 1984-85 $25,000 worth.

Section 9
9.1 Returns tenure and musical incompetence
9.2 Union tries to define Music Director
9.3 Standards determined by Review Committee
9.5 Requires Music Director to conduct 4 programs in season before notice is given--almost impossible
9.6 Final notice given on "Failure to improve sufficiently" not on "failure to meet musical standards"
9.7 Restricts firing in Music Director's first and last season
9.9 Excludes concertmaster from review committee
9.10 Reinstates challenges
9.11 Restricts audition repertoire to current repertoire of the orchestra
9.12 Adds new step. President of union and President of Philharmonic meet to try to settle before going to final appeal committee
9.13 Final appeal committee can rule solely on written decision of review committee
9.14 Voids all 1981-82 terminations
9.15 Gives tenure automatically to those players deferred by strike or deferred in previous seasons

Section 12.8--Conductor's Search
Reinstates veto. Puts into contract conductor evaluation. 25

While management rejected the above proposals, some progress was being made. By July 3, 1982, the musicians had agreed to a management proposal that a three-person final appeals panel, composed of a management representative, a musicians' representative, and a neutral member, would make the final decisions on dismissals of musicians.

However, the musicians' salary demand of a minimum
of $9,350 for the 1982-83 season, which was reduced from their original proposal of a $9,900 minimum, was called unrealistic by Marshall Harris. Joseph Kaplan filed a new complaint with the National Labor Relations Board alleging that Philharmonic management was not bargaining in good faith.26

The strike was having an effect on the Philharmonic. By July 9, 1982, the orchestra had only four people left on its office staff. Many of the players had left Miami or were searching for other positions. The National Endowment for the Arts informed the orchestra's management that the $27,000 designated for it would be given to another organization.27

On July 14, 1982, the Florida Philharmonic executive committee voted unanimously to recommend cancelling the 1982-83 season and to shut down permanently if an agreement was not reached by the next week.28 The agreement did not come, and on July 21, 1982, the board, by an 18 to 1 vote, decided to disband the Florida Philharmonic.29
NOTES

1 The information for the first two paragraphs of this chapter: James Roos, "Orchestra opens with a contract," The Miami Herald, 18 October 1981, sec. C, p. 6.


7 Ibid.


11 The information for this and the preceding two paragraphs: Shula Beyer, "Strike may stop the music," The Miami Herald, 12 February 1982, sec. C, p. 3.


16 Ibid.

17 Based on the 1979-80 season, the International Conference of Symphony and Opera Musicians (ICSOM) found that of 46 orchestras listed, 42 indicated that authority for firing musicians lied with peer-review committees.


CHAPTER 6

EPILOGUE

One week after the announcement of the planned closing of the orchestra Joseph Kaplan charged the now defunct orchestra's management with duplicity. Citing the continued presence of Jack Firestone as the $55,000-a-year executive director Kaplan claimed that the closing of the orchestra was only a ruse and that management was planning to open another orchestra. Firestone denied the allegation saying he was looking for another position while spending the Philharmonic's last six weeks liquidating the orchestra's assets.\(^1\)

Some of those assets included orchestra-owned instruments, the proposed sale of which brought inquiries from all over the country. Emil Gould, Philharmonic president emeritus and a trustee of the University of Miami, convinced many Philharmonic subscribers to donate money to the University of Miami School of Music so that it could purchase $50,000 worth of the instruments.\(^2\)

The Florida Philharmonic's Board of Directors met for the last time on September 22, 1982. Except for an appeal by president Robert Paul to continue contract negotiations, the meeting was devoted to the financial and
legal obligations which needed to be finished before the orchestra could officially end its eighteen years of existence. though it ceased to function as a corporation on September 30, 1982, the final paperwork declaring it legally defunct as a non-profit organization took another six weeks. 3 The University of Miami remained "custodian of the orchestra's music and trustee of its trademarked names--Florida Philharmonic, Miami Philharmonic, and Pops by the Bay." 4 At the end the Florida Philharmonic was not only free of debt, but was able to donate the $850 it had left over to the local United Way. 5

Since the closing of the Florida Philharmonic, some attempts have been made to establish other full-sized, professional orchestras in Dade County. On March 13, 1983, cellist Joseph Meszaros unveiled a plan to form a Miami Symphony Orchestra. 6 Seven months later the leaders of the Miami Symphony Orchestra, which had never played a note, voted to dissolve it and to merge its board with the semi-professional Miami Beach Symphony. The orchestra then renamed itself the Greater Miami Symphony. 7 It, too, is now defunct.

In April 1983, impressario Judy Drucker announced that she was ready to re-establish the Florida Philharmonic.

Her first step was to confer an official name--the Orchestra of Miami--on a group kiddingly called "Judy's Pickup Orchestra" that had been performing at events Drucker sponsors... 8

The Orchestra of Miami never became an independent organization and soon disbanded.
On September 14, 1983, The Miami News published a post-morten of the Florida Philharmonic. In it Sam Epstein, the orchestra's personnel manager and one of its string bass players, noted the following:

Usually, when a symphony orchestra falls apart it's because of financial problems. I don't think I've ever heard of another orchestra dying because of an artistic condition.

He also reminded everybody that, in addition to the more publicized problems of crime and drugs, Miami also had to live with the fact that it was the only city of its size in the United States without a symphony orchestra.

Comparison to other cities was inevitable in Miami where most of the population still comes from other cities such as New York, Chicago, and Havana. Principal percussionist Fred Wickstrom noted:

Marshall Harris promised the community a New York Philharmonic without possibly realizing the 50 to 100 years that it took to build a New York Philharmonic.

Wickstrom also noted that perhaps Miami audiences were not ready for a top quality orchestra:

We were critized for not being first-rate. Maybe we expected more from the audience, too. Maybe it's a two-way street as far as the development of music down here. Maybe the audiences weren't as sophisticated as the audiences in New York or Boston.

Another problem was the length of time it took the Philharmonic to find a music director after the departure of Brian Priestman at the end of the 1979-80 season. When asked why the search for a music director had gone on for three years without results, Marshall Harris replied that
the plan was for Rainer Miedel to stay on as interim music director for one more season.\(^\text{10}\) This would be done in order to complete plans for fund-raising and upgrading the orchestra. Should the board have succeeded at both of those goals, there was a possibility, according to Harris, of securing Simon Rattle as the Philharmonic's music director.\(^\text{11}\)

The one remaining question is this: Will Miami ever again have the orchestra of national stature it had when the Philharmonic was at its zenith from 1967-1975? To do so would take more work, cooperation—and money—than was evidenced in the past. Andre Kostelanetz, in a letter to the editor of The Miami Herald, which was published on March 3, 1978, not long after he conducted the orchestra, warned Miamians:

> If in any way the community were to lose what it already has built, it would take years to achieve what it now has in hand. To gain again the excellent musicians that make up the nucleus of your symphony ... would take many seasons and could possibly never happen. \(^\text{12}\)

However, a beginning has been made. In February 1988, the New World Symphony under the guidance of Michael Tilson Thomas began its premiere season. The first concert included the world premiere of Miami Bamboula by Pulitzer Prize-winning composer Charles Wuorinen. Will the New World Symphony be the organization to fill the void left behind by the loss of the Florida Philharmonic? After one season, it is hard to tell.
NOTES


9 The information for this and the preceding paragraph: Donald P. Myers, "I loved the damn thing, but I can't feed my kids on love," The Miami News, 14 September 1983, sec. A, p. 1.

10 Even if the orchestra had continued to exist, Miedel would not have remained for all of the 1982-83 season. He died of cancer on March 23, 1983.


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APPENDIX A

SUBSCRIPTION CONCERTS OF THE GREATER MIAMI/FLORIDA PHILHARMONIC ORCHESTRA

First Season: 1965-66

1. Fabien Sevitzky, conductor
   Francis Bible, contralto
   John McCollum, tenor
   Kenneth Smith, bass
   Dorothy Warenksjold, soprano
   University of Miami Choral Union

   Composers' Salute to the Greater Miami Philharmonic*
      Bennett...Prelude to the Preludes
      McKay.....Viva Sevitzky (Overture Brava)
      Still.....Miniature Overture
      White.....Miniature Overture
      Zador.....Miniature Overture

   Mozart.......................Overture to Don Giovanni
   Mozart...."Voi che sapete" from The Marriage of Figaro
   Mozart......."Il mio tesoro intanto" from Don Giovanni
   Mozart....."Deh vieni alla finestra" from Don Giovanni
   Mozart......."In quali eccessi o numi" from Don Giovanni
   Beethoven............Symphony No. 9 in D minor, op. 125

2. Fabien Sevitzky, conductor
   Roberta Peters, soprano

   Glazunov..............................Overture Solennelle
   Mozart..............................Mia speranza adorata, K. 416
   Donizetti."Quel guardo il cavaliere" from Don Pasquale
   Bellini............."Ah, non credea" from La Sonnambula
   Meyerbeer........................."Ombre Légere" from Dinorah
   Brahms......................Symphony No. 2 in D major, op. 73

*World premiere
3. Ronald Ondrejka, guest conductor
   Nathan Milstein, violinist
   Mendelssohn............................Ruy Blas Overture
   Dello Joio....................The Triumph of St. Joan Symphony
   Dvořák......Concerto in A minor for Violin and Orchestra

4. Fabien Sevitzky, conductor
   Arthur Gold and Robert Fizdale, duo-pianists
   Finney......Hymn, Fugging and Holiday (revised version)*
   Mozart......Concerto in E-flat major for Two Pianos and Orchestra, K. 365
   Tchaikovsky.........Symphony No. 4 in F minor, op. 36

5. Fabien Sevitzky, conductor
   Cesare Siepi, bass
   Rossini..............................Overture to La Gazza Ladra
   Mozart................................"Madamina" from Don Giovanni
   Gomes.............."Di sposa, di padre" from Salvator Rosa
   Wagner..............."Wotan's Farewell" from Die Walküre
   Ravel....................Pavane pour une Infante Défunte
   Elgar......................Enigma Variations

6. Harry John Brown, guest conductor
   E. Power Biggs, organist
   Weber....................................Overture to Oberon
   Handel..........Concerto No. 13 in F major for Organ and Orchestra
   Poulenc......Concerto in G minor for Organ, Timpani and Strings
   Rachmaninoff......................Symphony No. 2

7. Fabien Sevitzky, conductor
   Hans Richter-Haaser, pianist
   Bach-Sevitzky............Fantasia and Fugue in G minor
   Stravinsky........................Firebird Suite
   Brahms........Concerto No. 1 in D minor for Piano and Orchestra, op. 15

*World premiere
8. Morton Gould, guest conductor
   Beethoven.........................Egmont Overture, op. 84
   Bizet..............................Symphony in C
   Gould..............................Spirituals for Orchestra
   Gould..............................Latin American Symphonette

9. Fabien Sevitzky, conductor
   Jean Madeira, Carmen
   Nicholas de Virgilio, Don José
   Ann Gardner, Micaela
   Sherill Milnes, Escamillo
   Patricia Melton, Mercedes
   Cheryl Claiborne, Frasquita
   Gregory O' Berry, El Remendado
   Alan Hoel, El Dancairo and Morales
   William Brooks-King, Zuniga
   University of Miami Choral Union
   North Miami Junior High School Boys Chorus
   Bizet..............................Carmen (concert version)

   Second Season: 1966-67

1. Fabien Sevitzky, conductor
   Robert, Gaby, and Jean Casadesus, pianists
   Soverby..............................Comes Autumn Time
   Brahms.............................Symphony No. 4 in E minor, op. 98
   Bach.....................Concerto in C major for Three Pianos and Orchestra
   Casadesus............Concerto for Three Pianos and String Orchestra, op. 65
   Franck....Symphonic Variations for Piano and Orchestra

2. Jose Serebrier, guest conductor
   Joyce Acre, pianist
   Beethoven.........................Egmont Overture, op. 84
   Prokofiev......Concerto No. 3 in C major for Piano and Orchestra, op. 26
   Chausson............................Symphony in B-flat major

3. Alain Lombard, guest conductor
   Jeanne-Marie Darré, pianist
   Berlioz.............................Symphonie fantastique, op. 14
   Saint-Saens....Concerto No. 2 in G minor for Piano and Orchestra, op. 22
4. Frederick Fennell, guest conductor
Louis Gabowitz, violinist
Ingus Naruns, cellist
Mozart.....Overture to The Abduction from the Seraglio
Brahms.......Concerto in A minor for Violin, Cello, and
Orchestra, op. 102
Barber...............Symphony in one movement, op. 9
Tchaikovsky...........Romeo and Juliet, overture-fantasy

5. Milton Katims, guest conductor
Juan Mercadal, guitarist
Weber........................................Overture to Euryanthe
Respighi......................................Fountains of Rome
Gnatalli......Concerto No. 1 for Guitar and Orchestra
Brahms.................Symphony No. 1 in C minor, op. 68

6. Andre Kostelanetz, guest conductor
Handel-Harty..................Concerto for Orchestra
Sibelius......................Incidental Music to The Tempest
Liszt....................................Les Préludes
Albeniz-Arbos............................Iberia Suite
Kodály..................................Dances from Galanta
Images in Flight--A North American Odyssey*
Hovhaness...Sunrise--Puerto Rico
Creston.....High Noon--Montreal
Cowell.....Twilight--Texas
Creston....Midnight--Mexico

7. Serge Fournier, guest conductor
Richard Tucker, tenor
Ben Haim..................................Dance and Invocation
Donizetti."Una furtiva lagrima" from L'Elisir d'Amore
Verdi........................."Forse le soglia attinse" from
Un Ballo in Maschera
Hindemith...Symphonic Metamorphoses on Themes by Weber
Halevy......."Rachel, quand de Seigneur" from La Juive
Mascagni.."Addio alla madre" from Cavalleria Rusticana
Ravel.........................Daphnis and Chloe Suite No. 2

* North American premiere
8. Emerson Buckley, guest conductor  
Misha Dicter, pianist  
Berlioz.............Overture to Beatrice and Benedict  
Sibelius.............Symphony No. 1 in E minor, op. 39  
Tchaikovsky.Concerto No. 1 in B-flat minor for Piano and Orchestra, op. 23  

9. John Bitter, guest conductor  
Sidney Harth, violinist  
Stravinsky....................................Fireworks  
Schubert.......................Symphony No. 5 in B-flat major  
Sibelius.............Concerto in D minor for Violin and Orchestra, op. 47  
Strauss.................................Der Rosenkavalier Suite  

10. Irwin Hoffman, guest conductor  
Elisabeth Schwarzkopf, soprano  
Beethoven.............Leonore Overture No. 3, op. 72b  
Webern.....................................Symphony, op. 21  
Verdi.................."Salve, salve" from Otello  
Verdi........................................"Ave Maria" from Otello  
Strauss.................................Die heiligen drei Könige  
Strauss.....................................Waldseligkeit  
Strauss.................................Ruhe meine Seele  
Strauss.................................Meinem Kinde  
Strauss.................................Morgen  
Beethoven.............Symphony No. 7 in A major, op. 92  

Third Season: 1967-68  

1. Alain Lombard, conductor  
Rimsky-Korsakov.......................Capriccio espagnole  
Prokofiev......................Romeo and Juliet (excerpts)  
Beethoven.............Symphony No. 5 in C minor, op. 67
2. Alain Lombard, conductor  
   James Olivier Buswell IV, violinist  
   Barber...........................................Adagio for Strings  
   Tchaikovsky...........Concerto in D major for Violin and Orchestra, op. 35  
   Ravel.................................Mother Goose Suite  
   Bartók..............................Miraculous Mandarin Suite  

3. Alain Lombard, conductor  
   Rudolf Firkusny, pianist  
   Mozart..Sinfonia concertante in E-flat major for Winds and Orchestra, K. Anh. 9  
   Beethoven......Concerto No. 4 in G major for Piano and Orchestra, op. 58  
   Schumann.........Symphony No. 4 in D minor, op. 20  

4. Alain Lombard, conductor  
   Leonard Rose, cellist  
   Dvořák......................Symphony No. 9 in E minor, op. 95  
   Dvořák.....................Concerto in B minor for Cello and Orchestra, op. 104  

5. Alain Lombard, conductor  
   Robert Merrill, baritone  
   Rossini..............................Overture to La Gazza Ladra  
   Bizet............................"Toreador Song" from Carmen  
   Giordano....."Nemico della patria" from Andrea Chenier  
   Rimsky-Korsakov....................Le Coq d'Or Suite  
   Verdi.............................Overture to I Vespri Siciliani  
   Verdi...................."Di provenza il mar" from La Traviata  
   Verdi....."Il balen del suo sorriso" from Il Trovatore  
   Verdi...............Overture to La Forza del Destino  
   Verdi....................."Credo in un dio crudel" from Otello  

6. Alain Lombard, conductor  
   Claudio Arrau, pianist  
   Bartók.............................Concerto for Orchestra  
   Beethoven.....Concerto No. 5 in E-flat major for Piano and Orchestra, op. 73 "Emperor"
7. Alain Lombard, conductor
Tossy Spivakovsky, violinist
Bach.................."Air" from Suite No. 3 in D major
Brahms................Concerto in D major for Violin and Orchestra, op. 77
Stravinsky..........................Petroushka

8. Alain Lombard, conductor
Eileen Farrel, soprano
Beethoven........Symphony No. 4 in B-flat major, op. 60
Beethoven....................Ah, perfido!
Wagner.........................Overture to Tannhäuser
Wagner..................."Dich Teure Halle" from Tannhäuser
Wagner...Prelude and Liebestod from Tristan und Isolde

9. Alain Lombard, conductor
Gary Graffman, pianist
Tchaikovsky..........Symphony No. 6 in B minor, op. 74
Rachmaninoff........Rhapsody on a Theme by Paganini
Roussel....................Bacchus and Ariadne Suite No. 2

10. Alain Lombard, conductor
Joan Storr, contralto
Gail Robinson, soprano
Michel Senechal, tenor
Seymour Schwartzman, baritone
Miami-Dade Junior College Chorus, North Campus
Prokofiev........................Alexander Nevsky
Orff......................Carmina Burana

Fourth Season: 1968-69

1. Alain Lombard, conductor
Roger Sayer, bass
Joan Storr, contralto
John Stewart, tenor
Miami-Dade Junior College Choruses
Berlioz............................Romeo and Juliet
2. Alain Lombard, conductor
   Gerard Poulet, violinist
   Brahms..............Symphony No. 2 in D major, op. 73
   Mendelssohn.......Concerto in E minor for Violin and Orchestra, op. 64
   Strauss....Till Eulenspiegels lustige Streiche, op. 28

3. Alain Lombard, conductor
   Alexis Weissenberg, pianist
   Dvořák..............Symphony No. 8 in G major, op. 88
   Rachmaninoff...Concerto No. 3 in D minor for Piano and Orchestra, op. 30

4. Alain Lombard, conductor
   Gabriel Tacchino, pianist
   Prokofiev...............Lieutenant Kije Suite, op. 60
   Prokofiev......Concerto No. 3 in C major for Piano and Orchestra, op. 26
   Tchaikovsky...........Symphony No. 4 in F minor, op. 36

5. Alain Lombard, conductor
   Alexander Prilutchi, violinist
   Barber.......Medea's Meditation and Dance of Vengeance
   Varèse........................................Integrales
   Bruch.......Concerto No. 1 in G minor for Violin and Orchestra, op. 26
   Ravel...............Daphnis and Chloe Suite No. 2

6. Alain Lombard, conductor
   Cornell MacNeil, baritone
   Haydn..............Symphony No. 100 in G major, "Military"
   Bizet......................."Toreador Song" from Carmen
   Gounod........."Avant de quitter ces lieux" from Faust
   Verdi.............."Credo in un dio crudel" from Otello
   Rossini."Largo al factotum" from The Barber of Seville
   Mussorgsky-Ravel.........Pictures at an Exhibition

7. Alain Lombard, conductor
   Victor Stern, violist
   Leonard Pennario, pianist
   Berlioz......................Harold in Italy, op. 16
   Schumann...............Concerto in A minor for Piano and Orchestra, op. 54
8. Alain Lombard, conductor  
Gina Bachauer, pianist  
Tchaikovsky........Overture-Fantasy, "Romeo and Juliet"  
Rachmaninoff....Concerto No. 2 in C minor for Piano and Orchestra, op. 18  
Stravinsky......................The Rite of Spring

9. Alain Lombard, conductor  
Rosalind Elias, mezzo-soprano  
Men's Chorus from the Greater Miami Choral Society  
Brahms........Variations on a Theme of Haydn, op. 56a  
Brahms.........................Alto Rhapsody, op. 53  
Falla............................The Three-Cornered Hat  
Falla............................El Amor Brujo

10. Alain Lombard, conductor  
Henryk Szeryng, violinist  
Beethoven...................Leonore Overture No. 3, op. 72b  
Beethoven.................Symphony No. 7 in A major, op. 92  
Beethoven.................Concerto in D major for Violin and Orchestra, op. 61

11. Alain Lombard, conductor  
Janos Starker, cellist  
Schumann..............Concerto in A minor for Cello and Orchestra, op. 129  
Bruckner...............Symphony No. 7 in E major

12. Alain Lombard, conductor  
Ella Lee, soprano  
Lyne Dourain, mezzo-soprano  
Franco Tagliavini, tenor  
Bonaldo Giaiotti, bass  
Greater Miami Choral Society  
Verdi..........................Requiem

Fifth Season: 1969-70

1. Alain Lombard, conductor  
Mahler.................Symphony No. 5 in C-sharp minor
2. Alain Lombard, conductor
   Marilyn Horne, soprano
   Strauss.........................Don Juan, op. 20
   Rossini.."Una voce poco fa" from The Barber of Seville
   Wagner......................"Siegfried's Rhine Journey" from
   Götterdämmerung
   Wagner......................"Siegfried's Funeral Music" from
   Götterdämmerung
   Wagner......................Closing Scene from Götterdämmerung

3. Alain Lombard, conductor
   Julien Balogh, oboist
   Alexis Weissenberg, pianist
   Cimarosa..............Concerto for Oboe and Strings
   Debussy..............................La Mer
   Brahms........Concerto No. 2 in B-flat major for Piano
   and Orchestra, op. 83

4. Alain Lombard, conductor
   Martti Talvela, Marx Faber, Andrij Dobriansky,
   John Rose, and James Hanna; basses
   Andrea Velis, Edmund Cava, Reed Williams, and
   Joseph Mascigle; tenors
   Cheryl Cavendish, soprano
   Emily Ortner Graubard, contralto
   Ivank Muhal, mezzo-soprano
   Combined choruses of the Miami-Dade Junior Colleges
   Mussorgsky/Rimsky-Korsakov...Scenes from Boris Godunov

5. Alain Lombard, conductor
   Ralph Votapek, pianist
   Tchaikovsky...Concerto No. 1 in B-flat minor for Piano
   and Orchestra, op. 23
   Shostakovich...............Symphony No. 5, op. 47

6. Alain Lombard, conductor
   Itzak Perlman, violinist
   Brahms...............Symphony No. 1 in C minor, op. 68
   Brahms...............Concerto in D major for Violin and
   Orchestra, op. 77
7. Ferdinand Leitner, guest conductor
   Honegger ........ Symphony No. 2 for Strings and Trumpet
   Haydn ................ Symphony No. 98 in B-flat major
   Schumann ...... Symphony No. 3 in E-flat major, op. 97

8. Alain Lombard, conductor
   Vera Zorina, narrator
   Greater Miami Choral Society
   Schoenberg ................ Transfigured Night, op. 4
   Schoenberg .............. A Survivor from Warsaw, op. 46
   Beethoven .... Symphony No. 3 in E-flat major, op. 55
                  "Eroica"

9. Alain Lombard, conductor
   Alexander Prilutchi, Sonya Balogh, Marguerite Haldeman,
      and Bogdan Chruszcy, violinists
   Elizabeth Bobo and Jerry Peel, horns
   Bruno Leonardo Gelber, pianist
   Vivaldi ........ Concerto in B minor for Four Violins and
                    Orchestra, op. 3
   Haydn ........ Concerto in E-flat major for Two Horns and
                    Orchestra
   Brahms ........ Concerto No. 1 in D minor for Piano and
                    Orchestra, op. 15

10. Laszio Somogyi, guest conductor
    Mozart .................................. German Dances
    Kodály .................................. Háry János Suite
    Dvořák .... Symphony No. 9 in E minor, op. 95

11. Jascha Horenstein, guest conductor
    Busoni .................................. Comedy Overture
    Mendelssohn ........ Symphony No. 4 in A major, op. 90
    Beethoven ........ Symphony No. 7 in A major, op. 92

12. Alain Lombard, conductor
    Ingus Naruns, cellist
    Boccherini ...... Concerto in B-flat major for Cello and
                    Orchestra, op. 34
    Respighi .......................... The Fountains of Rome
    Tchaikovsky ...... Variations on a Rococo Theme for Cello
                    and Orchestra, op. 33
    Stravinsky ......................... Firebird Suite
13. Alain Lombard, conductor
   Isaac Stern, violinist
   Sibelius............Symphony No. 1 in E minor, op. 39
   Mendelssohn........Concerto in E minor for Violin and Orchestra
   Prokofiev...........Scythian Suite for Orchestra, op. 20

14. Alain Lombard, conductor
   Marilyn Zschau, soprano
   Reed Williams, tenor
   Julian Patrick, baritone
   Greater Miami Choral Society
   Britten............................War Requiem, op. 66

15. Alain Lombard, conductor
   Anthony de Bonaventura, pianist
   Carol Lynn Gould, soprano
   Ivanka Myhal, mezzo-soprano
   Larry King, Puck
   Elliot Nevins, Theseus and Oberon
   Ilene Luby, Titania
   Miami-Dade Junior College North Campus Chorus
   Weber................................Overture to Oberon
   Mendelssohn...Concerto No. 1 in G minor for Piano and Orchestra, op. 25
   Mendelssohn.......Incidental Music for Shakespeare's A Midsummer Night's Dream

16. Alain Lombard, conductor
   Bruckner....................Symphony No. 8 in C minor

17. Alain Lombard, conductor
   Gabriel Tacchino, pianist
   Francisco Muller, pianist
   Poulenc...........Concerto in D minor for Two Pianos and Orchestra
   Franck...Symphonic Variations for Piano and Orchestra
   Berlioz.................Symphonie fantastique, op. 14

18. Alain Lombard, conductor
   Philippe Entremont, pianist
   Ravel................................Rapsodie espagnole
   Ravel.............Concerto in D minor for the Left Hand
   Ravel.....Concerto in G major for Piano and Orchestra
   Ravel.................................La Valse
19. Alain Lombard, conductor  
Eugene Johnson, flutist  
Edward Vito, harpist  
Ivan Davis, pianist  

Mozart..............Symphony No. 40 in G minor, K. 550  
Mozart.......Concerto in C major for Flute, Harp, and Orchestra, K. 299  

Liszt....Concerto No. 1 in E-flat major for Piano and Orchestra  

Liszt..............................Totentanz  

20. Alain Lombard, conductor  
Veronica Tyler, soprano  
Nedda Casei, mezzo-soprano  
Georges Liccioni, tenor  
Roger Sayer, bass  
University of Miami Choral Union  

Beethoven...........Symphony No. 8 in F major, op. 93  
Beethoven...........Symphony No. 9 in D minor, op. 125  

Sixth Season: 1970-71  

1. Alain Lombard, conductor  
Jan Saxon, Gerhilde  
Bella de Leone, Helmwige  
Cheryl Claiborne, Waltraute  
Frances Maddaford Whitney, Schwertleite  
Pat Hoffman, Ortlinde  
Joan Storr, Siegrune  
Salwa Merrige, Rossweisse  
Ruth Williams, Grímgerde  
Doris Jung, Brünnhilde  
Marvene Christmas, Sieglinde  
Thomas Stewart, Wotan  

Wagner.........................Die Walküre—Act III  

2. Alain Lombard, conductor  
Alexis Weissenberg, pianist  

Brahms.................Symphony No. 4 in E minor, op. 98  
Bartók........Concerto No. 2 for Piano and Orchestra
3. Alain Lombard, conductor
   Henryk Szeryng, violinist
   Webern..................Passacaglia for Orchestra, op. 1
   Berg....................Concerto for Violin and Orchestra
   Bach...........Concerto in E major for Violin and String Orchestra
   Haydn......................Symphony No. 88 in G major

4. Alain Lombard, conductor
   Claudio Arrau, pianist
   Strauss......................Also sprach Zarathustra
   Brahms........Concerto No. 1 in D minor for Piano and Orchestra, op. 15

5. Alain Lombard, conductor
   Nelson Freire, pianist
   Handel.........Concerto Grosso in G minor, op. 6, no. 6
   Falla......................Nights in the Gardens of Spain
   Ravel..........................Bolero

6. Alain Lombard, conductor
   Grigory Sokolov, pianist
   Mozart...................Divertimento in D major, K. 334
   Rachmaninoff...Concerto No. 3 in D minor for Piano and Orchestra, op. 30

7. Alain Lombard, conductor
   Van Cliburn, pianist
   Rimsky-Korsakov........Russian Easter Overture, op. 36
   Tchaikovsky..........Concerto No. 1 in B-flat minor for Piano and Orchestra, op. 23
   Prokofiev.................Symphony No. 5, op. 100

8. Alain Lombard, conductor
   Birgit Finnila, contralto
   Barbara Shuttleworth, soprano
   University Civic Chorale
   Mahler........Symphony No. 2 in C minor, "Resurrection"
9. Alain Lombard, conductor
Pinchas Zukerman, violinist
Mozart........................Concerto in A major for Violin and Orchestra, K. 219
Bruckner........................Symphony No. 9 in D minor

10. Hiroyuki Iwaki, guest conductor
Bach, J. C.....................Sinfonia in B-flat major
Beethoven........Symphony No. 4 in B-flat major, op. 60
Tchaikovsky........Symphony No. 4 in F minor, op. 36

11. Alain Lombard, conductor
Itzhak Perlman, violinist
Julian Patrick, baritone
Combined Miami-Dade Junior College Choruses
Rossini......................Overture to Semiramis
Paganini.....................Concerto No. 1 in D major for Violin and Orchestra, op. 6
Walton........................Belshazzar's Feast

12. Alain Lombard, conductor
Evelyn Lear, soprano
Gilbert Py, tenor
Roger Soyer, bass
University Civic Chorale
Berlioz........................La Damnation de Faust

Seventh Season: 1971-72

1. Alain Lombard, conductor
Andre Watts, pianist
Brahms..............Concerto No. 2 in B-flat major for Piano and Orchestra, op. 83
Strauss........................Ein Heldenleben

2. Alain Lombard, conductor
Sheila Armstrong, soprano
Frederica von Stade, mezzo-soprano
Werner Hollwey, tenor
Roger Soyer, bass
University Civic Chorale
Mozart..........................Requiem
Verdi............................Te Deum
3. Bruno Maderna, guest conductor
   Malcolm Frager, pianist
   Schoenberg.............Five Pieces for Orchestra, op. 16
   Mozart.................Concerto No. 27 in B-flat major
                       for Piano and Orchestra
   Wagner..................Siegfried Idyl
   Debussy....................Jeux

4. Herrera de la Fuente, guest conductor
   Claudio Arrau, pianist
   Revueltas....................Sensemaya
   Chopin.....................Concerto No. 1 in E minor for
                              Piano and Orchestra, op. 11
   Beethoven........Symphony No. 3 in E-flat major, op. 55
                     "Eroica"

5. Alain Lombard, conductor
   Yehudi Menuhin, violinist
   Berlioz........"Dance of the Will-o'-the-Wisps' from
                   The Damnation of Faust
   Berlioz.................."Dance of the Sylphs" from
                            The Damnation of Faust
   Berlioz...."Rakoczy March" from The Damnation of Faust
   Mendelssohn...............Concerto in E minor for
                            Violin and Orchestra
   Bartók.....................Concerto for Orchestra

6. Alain Lombard, conductor
   Birgit Finnila, contralto
   Barbara Shuttleworth, soprano
   University Civic Chorale
   Mahler........Symphony No. 2 in C minor, "Resurrection"

7. Alain Lombard, conductor
   Alexis Weissenberg, pianist
   Rachmaninoff.............Concerto No. 2 in C minor for
                            Piano and Orchestra, op. 18
   Stravinsky..................The Rite of Spring
8. Alain Lombard, conductor
Regine Crespin, Carmen
Gilbert Py, Don José
Ruth Raffo, Frasquita
William Brooks King, Zuniga
Dwight Jack, Dancaire
Andrea Guiot, Micaela
Julian Patrick, Escamillo
Salwa Merrige, Mercedes
Patrick Matthews, Morales
Edmund Cava, Remendado
Miami-Dade Junior College Choruses
All-Miami Boy Choir
Bizet..................................Carmen (concert version)

9. Alain Lombard, conductor
Julien Balogh, oboist
Luciano Magnanini, bassoonist
Alexander Prilutchi, violinist
Ingus Naruns, cellist
Evelyn Lear, soprano
Thomas Stewart, baritone
Haydn...Sinfonia Concertante in B-flat major for Oboe,
Bassoon, Violin, Cello, and Orchestra
Bartók..................................Bluebeard's Castle

10. Alain Lombard, conductor
Sylvia Marcovici, violinist
Debussy........................................................Iberia
Lalo..........................................................Symphonie espagnole
Ravel......................................................Alborada del gracieoso
Falla...........................................The Three-Cornered Hat Suite

11. Alain Lombard, conductor
Bruno Gelber, pianist
Beethoven.........................Concerto No. 3 in C minor for Piano and Orchestra
Franck..............................................Symphony in D minor

12. Alain Lombard, conductor
Isaac Stern, violinist
Sibelius...........................Symphony No. 1 in E minor, op. 39
Bach.................................Concerto No. 1 in A minor for Violin and Orchestra
Mozart.................................Concerto No. 3 in G major for Violin and Orchestra
Prokofiev................Suite from The Love for Three Oranges
Eighth Season: 1972-73

1. Alain Lombard, conductor
   Pierre Fournier, cellist
   Stravinsky.......................Petrouchka (1947 version)
   Dvořák..........................Concerto in B minor for Cello and Orchestra, op. 104

2. Alain Lombard, conductor
   Birgit Nilsson, Elektra
   Regina Resnik, Clytemnestra
   Marvene Christmas, a woman overseer
   Judith de Paul, Chrysosthemus
   Nancy Whitaker, Confidante and Trainberer
   Forrest McGinley, Young servant
   Stephen Dubon, Old servant
   Julian Patrick, Orestes
   Albert Lance, Aegisthus
   Caravan Singers of Miami-Dade Junior College South Campus
   Strauss..........................Elektra

3. Sixten Ehrling, guest conductor
   Michel Block, pianist
   Schuman........................American Festival Overture
   Nielsen..Symphony No. 4, op. 29 "The Inextinguishable"
   Ravel.............Concerto in D major for the Left Hand
   Respighi......................Roman Festivals

4. Alain Lombard, conductor
   Vladimir Ashkenazy, pianist
   Mozart...........Symphony No. 39 in E-flat major, K. 543
   Mozart..............Concerto No. 23 in A major for Piano and Orchestra, K. 488
   Rachmaninoff.............Concerto No. 3 in D minor for Piano and Orchestra, op. 30

5. Alain Lombard, conductor
   Gabrieli........................Canzon à 12
   Gabrieli......................Canzona per sonare No. 2
   Bach..................Brandenburg Concerto No. 5 in D major
   Hindemith.................Mathis der Maler Symphony

6. Alain Lombard, conductor
   Alexis Weissenburg, pianist
   Mozart...............Concerto No. 9 in E-flat major for Piano and Orchestra, K. 271
   Bruckner.....................Symphony No. 7 in E major
7. Alain Lombard, conductor  
   Isaac Stern, violinist  
   Dvořák......................Symphony No. 8 in G major, op. 88  
   Tchaikovsky......................Concerto in D major for  
                                          Violin and Orchestra, op. 35

8. Alceo Galliera, guest conductor  
   Joseph Kalichstein, pianist  
   Brahms......................Concerto No. 1 in D minor for  
                                  Piano and Orchestra, op. 15  
   Shostakovich......................Symphony No. 5

9. Alceo Galliera, guest conductor  
   Erick Friedman, violinist  
   Mozart......................Concerto No. 5 in A major for  
                                 Violin and Orchestra, K. 219  
   Mahler......................Symphony No. 1 in D major

10. Alain Lombard, conductor  
    Martha Argerich, pianist  
    Ravel......................Ma Mere L'Oye (Mother Goose)  
    Ravel......................Concerto in G major for  
                                 Piano and Orchestra  
    Tchaikovsky......................Concerto in B-flat minor for  
                                     Piano and Orchestra, op. 23

11. Alain Lombard, conductor  
    Garrick Ohlsson, pianist  
    Gluck......"Dance of the Furies" from Orfeo ed Euridice  
    Liszt......................Concerto No. 2 in A major for  
                                Piano and Orchestra  
    Berlioz......................Symphonie fantastique, op. 14

12. Alain Lombard, conductor  
    Peter Schreier, tenor  
    University Civic Chorale  
    The Sunshine Celebration  
    Berlioz......................Requiem
Ninth Season: 1973-74

1. Alain Lombard, conductor
   John Browning, pianist
   Weber ........................................Overture to Oberon
   Barber ...........Concerto for Piano and Orchestra, op. 38
   Strauss ..............Also sprach Zarathustra, op. 30

2. Alain Lombard, conductor
   Pierre Amoyal, violinist
   Prokofiev ..........Selections from Cinderella, op. 87
   Prokofiev ..........Concerto No. 1 in D major for Violin and Orchestra, op. 19
   Prokofiev ..........Concerto No. 2 in G minor for Violin and Orchestra, op. 63
   Prokofiev ..........Selections from Romeo and Juliet, op. 64

3. Alain Lombard, conductor
   Joyce Baker, soprano
   Sandor Konya, tenor
   Kurt Moll, bass
   Wagner ........................................Die Walküre—Act I

4. Alain Lombard, conductor
   Henryk Szeryng, violinist
   Lutosławski .................Concerto for Orchestra
   Szymanowski .................Concerto No. 2 for Violin and Orchestra, op. 61
   Ruggles .....................................Sun Treader
   Bach ..............................Concerto No. 2 in E major for Violin and String Orchestra

5. Max Rudolf, guest conductor
   Alexis Weissenberg, pianist
   Smetana ......................Overture to The Bartered Bride
   Chopin ......................Concerto No. 1 in E minor for Piano and Orchestra, op. 11
   Schubert .....................Symphony No. 9 in C major, D. 944
6. Maurice Abravanel, guest conductor
   Jean-Bernard Pommier, pianist
   Copland......................Suite from Billy the Kid
   Mozart.....................Concerto No. 21 in C major for Piano and Orchestra, K. 467
   Brahms.....................Symphony No. 4 in E minor, op. 98

7. Alain Lombard, conductor
   Luciano Magnanini, bassoonist
   Gina Bachauer, pianist
   Haydn........................Symphony NO. 88 in G major
   Vivaldi........................Concerto in A minor for Bassoon, Strings, and Harpsichord, P. 72
   Brahms......................Concerto No. 2 in B-flat major for Piano and Orchestra, op. 83

8. Alain Lombard, conductor
   Renata Scotto, soprano
   James King, Leo Goeke, and Curtis Rayam, tenors
   Anselmo Colzani, baritone
   Eleanor La Forge, mezzo-soprano
   William Brooks-King, bass
   Verdi.............................Otello (concert version)

9. Alain Lombard, conductor
   Mady Mesple, soprano
   Jane Berbie, mezzo-soprano
   Michael Best, tenor
   Julian Patrick, bass
   University of Miami Civic Chorale
   Vivaldi.............................Gloria in D major
   Orff...............................Carmina Burana

10. Alain Lombard, conductor
    Mady Mesple and Colette Herzog, sopranos
    Jane Berbie and Shirley Love, mezzo-soprano
    Michael Best, tenor
    Jean-Christoph Benoit, baritone
    Franck..............................Symphony in D minor
    Ravel.............................L'Enfant et les Sortilèges
11. Alain Lombard, conductor  
    Nathan Milstein, violinist  
    Beethoven.................Coriolanus Overture, op. 62  
    Beethoven......Symphony No. 4 in B-flat major, op. 60  
    Beethoven................Concerto in D major for Violin and Orchestra, op. 61

12. Alain Lombard, conductor  
    Rebecca Roberts, soprano  
    Helen Watts, contralto  
    The University of Miami concert Choir  
    Mahler.......Symphony No. 2 in C minor, "Resurrection"

13. Alain Lombard, conductor  
    Kyung Wha Chung, violinist  
    Myung Wha Chung, cellist  
    Saint-Saens............Concerto No. 1 in A minor for Cello and Orchestra, op. 33  
    Vieuxtemps..............Concerto No. 5 in A minor for Violin and Orchestra, op. 37  
    Brahms..................Concerto in A minor for Violin, Cello, and Orchestra, op. 102

14. Alain Lombard, conductor  
    Vladimir Ashkenazy, pianist  
    Beethoven.................Concerto No. 1 in C major for Piano and Orchestra, op. 15  
    Beethoven.............Concerto No. 5 in E-flat major for Piano and Orchestra, op. 73 "Emperor"

15. Alain Lombard, conductor  
    Yehudi Menuhin, violinist  
    Bartók.....Music for Strings, Percussion, and Celeste  
    Bartók.....Suite from The Miraculous Mandarin, op. 19  
    Bartók..................Concerto No. 2 for Violin and Orchestra (1938)

16. Peter Maag, guest conductor  
    Rafael Orozco, pianist  
    Mozart...Symphony No. 35 in D major, K. 385 "Haffner"  
    Rachmaninoff......Concerto No. 1 in F-sharp minor for Piano and Orchestra, op. 1  
    Schubert.............Symphony No. 6 in C major, D. 589
17. Alain Lombard, conductor  
The Greater Fort Lauderdale Symphony Chorus  
Mozart............Serenade No. 10 in B-flat major for  
Wind Instruments, K. 361  
Ravel.....................Daphnis and Chloe (complete)  

18. Alain Lombard, conductor  
Lucas Drew, bassist  
Christian Ferras, violinist  
Prokofiev..........................Symphony No. 1 in  
D major, op. 25 "Classical"  
Cimador..........................Concerto in G major for  
Double Bass and Orchestra  
Gabrieli.........................Canzona Duodecimi Toni  
Gabrieli..........................Sonata Pian' e Forte  
Gabrieli..........................Sonata Octavi Toni  
Lalo.............................Symphonie espagnole, op. 21  

19. Alain Lombard, conductor  
Andrea Guiot, soprano  
Shirley Verrett, mezzo-soprano  
Jose Carreras, tenor  
Frangiskos Voutsinos, bass  
The University of Miami Civic Chorale  
Verdi..............................Requiem  

Tenth Season: 1974-75  

1. Alain Lombard, conductor  
Schubert.......Symphony No. 8 in B minor, "Unfinished"  
Mahler.............Symphony No. 6 in A minor, "Tragic"  

2. Alain Lombard, conductor  
Janos Starker, cellist  
University of Miami Civic Chorale  
Debussy.............................Three Nocturnes  
Haydn.....................Concerto No. 1 in C major for  
Cello and Orchestra  
Tchaikovsky.............Variations on a Rococo Theme for  
Cello and Orchestra, op. 33  
Stravinsky....................Symphony of Psalms
3. Alain Lombard, conductor
Byron Janis, pianist
Luciano Magnanini, bassoonist

Mozart.........................Concerto in B-flat major for
                        Bassoon and Orchestra, K. 191
Zador.......................Suite for Brass Instruments
Rachmaninoff...............Concerto No. 3 in D minor for
                        Piano and Orchestra

4. Frederick Fennell, guest conductor
Joseph Kalichstein, pianist
Francisco Muller, pianist
Gary di Perna, tympanist

Bloch.....................Concerto Grosso for Strings with
                        Piano Obbligato
Stravinsky...............Concerto for Piano and Winds
Milhaud.................Concerto for Percussion and
                        Small Orchestra, op. 109
Ives.......................Three Places in New England

5. Emerson Buckley, guest conductor
Claudio Arrau, pianist

Ives.....................................Symphony No. 2
Weber............................Konzertstück in F major, op. 72
Schumann.....................Concerto in A minor for
                        Piano and Orchestra, op. 54

6. Maurice Le Roux, guest conductor
Jean Laurendeau, Ondes Martenot
Francisco Muller, pianist

Messiaen.........................Turangalîla Symphony

7. Alain Lombard, conductor
Itzhak Perlman, violinist

Constant...............Twenty-four Preludes for Orchestra
Mozart.....................Concerto No. 4 in D major for
                        Violin and Orchestra, K. 218
Brahms.....................Symphony No. 2 in D major, op. 73
8. Alain Lombard, conductor
   Isabel Garcisanz, soprano
   David Sundquist, tenor
   Cyril Ritchard as The Viceroy
   Plantation Community Chorus
   Offenbach..............................................La Perichole

9. Alain Lombard, conductor
   Anne Queffeler, pianist
   Ravel............................................Rapsodie espagnole
   Ravel........................................Concerto for the Left Hand
   Ravel................Concerto in G major for Piano and Orchestra
   Ravel..............................................La Valse

10. Frederick Fennell, resident conductor
    Weber.....................................................Overture to Oberon
    Schumann..............Symphony No. 4 in D minor, op. 120
    Beethoven..............Symphony No. 7 in A major, op. 92

11. Frederick Fennell, resident conductor
    Bach................Brandenburg Concerto No. 3
    Tchaikovsky.....................Romeo and Juliet
    Fauré.............................Pelléas and Mélisande Suite
    Brahms................Symphony No. 1 in C minor, op. 68

12. Izler Solomon, guest conductor
    Ingus Naruns, cellist
    Rossini......................Overture to The Barber of Seville
    Saint-Saëns.............Concerto in A minor for Cello and Orchestra
    Dvořák.................Symphony No. 8 in G major, op. 88

13. Harry John Brown, guest conductor
    Antonio Barbosa, pianist
    Dvořák..............................Carnival Overture
    Beethoven..............................Concerto No. 4 in G major for Piano and Orchestra, op. 58
    Sibelius..................Symphony No. 2 in D minor, op. 43
14. Harry John Brown, guest conductor  
   David Bar-Illan, pianist  
   Beethoven..........................Overture to Fidelio  
   Mendelssohn.............Concerto No. 1 in G minor for  
                          Piano and Orchestra, op. 25  
   Liszt..................Concerto No. 1 in E-flat major for  
                          Piano and Orchestra  
   Schubert..................Symphony No. 5 in B-flat major  
   Falla..............................The Three-Cornered Hat

15. Yuri Krasnapolsky, guest conductor  
   Beethoven.............Symphony No. 8 in F major, op. 93  
   Shostakovich.........Symphony No. 5 in D minor, op. 47

16. James Conlon, guest conductor  
   Erick Friedman, violinist  
   Brahms.................Symphony No. 4 in E minor, op. 98  
   Brahms..................Concerto in D major for  
                          Violin and Orchestra, op. 77

17. Jose Serebrier, guest conductor  
   Jorge Bolet, pianist  
   Verdi......................Overture to La Forza del Destino  
   Tchaikovsky........Concerto No. 1 in B-flat minor for  
                        Piano and Orchestra, op. 23  
   Tchaikovsky............Symphony No. 4 in F minor, op. 36

18. Robert Zeller, guest conductor  
   Mischa Mischakoff, violinist  
   Tchaikovsky.............Symphony No. 5 in E minor, op. 64  
   Bruch..................Concerto No. 1 in G minor for  
                        Violin and Orchestra, op. 26

19. Sixten Ehrling, guest conductor  
   James Dick, pianist  
   Liszt..............................Les Préludes  
   Saint-Saens.............Concerto No. 2 in G minor for  
                          Piano and Orchestra, op. 22  
   Tchaikovsky...........Symphony No. 6 in B minor, op. 74  
                          "Pathétique"
20. Sixten Ehrling, guest conductor
   Sibelius ............... Symphony No. 1 in E minor, op. 39
   Weber .................. Overture to Der Freischütz
   Beethoven ........... Symphony No. 5 in C minor, op. 67

Eleventh Season: 1975-76

1. Serge Fournier, guest conductor
   Leonard Pennario, pianist
   Berlioz ..................... Le Corsaire Overture
   Shostakovich ............. Concerto No. 1 for Piano, Trumpet and Strings
   Gershwin ................ Concerto in F major for Piano and Orchestra
   Brahms .................... Symphony No. 4 in E minor, op. 98

2. James Conlon, guest conductor
   Erick Friedman, violinist
   Verdi ....................... Overture to I Vespri Siciliani
   Debussy .................................. La Mer
   Sibelius ........................ Concerto in D minor for Violin and Orchestra, op. 47
   Dvořák .............................. Six Slavonic Dances

3. Theo Alcantara, guest conductor
   André-Michel Schub, pianist
   Mozart .............. Divertimento No. 1 in D major, K. 136
   Chopin .................. Concerto No. 2 in F minor for Piano and Orchestra, op. 21
   Rachmaninoff .......... Symphony No. 2 in E minor, op. 27

4. Pierre Hetu, guest conductor
   Thomas Palmer, baritone
   Haydn ...................... Symphony No. 104 in D major
   Ravel ...................... Don Quichotte a Dulcinee
   Corigliano .................. The Cloisters
   Ives .............................. Circus Band
   Ives .................... General William Booth enters Heaven
   Ives .............................. They are there
   Glinka ....................... Overture to Russian and Ludmilla
   Borodin ..................... Symphony No. 2 in B minor, op. 5
5. James Conlon, guest conductor
Mozart..................Overture to The Marriage of Figaro
Hindemith.....................Mathis der Maler Symphony
Schubert........Symphony No. 8 in B minor, "Unfinished"
Stravinsky.....................Firebird Suite (1919)

6. Yuri Krasnapolsky, guest conductor
Shlomo Mintz, violinist
Brahms........Variations on a Theme by Haydn, op. 56a
Mendelssohn...............Concerto in E minor for Violin and Orchestra, op. 64
Smetana.............................The Moldau
Mussorgsky-Ravel.....................Pictures at an Exhibition

7. Yuri Krasnapolsky, guest conductor
Lorin Hollander, pianist
Barber.......Overture to The School for Scandal, op. 5
Saint-Saens...............Concerto No. 5 in F major for Piano and Orchestra, op. 103 "Egyptian"
Dvořák.............Symphony No. 9 in E minor, op. 95

8. Sixten Ehrling, conductor
Strauss......................Don Juan, op. 20
Schuman.............................New England Triptych
Beethoven........Symphony No. 3 in E-flat major, op. 55 "Eroica"

9. Antonia Brico, guest conductor
Beethoven......Overture to The Creatures of Prometheus
Liszt.............................Les Préludes
Tchaikovsky.....................Symphony No. 5 in E minor, op. 64

10. Alberto Bolet, guest conductor
Jorge Bolet, pianist
Brahms.................Academic Festival Overture, op. 80
Brahms..................Concerto No. 2 in B-flat major for Piano and Orchestra, op. 83
Debussy..................Prélude à l'Après-midi d'un faune
Falla....................Dances from The Three-Cornered Hat
11. Varoujan Kodjian, guest conductor
   Yehuda Hanani, cellist
   Berlioz..................Roman Carnival Overture, op. 9
   Dvořák....................Concerto in B minor for Cello and Orchestra, op. 104
   Ives......................Symphony No. 1 in D minor

12. Sixten Ehrling, conductor
    David Bar-Illan, pianist
    Wagner......................Overture to Rienzi
    Ravel........Concerto in G major for Piano and Orchestra
    Berlioz........Symphonie fantastique, op. 14

Twelfth Season: 1976-77

1. James Conlon, principal guest conductor
   Arthur Whittemore and Jack Lowe, duo-pianists
   Strauss........Death and Transfiguration, op. 24
   Poulenc........Concerto in D minor for Two Pianos and Orchestra
   Dvorak........Symphony No. 7 in D minor, op. 70

2. James Conlon, principal guest conductor
   Kun Woo Paik, pianist
   Britten........Sinfonia da Requiem, op. 20
   Rachmaninoff.....Concerto No. 1 in F-sharp minor for Piano and Orchestra, op. 1
   Ravel.....................Rapsodie espagnole
   Ravel......................La Valse

3. Sixten Ehrling, guest conductor
   Weber.....................Overture to Euryanthe
   Beethoven.......Symphony No. 4 in B-flat major, op. 60
   Sibelius............Symphony No. 2 in D minor, op. 43
4. James Conlon, principal guest conductor
Horacio Gutierrez, pianist
Rossini..........................Overture to Il Viaggio a Reims
Prokofiev........................Concerto No. 2 in g minor for Piano and Orchestra, op. 16
Wagner..........................Prelude to Act I from Lohengrin
Wagner..........................Prelude to Act III from Lohengrin
Wagner....................Daybreak and Siegfried's Rhine Journey from Götterdämmerung
Wagner........Prelude to Act III, Dance of the Apprentices, and Procession of the Mastersingers from "Die Meistersinger"

5. Paul Csonka, guest conductor
Roberta Peters, soprano
Weber...............................Overture to Der Freischütz
Ravel...............................Five Greek Folk Songs
Rachmaninoff......................Vocalise, op. 34, no. 14
Csonka...............................Variations on "Santa Lucia"
Verdi.............................."Ah, fors' e lui" from La Traviata
Verdi.............................."Sempre libera" from La Traviata
Villa-Lobos..........................Bachianas Brasileiras No. 5
Puccini............................"Mi chiamano Mimi" from La Bohème
Tchaikovsky...........................Romeo and Juliet
Meyerbeer............................"L'ombre Leggera" from Dinorah

6. James Conlon, principal guest conductor
Yong Uck Kim, violinist
Mozart...........................Symphony No. 25 in G minor, K. 183
Tchaikovsky........................Concerto in D major for Violin and Orchestra, op. 35
Schumann..............Symphony No. 3 in E-flat major, op. 97 "Rhenish"

7. James Conlon, principal guest conductor
Fauré..............Suite from Pénélas et Mélisande, op. 80
Stravinsky..............................Petruchka
Brahms.............................Symphony No. 2 in D major, op. 73

*American premiere
8. James Conlon, principal guest conductor
   Alexis Weissenberg, pianist
   Goldmark..........................Rustic Wedding Symphony, op. 26
   Brahms............................Concerto No. 1 in D minor for Piano and Orchestra, op. 15

9. Brian Priestman, guest conductor
   Barber..................................Adagio for Strings
   Mendelssohn................Symphony No. 4 in A major, op. 90 "Italian"
   Hindemith..........................Symphonic Metamorphoses of Themes by Weber
   Stravinsky............................Firebird Suite

10. Jorge Mester, guest conductor
    Mark Kaplan, violinist
    Dvořák............................Scherzo capriccioso, op. 66
    Saint-Saëns..................Concerto No. 3 in B minor for Violin and Orchestra, op. 61
    Beethoven................Symphony No. 7 in A major, op. 92

11. James Conlon, principal guest conductor
    Lynn Harrell, cellist
    Prokofiev............................Suite No. 3 from Romeo and Juliet, op. 101
    Schumann..........................Concerto in A minor for Cello and Orchestra, op. 129
    Haydn......Concerto in D major for Cello and Orchestra
    Roussel....Suite No. 2 from Bacchus et Ariane, op. 43

12. James Conlon, principal guest conductor
    Paul Schenly, pianist
    Berlioz.......................Overture to Beatrice and Benedict
    Chopin...........................Concerto No. 1 in E minor for Piano and Orchestra, op. 11
    Bartók............................Concerto for Orchestra
Thirteenth Season: 1977-78

1. Brian Priestman, conductor
   Alicia de Larrocha, pianist
   Verdi...............Overture to La Forza del Destino
   Beethoven.............Concerto No. 3 in C major for Piano and Orchestra, op. 37
   Brahms-Schoenberg....Piano Quartet in G minor, op. 25

2. Jose Serebrier, guest conductor
   Shirley Verrett, soprano
   Schubert.............Symphony No. 6 in C major, D. 589
   Mozart................Exsultate jubilate, K. 165
   Wagner................Prelude and Liebestod from Tristan und Isolde
   Ravel....................Daphnis and Chloe Suite No. 2

3. James Conlon, principal guest conductor
   Joseph Kalichstein, pianist
   Rossini................Overture to Semiramide
   Bartók.........Concerto No. 2 for Piano and Orchestra
   Dvořák...........Symphony No. 6 in D major, op. 60

4. Aaron Copland, guest conductor
   Copland................Fanfare for the Common Man
   Haydn................Symphony No. 88 in G major
   Chavez......................Sinfonia India
   Roussel....................Suite in F, op. 33
   Copland....................Suite from Billy the Kid

5. James Conlon, principal guest conductor
   Albert Markov, violinist
   Berlioz.....................Overture to Les Francs-juges
   Ives........................The Unanswered Question
   Glazunov.....................Concerto in A minor for Violin and Orchestra, op. 82
   Strauss..................Also sprach Zarathustra, op. 30
6. Brian Priestman, conductor  
Nelson Freire, pianist  
Grieg...........................Holberg Suite, op. 40  
Grieg...........................Concerto in A minor for Piano and Orchestra, op. 16  
Sibelius.......Symphony No. 5 in E-flat major, op. 82  

7. Robert Zeller, guest conductor  
Jean-Pierre Rampal, flutist  
Beethoven.....Overture to The Creatures of Prometheus  
Mozart.....................Concerto No. 1 in G major for Flute and Orchestra, K. 313  
Kodály.................................Háry János Suite  
Tchaikovsky.........................1812 Overture  

8. Brian Priestman, conductor  
Yo-Yo Ma, cellist  
Elgar.................................Cockaigne Overture  
Lalo.............................Concerto for Cello and Orchestra  
Franck......................Symphony in D minor  

9. Brian Priestman, conductor  
Gary Graffman, pianist  
Mozart.........................Overture to The Magic Flute  
Mozart.....................Concerto No. 20 in D minor for Piano and Orchestra, K. 466  
Prokofiev......Concerto No. 1 for Piano and Orchestra  
Panufnik..........................Sinfonia di Sfere*  

10. James Conlon, principal guest conductor  
Brahms.............................Tragic Overture  
Brahms.............................Symphony No. 3  
Mendelssohn....................Symphony No. 3  

11. James Conlon, principal guest conductor  
Ingus Naruns, cellist  
Mary Burgess, soprano  
Bloch..............................Schelomo  
Mahler.....................Symphony No. 4  

*North American premiere
12. Brian Priestman, conductor  
    Horacio Gutierrez, pianist  
    
    Bach........................................Suite No. 4 in D  
    Beethoven......................Concerto No. 4 in G major for Piano and Orchestra, op. 58  
    Schumann..............Symphony No. 2 in C major, op. 61  

Fourteenth Season: 1978-79

1. Brian Priestman, conductor  
    Rudolf Firkusny, pianist  
    
    Beethoven.........................Leonore Overture No. 3  
    Dvořák............................Concerto in G minor for Piano and Orchestra, op. 33  
    Tchaikovsky...........Symphony No. 4 in F minor, op. 36  

2. Brian Priestman, conductor  
    Ivan Davis, pianist  
    
    Wagner..........Prelude to Act III from Die Meistersinger  
    Wagner...............Dance of the Apprentices from Die Meistersinger  
    Wagner..............Procession of the Mastersingers from Die Meistersinger  
    Liszt..............................Hungarian Fantasia  
    Liszt..............................Totentanz  
    Strauss..................Suite from Der Rosenkavalier  

3. Brian Priestman, conductor  
    Alexis Weissenberg, pianist  
    
    Rossini......................Overture to La Cenerentola  
    Tchaikovsky......Concerto No. 1 in B-flat minor for Piano and Orchestra, op. 23  
    Rimsky-Korsakov..............Scheherazade  

4. Brian Priestman, conductor  
    
    Gutche..............................Helios Kenetic*  
    Wagner..............................Siegfried Idyll  
    Mahler.......................Symphony No. 1 in D major  

*World premiere
5. Brian Priestman, conductor  
Jean-Philippe Collard, pianist  
Kodály..............................Dances of Galanta  
Gershwin..Concerto in F major for Piano and Orchestra  
Brahms....................Symphony No. 4 in E minor, op. 98

6. Robert Zeller, guest conductor  
Diane Bish, organist  
Gilbert Johnson, trumpet  
Dukas.............................Fanfare from La Peri  
Saint-Saens.............Symphony No. 3 in C minor, op. 78  
Haydn......................Concerto in E-flat major for Trumpet and Orchestra  
Respighi...........................The Pines of Rome

7. Brian Priestman, conductor  
Leonard Rose, cellist  
Mozart............Symphony No. 33 in B-flat major, K. 319  
Saint-Saens.............Concerto No. 1 in A minor for Cello and Orchestra, op. 33  
Holst...............................The Planets

8. Brian Priestman, conductor  
Handel.................................Messiah

9. Brian Priestman, conductor  
Aaron Rosand, violinist  
Mendelssohn......................Fingal's Cave Overture  
Bruch..................................Scottish Fantasy  
Elgar.................................Enigma Variations

10. Brian Priestman, conductor  
Garrick Ohlsson, pianist  
Mozart......................Overture to The Marriage of Figaro  
Chopin......................Concerto No. 1 in E minor for Piano and Orchestra, op. 11  
Chopin......................Concerto No. 2 in F minor for Piano and Orchestra, op. 21
Fifteenth Season: 1979-80

1. Brian Priestman, conductor
   Tchaikovsky..........................Romeo and Juliet
   Prokofiev..................Suite No. 1 from Romeo and Juliet
   Delius.............The Walk to the Paradise Garden from A Village Romeo and Juliet
   Bernstein........Symphonic Dances from West Side Story

2. Rainer Miedel, guest conductor
   Barry Tuckwell, horn
   Mozart.....Overture to The Abduction from the Seraglio
   Strauss..........Concerto No. 1 in E-flat major for Horn and Orchestra, op. 11
   Bruckner............Symphony No. 7 in E major

3. Brian Priestman, conductor
   Felicja Blumental, pianist
   Britten......The Young Person's Guide to the Orchestra
   Villa-Lobos.....Concerto No. 5 for Piano and Orchestra
   Lutosławski......Variations on a Theme of Paganini for Piano and Orchestra*
   Bartók......Suite from The Miraculous Mandarin, op. 19

4. Kenneth Schermerhorn, guest conductor
   Richard Stoltzman, clarinetist
   Rossini.............Overture to The Barber of Seville
   Mozart..................Concerto in A major for Clarinet and Orchestra, K. 622
   Prokofiev.............Symphony No. 5, op. 100

5. Brian Priestman, conductor
   Youri Egorov, pianist
   Borodin.........................Overture to Prince Igor
   Rachmaninoff...Rhapsody on a Theme by Paganini, op. 43
   Liadov...................Eight Russian Folk Songs
   Dvořák....................Symphonic Variations, op. 78

*North American premiere
6. Guido Ajmone-Marsan, guest conductor
   Harold Gomberg, oboist
   Glinka..................Overture to Russian and Ludmilla
   Cimarosa..........Concerto in C minor for Oboe and Strings
   Barlow.........................The Winter's Passed
   Tchaikovsky......................Manfred, op. 58

7. Rudolf Barshai, guest conductor
   Earl Wild, pianist
   Haydn..............Symphony No. 104 in D major "London"
   Saint-Saens..........Concerto No. 2 in G minor for Piano and Orchestra, op. 22
   Beethoven............Symphony No. 5 in C minor, op. 67

8. Brian Priestman, conductor
    Erich Gruenberg, violinist
    Nicolai.........Overture to The Merry Wives of Windsor
    Shostakovich........Concerto No. 1 in A minor for Violin and Orchestra, op. 99
    Elgar............................Falstaff, op. 68

9. Maurice Peress, guest conductor
    Salvatore Accardo, violinist
    Monteverdi-Peress...Toccata and Ritornelli from Orfeo
    Dvořák......................Concerto in A minor for Violin and Orchestra, op. 53
    Berlioiz..................Symphonie fantastique, op. 14

10. Brian Priestman, conductor
    Shura Cherkassky, pianist
    Schubert....................Overture to Rosamunde
    Brahms....................Serenade No. 2 in A major, op. 16
    Rubinstein..............Concerto No. 4 in D minor for Piano and Orchestra, op. 70

11. Yuri Krasnapolsky, conductor
    Edward Vito, harpist
    Copland.....................El Salon Mexico
    Sibelius..............Symphony No. 3 in C major, op. 52
    Pierne......................Morceau de Concert
    Stravinsky....................Firebird Suite
12. Brian Priestman, conductor  
Beverly Wolff, mezzo-soprano  
William Brown, tenor  
Richard McKee, baritone  
Fort Lauderdale Symphony Chorus  

Berlioz............................Romeo and Juliet, op. 17

Sixteenth Season: 1980-81

1. Rainer Miedel, conductor  
Victoria de los Angeles, soprano  

Messiaen..............................Les Offrandes Oubliees  
Franck..............................."Les Jardin d'Eros" from *Psyche*  
Franck..............................."Psyche et Eros" from *Psyche*  
Ravel....................................Rapsodie espagnole  
Falla.....................................El Amor Brujo  
Ravel.....................................Bolero

2. Rainer Miedel, conductor  

Gabrieli..........................Canzona for Brass  
Schoenberg.......................Transfigured Night, op. 4  
Stravinsky............................The Rite of Spring

3. Jose Serebrier, guest conductor  
Henryk Szeryng, violinist  

Beethoven.........................Egmont Overture, op. 84  
Brahms...............................Concerto in D major for  
                                 Violin and Orchestra, op. 77  
Dvořák.........................Symphony No. 8 in G major, op. 88

4. Rainer Miedel, conductor  
Janos Starker, cellist  

Mennin.................................Concertato (Moby Dick)  
Haydn.................................Concerto in D major for  
                                 Cello and Orchestra, op. 101  
Tchaikovsky..................Symphony No. 6 in B minor, op. 74  
                                 "Pathétique"
5. Kenneth Klein, guest conductor  
Claudio Arrau, pianist
Ginestera...........................................Estancia
Beethoven................Concerto No. 4 in G major for Piano and Orchestra, op. 58
Shostakovich.......Symphony No. 5 in D minor, op. 47

6. Harold Farberman, guest conductor  
Ruggiero Ricci, violinist
Schuman.....................American Festival Overture
Paganini...............Concerto No. 2 in B minor for Violin and Orchestra, op. 7
Rachmaninoff........Symphony No. 2 in E minor, op. 27

7. Murray Seidlin, guest conductor  
Joseph Kalichstein, pianist
Berlioz......................Roman Carnival Overture
Bartok......................Concerto No. 2 for Piano and Orchestra (1931)
Brahms...............Symphony No. 2 in D major, op. 73

8. Hiroyuki Iwaki, guest conductor  
Aaron Rosand, violinist
Takemitsu......................A Flock Descends into the Pentagonal Garden
Prokofiev.............Concerto No. 1 in D major for Violin and Orchestra, op. 19
Schubert...............Symphony No. 9 in C major

9. Dietfried Bernet, guest conductor  
Leon Fleisher, pianist
Beethoven........Symphony No. 6 in F major, op. 68 "Pastorale"
Britten...........Diversions on a Theme for Left Hand, op. 21
Hindemith........Symphonic Metamorphoses of Themes by Weber

10. Adrian Sunshine, guest conductor  
Nina Beilina, violinist
Barber.................................Essay No. 1
Berg................Concerto for Violin and Orchestra
Schumann..............Symphony No. 4 in D minor, op. 120
11. Antonio de Almeida, guest conductor
   Earl Wild, pianist
   Handel-Beecham.................The Gods Go A-Begging
   Rachmaninoff.............Concerto No. 3 in D minor for
                            Piano and Orchestra, op. 30
   Franck.............................Symphony in D minor

12. Rainer Miedel, conductor
    Maureen Forrester, contralto
    Carol Webber, soprano
    The Miami Chorale
    Mahler.....Symphony No. 2 in C minor, "Resurrection"

Seventeenth Season: 1981-82

1. Sixten Ehrling, guest conductor
   Jorge Bolet, pianist
   Barber.....Medea's Meditation and Dance of Vengeance
   Prokofiev.............Concerto No. 2 in G minor for
                         Piano and Orchestra, op. 16
   Brahms.............Symphony No. 1 in C minor, op. 68

2. Rainer Miedel, conductor
   Boris Belkin, pianist
   Mozart......................Divertimento in D major for
                             String Orchestra, K. 136
   Mozart...................Concerto No. 5 in A major for
                            Violin and Orchestra, K. 219 "Turkish"
   Bruckner..Symphony No. 4 in E-flat major, "Romantic"

3. Guido Ajmone-Marsan, guest conductor
   Nicolai Gedda, tenor
   Schumann.........................Manfred Overture
   Schumann...........Symphony No. 2 in C major, op. 61
   Tchaikovsky........"Wohin, wohin" from Eugene Onegin
   Donizetti.................."Una furtiva lagrima" from
                            L'Elisir d'Amore
   Verdi......................Overture to La Forza del Destino
   Puccini..............."Recondita armonia" from Tosca
   Puccini..............."E lucevan le stelle" from Tosca
4. Rainer Miedel, conductor
   Ivan Davis, pianist
   Berlioz.....................Overture to Benvenuto Cellini
   Saint-Saëns...............Concerto No. 4 in C minor for Piano and Orchestra, op. 44
   Ravel.....................Daphnis and Chloe Suite No. 1
   Ravel.....................Daphnis and Chloe Suite No. 2

5. Rainer Miedel, conductor
   Esther Hinds, soprano
   Eva Dobrowska, mezzo-soprano
   William Brown, tenor
   Douglas Lawrence, baritone
   The Miami Chorale
   Beethoven.....Overture to The Creatures of Prometheus
   Beethoven..........Symphony No. 9 in D minor, op. 125 "Choral"

6. Stanislaw Skrowaczewski, guest conductor
   Erich Gruenberg, violinist
   Rameau-Skrowaczewski........................Suite
   Khachaturian........Concerto for Violin and Orchestra
   Beethoven.........Symphony No. 5 in C minor, op. 67

7. Michael Palmer, guest conductor
   Ransom Wilson, flutist
   Weber..............................Overture to Oberon
   Nielsen................Concerto for Flute and Orchestra
   Wilson...............................British Folk Suite
   Stravinsky....................Petrouchka (1947 version)

8. Dietfried Bernet, guest conductor
   Stephen Bishop-Kovachevich, pianist
   Beethoven...............Concerto No. 1 in C major for Piano and Orchestra, op. 15
   Tchaikovsky.........Symphony No. 5 in E minor, op. 64
APPENDIX B
SPECIAL CONCERTS

March 12, 1966
North Miami Beach Auditorium
North Miami Beach, Florida

Fabien Sevitzky, conductor
Hans Richter-Haaser, pianist

Rossini.................Overture to La Gazza Ladra
Brahms..................Concerto No. 1 in D minor for Piano and Orchestra, op. 15

Stravinsky..................Firebird Suite

February 14, 1968
Grand Ballroom of the Doral Country Club
Miami, Florida

Alain Lombard, conductor
Claudio Arrau, pianist

Verdi..................Overture to I Vespri Siciliani
Beethoven........Concerto No. 5 in E-flat major for Piano and Orchestra, Op. 73 "Emperor"

Dvořák........Symphony No. 9 in E minor, op. 95

March 14, 1968
Grand Ballroom of the Doral Country Club
Miami, Florida

Alain Lombard, conductor
Tossy Spivakovsky, violinist

Bach.................."Air" from Suite No. 3 in D major
Brahms.....................Concerto in D major for Violin and Orchestra, op. 77

Wagner..................Prelude and Liebestod from Tristan und Isolde
Wagner..................Prelude to Tannhäuser
February 27, 1969
Grand Ballroom of the Doral Country Club
Miami, Florida
Alain Lombard, conductor
Tchaikovsky..........Symphony No. 4 in F minor, op. 36
Mussorgsky-Ravel..........Pictures at an Exhibition

March 19, 1970
First Gala Benefit Concert
Dade County Auditorium
Miami, Florida
Alain Lombard, conductor
Renata Tebaldi, soprano
Franco Corelli, tenor
Enesco......................Roumanian Rhapsody No. 1
Mozart......................"Deh vieni, non tarda" from The Marriage of Figaro
Meyerbeer.................."O Paradiso" from L'Africaine
Mascagni...."Voi lo sapete" from Cavalleria Rusticana
Puccini......................"Recondita armonia" from Tosca
Berlioz......................"Hungarian March" from The Damnation of Faust
Verdi......................"Ritorna vincitor" from Aida
Giordano......"Un di all' azzurro" from Andrea Chenier
Puccini......................"In quella trine morbide" from Manon Lescaut
Giordano..................Final duet from Andrea Chenier

February 9, 1972
Gala Benefit Concert
Dade County Auditorium
Miami, Florida
Alain Lombard, conductor
Beverly Sills, soprano
Mozart....Overture to The Abduction from the Seraglio
Mozart......................"Martern aller arten" from The Abduction from the Seraglio
Barber..........................Adagio for Strings
Bellini......................"Qui la voce" from I Puritani
Respighi..........................The Pines of Rome
Donizetti........"Mad Scene" from Lucia di Lammermoor
October 20, 1972
Opening Night
Maurice Gusman Philharmonic Hall
Miami, Florida
Alain Lombard, conductor
Beethoven...........Symphony No. 9 in D minor, op. 125

January 10, 1973
Van Wezel Performing Arts Hall
Sarasota, Florida
Alain Lombard, conductor
Roberta Peters, soprano
Mozart......................Serenade in G major, K. 525
"Eine kleine Nachtmusik"
Mozart......................"Ach ich liebte" from
The Abduction from the Seraglio
Strauss, J..................Overture to The Gypsy Baron
Strauss, J...."Mein Herr Marquis" from Die Fledermaus
Strauss, J...........Voices of Spring Waltz, op. 410
Ravel......................Daphnis and Chloe Suite No. 2
Gounod.............."Je veux vivre" from Romeo and Juliet
Puccini....."O mio babbino caro" from Gianni Schicchi
Verdi......................."Caro nome" from Rigoletto
Rossini......................"Una voce poco fa" from
The Barber of Seville

February 1, 1973
Gusman Philharmonic Hall
Miami, Florida
Alain Lombard, conductor
Leontyne Price, soprano
Handel-Harty....................Royal Fireworks Suite
Mozart.................."Come scoglio" from Cosi fan Tutte
Verdi...................."Tu che la Vanita" from Don Carlo
Mussorgsky-Ravel..........Pictures at an Exhibition
Puccini..................."Un bel di" from Madame Butterfly
Barber......................"Death of Cleopatra" from
Anthony and Cleopatra
February 9, 1973
Gusman Philharmonic Hall
Miami, Florida
Alain Lombard, conductor
Theodore Lettvin, pianist
Handel-Harty..................Royal Fireworks Suite
Saint-Saens...............Concerto No. 2 in G minor for Piano and Orchestra
Mussorgsky-Ravel..........Pictures at an Exhibition

February 15, 1973
Van Wezel Performing Arts Hall
Sarasota, Florida
Alain Lombard, conductor
Isaac Stern, violinist
Dvořák...............Symphony No. 8 in G major, op. 88
Tchaikovsky...............Concerto in D major for Violin and Orchestra, op. 35

April 16, 1974
Melbourne Auditorium
Melbourne, Florida
Alain Lombard, conductor
Jeanne Wolf, narrator
Prokofiev...........Symphony No. 1 in D major, op. 25 "Classical"
Prokofiev...............Peter and the Wolf, op. 67
Enesco...Roumanian Rhapsody No. 1 in A major, op. 11
Ravel...............Daphnis and Chloe Suite No. 2

December 14, 1975
Coconut Grove Playhouse
Coconut Grove, Florida
Yuri Krasnapolsky, guest conductor
Lorin Hollander, pianist
Barber.....Overture to The School for Scandal, op. 5
Saint-Saens...........Concerto No. 5 in F major for Piano and Orchestra, op. 103
Dvořák.............Symphony No. 9 in E minor, op. 95
February 29, 1976
A Bicentennial Concert
Coconut Grove Playhouse
Coconut Grove, Florida

Frederick Fennell, guest conductor
Richard Suarez, pianist

Herbert.................................The Streets of New York
Herbert.................................Kiss Me Again
Humperdinck......................Prayer and Dream Sequence from
                              Hansel and Gretel
Anderson................................Syncopated Clock
Anderson................................Trumpeter's Lullaby
Gershwin..............................Rhapsody in Blue
Coates................................London Suite
Grainger (arr.)............Irish Tune from County Derry
Ravel................................Pavane
Gershwin................................Strike Up the Band
Gershwin................................Love Walked In
Loewe................................Selections from My Fair Lady
      (This concert was repeated on March 6, 1976 at the
       City of Miami Marine Stadium.)

January 13, 1977
A Gala Benefit Performance
Miami Beach Theater of the Performing Arts
Miami Beach, Florida

Adrian Sunshine, guest conductor
Marcia Haydee, ballerina
Richard Cragun, danseuse

Weber..............................Invitation to the Dance
Wieniawski............................Pas de deux from Legende
Stravinsky..............................Suite No. 2
Stoltz..............Pas de deux from Taming of the Shrew
Mendelssohn..............Symphony No. 4 in A major, op. 90
Prokofiev..............Pas de deux from Romeo and Juliet
March 24, 1979
Gala Concert
Dade County Auditorium
Miami, Florida

Jean-Pierre Rampal, guest conductor and flutist
John Steele Ritter, pianist

Bolling.................Suite for Flute and Jazz Piano
Mozart..................Concerto No. 24 in C minor for
               Piano and Orchestra, K. 491
Mozart.....................Andante in C major for
               Flute and Orchestra, K. 315
Mozart......................Rondo in D major for
               Flute and Orchestra, K. Anh. 184
Beethoven.............Symphony No. 8 in F major, op. 93

May 4, 1979
A Concert in Celebration of Romantic Music
Dade County Auditorium
Miami, Florida

Brian Priestman, conductor

Goldmark..............................Sakuntala Overture
Suk........................."Night" from A Summer Fairy Tale
Bizet...............................Chromatic Variations
Godard...............................Symphony in B major, op. 57

December 9, 1979
Gusman Cultural Center
Miami, Florida

Jay Brown, guest conductor
William Warfield, narrator
Miami-Dade Community College North Campus Chorus
Miami Beach Senior High School Chorus
Killian Senior High School Chorus

Honegger..............................Le Roi David

February 16, 1980
Florida Philharmonic Patrons' Gala
Dade County Auditorium
Miami, Florida

Brian Priestman, conductor
Bella Davidovich, pianist

Wagner..............................Prelude to Die Meistersinger
Schumann.............................Concerto in A minor for
               Piano and Orchestra, op. 54
Dvořák.....................Symphony No. 9 in E minor, op. 95
APPENDIX C

"POPS" CONCERTS

1965

1. Leroy Anderson, conductor

Gould ........................................... American Salute
Strauss, J ............................. By the Beautiful Blue Danube
Anderson ..................................... Irish Suite
Gould ......................................... Pavane
Loewe ............................. Selections from My Fair Lady
Anderson ...................... The Captains and the Kings*
Anderson .......................... Belle of the Ball
Anderson ............................ Trumpeter's Lullaby
Anderson ................................. Jazz Pizzicato
Anderson ............................. Jazz Legato
Anderson ................................. Fiddle-Faddle
Anderson .................................. The Waltzing Cat
Anderson ................................ Clarinet Candy
Anderson ............................. The Golden Years
Anderson .......................... Song of the Bells
Anderson ............................. Serenata
Anderson .......................... The Syncopated Clock
Anderson .................................... Home Stretch

*World premiere
2. Skitch Henderson, conductor

Herold.................................Zampa Overture
Downs.................................An Elegiac Prelude
Grofe.................................Mississippi Suite
Berlin.................................Music from Sunny Italy
Berlin.................................My Wife's Gone to the Country
Berlin.................................Yiddle on Your Fiddle
Berlin.................................Play Some Ragtime
Berlin.................................Everybody's Doin' It
Berlin....................................Snooky Ookums
Berlin.................................Yip, Yip, Yaphank Overture
Berlin.................................Say It with Music
Berlin....................................Always
Berlin....................................Russian Lullaby
Berlin....................................Remember
Berlin.................................The Song is Ended
Berlin.................................Overture to Annie Get Your Gun
Berlin.................................Overture to Call Me Madam
Berlin.................................Alexander's Ragtime Band

3. John Green, Conductor
Michele Levin, pianist

Gershwin..............................Strike Up the Band
Gershwin-Bennett........................Porgy and Bess,
                                      A Symphonic Picture
Gershwin..............................Rhapsody in Blue
Gershwin....................................Liza
Gershwin..............................Embraceable You
Gershwin....................................Maybe
Gershwin..............................Of Thee I Sing
Gershwin..............................Love is Here to Stay
Gershwin..............................I Got Rhythm
Gershwin..............................An American in Paris
4. Louis Adrain, conductor
   JoAnna Shields, soprano
   Patrick Matthews, baritone

   Rodgers......................Selections from The King and I
   Rodgers........................Dancing on the Ceiling
   Rodgers........................Bewitched
   Rodgers........................Where or When
   Rodgers........................Falling in Love
   Rodgers........................You're Nearer
   Rodgers....................Selections from A Connecticut Yankee
   Rodgers........................No Other Love
   Rodgers.......................This Can't Be Love
   Rodgers....................The Most Beautiful Girl in the World
   Rodgers........................My Funny Valentine
   Rodgers......................Slaughter on Tenth Avenue
   Rodgers.......................Selections from Oklahoma
   Rodgers................................With a Song in My Heart
   Rodgers....................Selections from Flower Drum Song
   Rodgers.......................Selections from State Fair
   Rodgers........................There's a Small Hotel
   Rodgers........................Lover
   Rodgers........................Johnny One Note
   Rodgers........................What's the Use of Wondering
   Rodgers........................If I Loved You
   Rodgers....................Selections from South Pacific
   Rodgers..................Selections from The Sound of Music

5. John Green, conductor

   Rossini..........................Overture to La Gazza Ladra
   Albéniz-Arbos....................."Triana" from Iberia
   Strauss............................Waltzes from Der Rosenkavalier
   Tchaikovsky........................Capriccio Italien
   Bernstein.........................Overture to Candide
   Green............................The Evergreens
   Green.............................Raintree County
   Rodgers........................Overture to Cinderella
1. Leroy Anderson, conductor

   Gould.................................................American Salute
   Strauss, J..........................Tales from the Vienna Woods
   Anderson...........................................Irish Suite
   Gould................................................Pavane
   Loewe........................................Selections from My Fair Lady
   Anderson.............................................Belle of the Ball
   Anderson...........................................Trumpeter's Lullaby
   Anderson............................................Jazz Pizzicato
   Anderson.............................................Jazz Legato
   Anderson............................................Fiddle-Faddle
   Anderson..............................................The Waltzing Cat
   Anderson..............................................Clarinet Candy
   Anderson.............................................The Golden Years
   Anderson.............................................The Typewriter
   Anderson..............................................Blue Tango
   Anderson.............................................Home Stretch

2. Charles Gabor, conductor

   The Harvard Glee Club
   Strauss, J....................................Overture to Die Fledermaus
   Verdi........................................"Anvil Chorus" from Il Trovatore
   Verdi........................................"Drinking Song" from Ernani
   Verdi........................................"Freedom Chorus" from Nabucco
   Verdi........................................Selections from Un Ballo in Maschera
   Rossini........................................"Storm Music" from William Tell
   Grieg.............................................."Morning" from Peer Gynt
   Charbrier..............................................Spanish Rhapsody
   Khachaturian......................................"Saber Dance" from Gayne
3. James Robertson, conductor
   Patricia Melton, mezzo-soprano
   Patrick Matthews, baritone
   Rodgers.............................................."Waltz" from Carousel
   Rodgers.............................................Selections from The King and I
   Rodgers.............................................Selections from Cinderella
   Rodgers.............................................Selections from Carousel
   Rodgers.........................."Guadalcanal March" from Victory at Sea
   Rodgers.............................................Selections from The Sound of Music
   Rodgers.............................................Selections from Oklahoma

4. Frederick Fennell, conductor
   Herbert.............................................An American Fantasie
   Suppe................................................Light Cavalry Overture
   Schubert.............................................Marche Militaire
   Rodgers.............................................Music from Victory at Sea
   Anderson.............................................The Phantom Regiment
   Gould (arr.)..............................When Johnny Comes Marching Home
   Gliere......."Russian Sailors Dance" from The Red Poppy
   Pierne.......................March of the Little Lead Soldiers
   Saint-Saens.............................."French Military March" from Suite Algerienne
   Gounod...........................................Funeral March of a Marionette
   Herbert.............................................March of the Toys
   Meacham...........................................American Patrol
   Tchaikovsky......................................1812 Overture, op. 49
5. Jose Melis, conductor
Melis...........................................Latin Fantasy
Mendelssohn...............................A Midsummer Night's Dream
Fauré........................................Après une Reve
Weber.......................................Perpetual Motion
Weill........................................Street Scene
Massenet................................."Meditation" from Thais
Chopin........................................Minute Waltz
Falla........................................Ritual Fire Dance
Melis.................................Yankee Doodle Variations
Melis.......................................Mozart Goes to Brazil
Granados......................................Playeras
Rodgers......................................Lover
Puccini............................."Che gelida manina" from La Bohème
Lecuona.......................................Malaguena
Sadler......................The Ballad of the Green Berets
Melis.........................................June Concerto
Chaplin.......................................Limelight

6. Harry John Brown, conductor
Holly Higgins, pianist
Gershwin......................................Cuban Overture
Gershwin...........................Selections from Porgy and Bess
Gershwin...........................Selections from Strike Up the Band
Gershwin........................................Rhapsody in Blue
Gershwin...........................Selections from Of Thee I Sing
Bennett (arr.)...............................Gershwin in Hollywood
Gershwin......................................An American in Paris

7. Joseph Levine, conductor
Don Shirley, pianist
Kern...........................................Selections from Showboat
Kern..............................."Smoke Gets in Your Eyes" from Roberta
Kern...........................Selections from The Cat and the Fiddle
Gershwin...........................Selections from Porgy and Bess
Gershwin...........................Concerto in F for Piano and Orchestra
Gershwin...........................Selections from Of Thee I Sing
8. Mishel Piastro, conductor
Patricia Melton, mezzo-soprano
Patrick Matthews, baritone
Miami Chapter of Sweet Adelines
Porter........................................It's De-lovely
Porter........................................I Love You
Porter........................................You'd Be so Nice to Come Home To
Porter........................................Another Op'nin', Another Show
Porter........................................In the Still of the Night
Porter........................................I've Got You Under My Skin
Porter........................................Can-Can
Porter........................................It's All Right with Me
Porter........................................Allez-vous-en
Porter........................................I Love Paris
Porter........................................Begin the Beguine
Porter........................................Anything Goes
Porter........................................Night and Day
Porter........................................Selections from Silk Stockings
Porter........................................I Get a Kick Out of You
Porter........................................All Through the Night
Porter........................................Blow, Gabriel, Blow
Porter........................................My Heart Belongs to Daddy
Porter........................................True Love
Porter........................................Where is the Life that Late I Led
Porter........................................So in Love
Porter........................................Wundebar
9. John Green, conductor
   Patricia Melton, mezzo-soprano
   Gregory O'Berry, tenor
   Alan Hoel, baritone

   Loewe...............................Overture to Brigadoon
   Loewe...............................Come to Me, Bend to Me
   Loewe...............................The Heather on the Hill
   Loewe...............................Almost Like Being in Love
   Loewe...............................Prelude to Paint Your Wagon
   Loewe...............................Another Autumn
   Loewe...............................I Talk to the Trees
   Loewe...............................How Can I Wait
   Loewe..............................."March" from Camelot
   Loewe...............................Follow Me
   Loewe...............................What Do the Simple Folk Do
   Loewe...............................If Ever I Would Leave You
   Loewe...............................Selections from Gigi
   Loewe...............................I Remember it Well
   Loewe...............................The Parisians
   Loewe...............................Overture to My Fair Lady
   Loewe...............................On the Street Where You Live
   Loewe...............................Show Me
   Loewe...............................With a Little Bit of Luck
   Loewe...............................The Rain in Spain
   Loewe...............................I Could Have Danced All Night
   Loewe...............................I've Grown Accustomed to Her Face
   Loewe...............................Get Me to the Church on Time

10. Carmen Nappo, conductor
   Evelyn Anderson, soprano
   Patrick Matthews, baritone

   Rodgers.............................Selections from South Pacific
   Rodgers.............................Selections from Flower Drum Song
   Rodgers.............................Selections from The Sound of Music
   Rodgers.............................Victory at Sea
   Rodgers.............................Selections from The King and I
   Rodgers.............................Selections from Oklahoma
   Rodgers.............................Selections from Carousel
11. Frederick Fennell, conductor
Wagner...............Prelude to Act III from Lohengrin
Dvořák................Symphony No. 9 in E minor
Mendelssohn..........A Midsummer Night's Dream
Ravel................Pavane
Humperdinck...........Prayer and Dream Pantomime from Hansel and Gretel
Sibelius.............Finlandia

12. Paul Csonka, conductor
Bella Smith, soprano
Joseph Papa, tenor
Wagner...............Prelude to Die Meistersinger
Puccini.............."Che gelida manina" from La Bohème
Puccini.............."Mi chiamano Mimi" from La Bohème
Puccini.............."O soave fanciulla" from La Bohème
Smetana.............."Dance of the Comedians" from The Bartered Bride
Mascagni.............Intermezzo from Cavalleria Rusticana
Falla..................Dance from La Vida Breve
Ponchielli......."Dance of the Hours" from La Gioconda
Puccini..............."Un bel di" from Madama Butterfly
Puccini..............."Addio mi fiorito asil" from Madama Butterfly
Puccini..............Final duet (Act I) from Madama Butterfly
Borodin............."Polovtsian Dances" from Prince Igor
13. John Green, conductor  
Patricia Melton, mezzo-soprano  
Bernstein, E......................The Magnificent Seven  
Rodgers........................................Mimi  
Rodgers......................................Isn't it Romantic  
Rodgers...................................Easy to Remember  
Rodgers...............................It's a Grand Night for Singing  
Rodgers..............................It Might as Well Be Spring  
Rodgers..................................Blue Moon  
Rodgers......................................Lover  
Kaper........................................"Confetti" from Lili  
Ortolini......................................More  
Evans..........................................Che sera-sera  
Mandel..............................The Shadow of Your Smile  
Kaper....Symphonic Suite from The Glass Slipper  
Mancini.................................Days of Wine and Roses  
Mancini.........................................Charade  
Mancini......................................Moon River  
Mancini.....................................Baby Elephant Walk  
Raskin..............................Symphonic Fantasy on "Laura"  
Steiner..........................."Tara" from Gone with the Wind  
Gold.............................................Exodus  
Young...........................................Around the World  
Bernstein, L.................................Tonight  
Rozsa........................................Spellbound Theme  
Alford.................................Colonel Bogey March  
Green........................................Raintree County
14. Francis Madeira, conductor
Jean Maderia, mezzo-soprano

Brahms.............. Academic Festival Overture, op. 80
Strauss, J............... Overture to Die Fledermaus
Strauss, J............... Tales from the Vienna Woods
Strauss, J.................... Chit-Chat Polka
Strauss, J............... By the Beautiful Blue Danube
Verdi................... "Stride la vampa" from Il Trovatore
Saint-Saens........... "Mon coeur s'ouvre a ta voix" from Samson and Delilah
Bizet..................... "Habanera" from Carmen
Brahms.................... Hungarian Dance No. 5
Brahms.................... Hungarian Dance No. 6
Strauss, Josef............. Village Swallows Waltz
Suppe..................... Morning, Noon, and Night in Vienna

15. Arthur Fiedler, conductor
Joela Jones, pianist

Texidor.......................... Amparito Roca
Offenbach.............. Overture to Orpheus in the Underworld
Bach-Wilhelmj............. Air on the G String
Liszt....................... Concerto No. 1 in E-flat major for Piano and Orchestra
Copland.................... "Buckaroo Holiday" from Rodeo
Strauss, J........... "Treasure Waltz" from the Gypsy Baron
Bock....................... Selections from Fiddler on the Roof
Falla.......................... Ritual Fire Dance
Weill....................... "Mack the knife" from The Threepenny Opera
Mancini..................... Great Race March
1. Arthur Fiedler, conductor
   Jennifer Tao, pianist
   Gounod.......................... "Soldier's Chorus" from Faust
   Rossini.......................... Overture to L'Italiana in Algeri
   Mozart........................... Concerto No. 21 in C major for Piano and Orchestra, K. 467
   Gold............................. Theme from Exodus
   Waldteufel........................ Estudiantina
   Sherman.......................... Selections from Mary Poppins
   Jarre............................. "Lara's Theme" from Dr. Zhivago
   Kander................................ Cabaret

2. Leroy Anderson, conductor
   Fucik................................ Entry of the Gladiators
   Rossini............................. Overture to La Gazza Ladra
   Handel-Anderson.................... "Song of Jupiter" from Semele
   Waldteufel................................ Espana
   Tchaikovsky.......................... Marche Slave
   Anderson............................ Belle of the Ball
   Anderson............................ Trumpeter's Lullaby
   Anderson............................ Fiddle-Faddle
   Anderson............................ The Phantom Regiment
   Anderson............................ Clarinet Candy
   Anderson............................ The Waltzing Cat
   Anderson............................ The Typewriter
   Anderson............................ Blue Tango
   Anderson............................ Home Stretch

3. Skitch Henderson, conductor
   Shulman............................ A Laurentian Overture
   Barlow............................. The Winter's Passed
   Copland............................. Rodeo
   Rodgers............................. Fair is Fair
   Henderson.......................... The Parlando Pianist
   Coleman............................. Selections from Sweet Charity
   Henderson.......................... Hollywood Revisited
   Rodgers............................. Slaughter on Tenth Avenue
4. Harold Farberman, conductor  
    Arthur Graham, tenor  
    Rossini......................Overture to La Gazza Ladra  
    Handel........................Water Music Suite  
    Strauss, J....................Blue Danube Waltz  
    Donizetti...................."Una furtiva lagrima" from L'Elisir d'Amore  
    Meyerbeer...................."O Paradiso" from L'Africaine  
    Tchaikovsky..................Finale from Symphony No. 4  
    Bernstein....................Suite from West Side Story  
    Herbert......................."Thine Alone" from Eileen  
    Lehar........................."Yours is My Heart Alone" from Land of Smiles  
    Bizet................................Excerpts from Carmen  
    Sousa..........................Stars and Stripes Forever  

5. D'Artega, conductor  
    Anne Evans, soprano  
    William Delk, baritone  
    Rodgers......................Overture to The Sound of Music  
    Rodgers..............................Lover  
    Gershwin..........................My Man's Gone Now  
    Bennett............................Gershwin in Hollywood  
    Rodgers......."Guadalcanal March" from Victory at Sea  
    Gershwin..........................An American in Paris  
    Gershwin............................I Got Plenty o' Nuttin'  
    Gershwin..........................It Ain't Necessarily So  
    Gershwin...........................Bess, You is My Woman Now  
    D'Artega.........................Gateway to the West  

6. D'Artega, conductor  
    Carole Reinhart, trumpet  
    Strauss, J.....................Overture to Die Fledermaus  
    Offenbach-Dorati..................La Vie Parisienne  
    D'Artega........................Memories of Spain  
    Haydn...Concerto in E-flat for Trumpet and Orchestra  
    Wagner.........................Prelude to Act III from Lohengrin  
    D'Artega.........................."Pop" Goes the Opera  
    D'Artega..........................An American in Rome*  

*World premiere
7. Hugo Fiorato, conductor
   Glinka....................Overture to Russian and Ludmilla
   Saint-Saens.......Ballet-Divertissement from Henry VIII
   Borodin...........Polovetzian Dances from Prince Igor
   Rossini...............Overture to L'Italiana in Algeri
   Strauss, J......................Artist's Life
   Hanson........................Song of Democracy

8. David Rose, conductor
   Lloyd Elliot, trombone
   Gershwin........................Strike Up the Band
   North........................Theme from Ben Hur
   Newman........................Theme from King of Kings
   Gold.............................Theme from Exodus
   Offenbach-Rose...............Orpheus on Vacation
   Dvorak..........................Slavonic Dance No. 10
   Rose................................Betty
   Rose................................Majorca
   Rose..............................The Tiny Ballerina
   Kern...........................All the Things You Are
   Young...........................Around the World in 80 Days
   Rose..............................Waukegan Concerto
   Rodgers........................My Funny Valentine

9. Frederick Fennell, conductor
   Juan Mercadal, guitarist
   Chabrier.........................España Rhapsody
   Giuliani......................."Allegro maestoso" from
                               Concerto for Guitar and Strings
   Scarlatti........................Sonata in A
   Sor..........................Variations on a Theme by Mozart
   Massenet........................Ballet Music from Le Cid
   Texidor..........................Amparito Roca
   Granados.......................Dance No. 5 "La Playera"
   Falla..........................Song of the Will-o-the-Wisp
   Lecuona........................Suite Andalusia
   Falla..............................The Three-Cornered Hat
10. Arthur Fiedler, conductor
Ingus Naruns, cellist

Gold..................Boston Pops March
Weber....................Overture to Der Freischütz
Saint-Saëns........Concerto No. 1 in A minor for Cello and Orchestra
Saint-Saëns...."Bacchanale" from Samson and Delilah
Strauss, J................Voices of Spring
Loewe..................Selections from My Fair Lady
Leigh...................."The Impossible Dream" from Man of La Mancha
Coleman.........................Tijuana Taxi

1968

1. Mitch Miller, conductor

Glinka..............Overture to Russian and Ludmilla
Schubert.....Symphony No. 8 in B minor "Unfinished"
Berlioz.................."Rakoczy March" from The Damnation of Faust
Loewe..................Selections from My Fair Lady
Gould................................Pavane
Gliere.."Russian Sailors' Dance" from The Red Poppy
Rodgers..........."March of the Siamese Children" from The King and I
Sarasate........................Gypsy Airs
Rossini.....................Overture to William Tell
2. Harold Farberman, conductor  
Gail Robinson, soprano  
Rodgers.........................Waltzes from Carousel  
Rodgers..........................Selections from The King and I  
Rodgers..............................Victory at Sea  
Rodgers..........................Selections from South Pacific  
Rodgers............"It's a Grand Night for Singing" from State Fair  
Rodgers...."Getting to Know You" from The King and I  
Rodgers...................."If I Loved You" from Carousel  
Rodgers..............................Slaughter on Tenth Avenue  
Rodgers..........................Selections from The Sound of Music  
Rodgers....."Hello Young Lovers" from The King and I  
Rodgers...................."Many a New Day" from Oklahoma  
Rodgers........................."Climb Every Mountain" from The Sound of Music  
Rodgers..........................Selections from Oklahoma  

3. David Rose, conductor  
Forrest............"And This is My Beloved" from Kismet  
Torme..............................The Christmas Song  
Stein..............................The Christmas Waltz  
Simeon..............................The Little Drummer Boy  
Rose.............................................Lovable Clown  
Rose........................................"Suite" Miami  
Rodgers..........................Selections from Oklahoma  
Skelton.......Senator Everett McKinley Dirksen March  
Rose..........................Theme from The Monroes  
Rose.........................Theme from Dundee and the Culhane  
Rose..............................Theme from Victoria  
Rose..............................Theme from High Chaparral  
Fain....................................I'll Be Seeing You  
Rose..............................Journey of the Hopefuls  
Rose.............................................Moods of Mexico  
Rose........................................Holiday for Strings
4. Skitch Henderson, conductor
   Mary Chi-Fun Lee, pianist
   Herold..............................Zampa Overture
   Alfven................................Swedish Rhapsody
   Khachaturian........................Suite from Gayne
   Chopin................................Concerto No. 1 in E minor for Piano and Orchestra

5. Willi Boskovsky, conductor
   Strauss, J.........................Overture to Die Fledermaus
   Strauss, J...........................Annen Polka
   Strauss, J...........................Plappermaulchen Polka
   Strauss, Josef........................Feuerfest Polka
   Heuberger............................Overture to The Opera Ball
   Suppe.....................Overture to The Beautiful Galatea
   Strauss, Josef........................Delirienwalzer
   Strauss, Josef........................Jockey Polka
   Strauss, J & Josef....................Pizzicato Polka
   Strauss, J...........................Champagne Polka
   Strauss, J...........................The Blue Danube Waltz
   Strauss, J..........................Thunder and Lightning Polka

6. Willi Boskovsky, conductor
   Strauss, J..........................Emperor Waltz
   Strauss, Josef........................Moulinet
   Strauss, Josef........................Ohne Sorgen
   Strauss, J...........................Wiener Blut
   Strauss, Eduard........................Im Fluge
   Strauss, J...........................Perpetuum Mobile
   Strauss, J.........................Overture to The Gypsy Baron
   Komsak.................................Badner Madelm
   Strauss, J...........................Egyptian March
   Strauss, J...........................Roses from the South
   Strauss, Eduard.........................Bahn Frei!
   Strauss, J...........................Auf der Jagd
   Suppe..............................Light Calvary Overture
7. Frederick Fennell, conductor
   Raymond Gniewek, violinist
   Frescobaldi-Kindler............................Toccata
   Mozart.............Symphony No. 35 in D major, "Haffner"
   Lalo..........................Symphonie espagnole
   Respighi............................The Fountains of Rome
   Gershwin-Bennett.........................Porgy and Bess--
       A Symphonic Picture

8. Frederick Fennell, conductor
   Mary Spalding Sevitzky, harpist
   Eugene Johnson, flutist
   William Klinger, clarinetist
   Kabalevsky.......................Overture to Colas Breugnon
   Rimsky-Korsakov....................Scheherazade
   Ravel......................Introduction and Allegro for
       Harp, Flute, Clarinet, and Strings
   Enesco............................Rumanian Rhapsody No. 1

9. Arthur Fiedler, conductor
   Sylvi Lin, pianist
   Wagner...........Introduction to Act III from Lohengrin
   Bernstein..........................Overture to Candide
   Tchaikovsky.......Concerto No. 1 in B-flat minor for
       Piano and Orchestra
   Waldteufel.....................The Skaters Waltz
   Leigh..................Selections from Man of La Mancha
   Popp..............................Love is Blue
   Warren..........................Chattanooga Choo Choo
   Sousa......................Stars and Stripes Forever
10. Arthur Fiedler, conductor
   Ingus Naruns, cellist
   Tchaikovsky............."Polonaise" from Eugene Onegin
   Tchaikovsky....................Romeo and Juliet
   Tchaikovsky........Variations on a Rococo Theme for Cello and Orchestra
   Tchaikovsky..............."Waltz of the Flowers" from The Nutcracker
   Loewe............................Selections from Camelot
   Berlin..............................Say It with Music
   Berlin.................................Blue Skies
   Berlin.............................A Pretty Girl is Like a Melody
   Berlin..........................Always
   Berlin...........................Alexander's Ragtime Band

1969

1. Skitch Henderson, conductor
   Chi-Fun Lee, pianist
   Gershwin.....................Overture to Of Thee I Sing
   Gershwin-Bennett...............Gershwin in Hollywood
   Gershwin........................An American in Paris
   Gershwin....................Concerto in F major for Piano and Orchestra
   Gershwin-Bennett-Henderson.........Porgy and Bess

2. Skitch Henderson, conductor
   Bizet...............................L'Arlesienne Suite No. 2
   Strauss, J...........A Thousand and One Nights Waltz
   Herold..........................Zampa Overture
   Rimsky-Korsakov....................Capriccio espagnole
   Tchaikovsky............."Waltz" from The Sleeping Beauty
3. Mitch Miller, conductor
   Julien Balogh, oboist
   - Offenbach "Overture to Orpheus in the Underworld"
   - Britten "Matinees Musicales"
   - Bizet "Carmen Suite"
   - Rodgers "Selections from South Pacific"
   - Wilder "Air for Oboe and Strings"
   - Tchaikovsky "Waltz of the Flowers" from The Nutcracker
   - Tchaikovsky "Marche Slave"

4. Mitch Miller, conductor
   - Handel-Harty "Water Music Suite"
   - Britten "Soirees Musicales"
   - Borodin "Polovtsian Dances" from Prince Igor
   - Rodgers "Selections from Carousel"
   - Smetana "Dance of the Comedians" from The Bartered Bride
   - Saint-Saens "Bacchanale"

5. David Rose, conductor
   - Dvořák "Slavonic Dance No. 8 in G minor"
   - Rachmaninoff "Theme from Piano Concerto No. 2"
   - Debussy "Clair de Lune"
   - Khachaturian "Saber Dance" from Gayne
   - Tchaikovsky "Capriccio Italien"
   - Webb "By the Time I Get to Phoenix"
   - Webb "Up, Up, and Away"
   - Rachmaninoff "Prelude in G minor"

6. Mitch Miller, conductor
   Juan Mercadal, guitarist
   - Rossini "Overture to L'Italiana in Algeri"
   - Massenet "Ballet Music from Le Cid"
   - Granados "Intermezzo from Goyescas"
   - Lecuona "La Comparsa"
   - Gnattali "Concerto for Guitar and Orchestra"
   - Bock "Selections from Fiddler on the Roof"
   - Tchaikovsky "Nutcracker Suite"
7. Arthur Fiedler, conductor
   Peter Zazofsky, violinist
   Berlioz........................."Rakoczy March" from The Damnation of Faust
   Suppe..............Overture to The Beautiful Galatea
   Dvorak...................."Scherzo" and "Finale" from Symphony No. 9 in E minor
   Mendelssohn..............Concerto in E minor for Violin and Orchestra, Op. 64
   Sherman......Selections from Chitty Chitty Bang Bang
   Lennon-McCartney..................Yellow Submarine

1970

1. Mitch Miller, conductor
   Purcell..............................Trumpet Prelude
   Flotow..............................Overture to Martha
   Pierne................March of the Little Lead Soldiers
   Tchaikovsky......................Suite from Swan Lake
   Gershwin-Bennett.....Selections from Porgy and Bess
   Gershwin..........................An American in Paris

2. Mitch Miller, conductor
   Strauss, J..............Overture to Die Fledermaus
   Rameau-Mottl......................Ballet Suite
   Tchaikovsky...................."Waltz" from Sleeping Beauty
   Rodgers..............Selections from The Sound of Music
   Strauss, J............Thunder and Lightning Polka
   Wilder...................Air for Flute and Strings
   Wagner......................Overture to Tannhäuser
3. Mitch Miller, conductor
Rossini..........................Overture to *Semiramide*
Mussorgsky......................Night on Bald Mountain
Gounod..........................Ballet Music from *Faust*
Lehar............................Overture to *The Merry Widow*
Weber..........................Andante and Rondo Ongarese, Op. 35
Tchaikovsky...................."Finale" from Symphony No. 4

4. Arthur Fiedler, conductor
Jennifer Tao, pianist
Beethoven..Consecration of the House Overture, Op. 124
Beethoven..............Concerto No. 1 in C major for Piano and Orchestra, Op. 15
MacDermot........................Selections from *Hair*
Lennon-McCartney.........................Hey, Jude
Traditional........................Hava Nagila

5. Arthur Fiedler, conductor
Michael Caldwell, pianist
Mendelssohn...."War March of the Priests" from *Athalia*
Liszt.....................Concerto No. 2 in A major for Piano and Orchestra
Liszt...............................Les Préludes
Kern...............................Selections from *Showboat*
Vaughn Williams.................Fantasia on "Greensleeves"
MacDermot.........................."Aquarius" from *Hair*
6. David Rose, conductor
   Rimsky-Korsakov..............................Dance of the Tumblers
   Steiner......................................Theme from Gone With the Wind
   Rose.........................................Hollywood Bowl Suite
   Borodin....................................Overture to Prince Igor
   Rota-Galdier.............................."Love Theme" from La Strada
   Offenbach.........................Overture to Orpheus in the Underworld
   Maxwell........................................Ebb Tide
   Rose........................................The Masked Waltz
   Friml........................................Song of the Vagabonds
   Garner........................................Misty
   Rose........................................Tiny Ballerina
   Mancini...........................Selections from The Great Race
   Bacharach........................Raindrops Keep Falling on My Head
   Rose........................................And Many More
   Bock............................Selections from Fiddler on the Roof

1977-78

1. Richard Hayman, conductor
   Verdi......................................Grand March from Aida
   Verdi......................................Overture to Nabucco
   Tchaikovsky.............................."Finale" from Symphony No. 4
   Offenbach.....................................La Parisienne
   Hayman (arr.)..............................Fascination
   Hayman (arr.)..............................Paris Canaille Medley
   Leigh...........................Selections from Man of La Mancha

2. Manhattan Savoyards, guest artists
   Sullivan.................................The Mikado
3. **Professor Peter Schickele, conductor**  
   Dietrich Fischer-Bauau, houndentenor  
   Bach, P. D. Q......Desecration of the House Overture  
   Bach, P. D. Q............Hindenburg Concerto  
   Haydn.............Andante Cantabile from Op. 3, No. 5  
   Bach, P. D. Q.....Canine Cantata "Wachet Arf!" S. K9  
   Bach, P. D. Q...Echo Sonata for Two Unfriendly Groups of Instruments  
   Bach, P. D. Q......Concerto for Bassoon vs. Orchestra  

4. **Andre Kostelanetz, conductor**  
   David Golub, pianist  
   Tchaikovsky.....................Coronation March  
   Tchaikovsky........Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23  
   Tchaikovsky.....................The Tempest, Op. 18  
   Tchaikovsky.....................Romeo and Juliet  

**1979-80**

1. **Brian Priestman, conductor**  
   Strauss, J..........................Radetsky March  
   Schubert..........................Overture to Rosamunde  
   Mozart.............."Minuetto" from Divertimento, K. 334  
   Strauss, J................Csardas from Die Fledermaus  
   Strauss, J........................Voices of Spring  
   Strauss, J......................Overture to Die Fledermaus  
   Strauss, J....................Thunder and Lightning Polka  
   Schubert ......................Ballet Music from Rosamunde  
   Lehar.........................Excerpts from The Merry Widow  
   Lehar............................Gold and Silver Waltz  
   Strauss, J.........................Auf der Jagd  
   Strauss, J.........................Emperor Waltz
2. Erich Kunzel, conductor
Bizet......................"Carillon" from L'Arlesienne
Bizet......................"Farandole" from L'Arlesienne
Humperdinck.."Dream Pantomome" from Hansel and Gretel
Waldteufel...................The Skaters Waltz, op. 83
Vaughn Williams.............Fantasia on "Greensleeves"
Tchaikovsky................Nutcracker Suite, op. 71
Mozart, L..........................Sleigh Ride
Anderson........................Sleigh Ride
Berlin.............................White Christmas
Reading..........................O Come, All Ye Faithful
Mendelssohn....................Hark, the Herald Angels Sing
Handel..............................Joy to the World
Gruber..............................Silent Night

3. Brian Priestman, conductor
Jose Greco and Nana Lorca, Spanish dancers
Turina..............................Danzas Fantasticas
Machado.............................Danza del Gato
Machado.............................Danza Espagnola
Turina..............................La Procesion del Rocio
Machado.............................Garbo de Andalucia
Falla..............Suite No. 1 from The Three-Cornered Hat
Granados.........................."Intermezzo" from Goyescas
Rimsky-Korsakov...................Capriccio espagnole
Machado.............................La Castellana
Falla.................."Ritual Fire Dance" from El Amor Brujo
Gimenez..............................La Boda de Luis Alonso

4. Brian Priestman, conductor
Marian McPartland, pianist
Elgar..................Pomp and Circumstance March No. 1
Gershwin......................An American in Paris
Gershwin..........................Rhapsody in Blue
McPartland........................Ambiance
McPartland........................Gershwin Medley
5. Brian Priestman, conductor

Webber-Mancini.........................Jesus Christ Superstar
Strauss, R.................................Theme from 2001
Strauss, J..................................Blue Danube
Williams............................Close Encounters of the Third Kind
Stravinsky..........................Firebird Suite
Courage....................................Star Trek
Holst.................................."Venus" from The Planets
Williams.................................Star Wars
APPENDIX D
MINI-FESTIVALS

Mozart Mini-Festival 1979-80

1. Brian Priestman, conductor
   Misha Dichter, piano
   Serenade No. 6 in D major, K. 239 "Serenata Notturna"
   Concerto No. 17 in G major for Piano and Orchestra, K. 453
   Symphony No. 39 in E-flat major, K. 543

2. Brian Priestman, conductor
   Virginia Alonso, soprano
   Overture to *The Marriage of Figaro*
   "Voi che sapete" from *The Marriage of Figaro*
   "Deh vieni non tardar" from *The Marriage of Figaro*
   Serenade No. 2 (Contredanse)
   "Dove sono" from *The Marriage of Figaro*
   Music from *Thamos, King of Egypt*
   "Batti, batti bel Masetto" from *Don Giovanni*
   "Alleluia" from *Exsultate Jubilate*
   Symphony No. 31 in D major, K. 297 "Paris"

3. Brian Priestman, conductor
   Julien Balogh, oboist
   William Klinger, clarinetist
   Luciano Magnanini, bassoonist
   Jerry Peel, horn
   The Miami Chorale
   Divertimento in D major, K. 136
   Sinfonia Concertante in E-flat major, K. Anh. 9
   Vesperae Solennes de Confessor, K. 339
Beethoven Mini-Festival 1980

1. Brian Priestman, conductor
   Agustin Anievas, pianist
   Leonore Overture No. 1
   Concerto No. 2 in B-flat major for Piano and Orchestra
   Concerto No. 5 in E-flat major for Piano and Orchestra

2. Brian Priestman, conductor
   Agustin Anievas, pianist
   Leonore Overture No. 2
   Concerto No. 1 in C major for Piano and Orchestra
   Concerto No. 4 in G major for Piano and Orchestra

3. Brian Priestman, conductor
   Agustin Anievas, pianist
   Nina Beilina, violinist
   Leonore Overture No. 3
   Concerto No. 3 in C minor for Piano and Orchestra
   Concerto in D major for Violin and Orchestra

4. Brian Priestman, conductor
   Agustin Anievas, pianist
   Nina Beilina, violinist
   Ingus Naruns, cellist
   Overture to Fidelio
   Concerto in C major for Piano, Violin, Cello and Orchestra, Op. 56
   Incidental Music to Egmont
Symphony No. 2
by
Kenneth R. Benoit

INSTRUMENTATION

Piccolo (Pic)
2 Flutes (Fl)
2 Oboes (Ob)
English Horn (EH)
2 Clarinets in B-Flat (Cl)
2 Bassoons (Bsn)
Contrabassoon (Cbsn)
4 Horns in F (Hn)
Trumpet in B-Flat (Trp)
3 Trombones (Tbn)
Tuba (Tuba)
4 Timpani (Timp)

Percussion 1: Vibraphone 1 (Vb 1), Gong (Gong), Suspended Cymbal (Sus. Cym.), Sizzle Cymbal (Siz. Cym.)
Percussion 2: Marimba (Mar.), Glass Wind Chimes (W. C.)
Percussion 3: Orchestra Bells (Or. B), Crash Cymbals (Cym)
Percussion 4: Snare Drum (S. D.), Triangle (Tri.), Finger Cymbals (F. Cym.)
Percussion 5: Xylophone (Xyl), Vibraphone 2 (Vb 2)
Percussion 6: Bass Drum (B. D.)
Celesta (Cel)
Piano (Pno)
Violins 1 (Vln 1)
Violins 2 (Vln 2)
Violas (Vla)
Cellos (Vc)
String Basses (SB)

PERFORMANCE NOTES

arco (in the vibraphone part): the note is to be performed by drawing a string bass bow on the edge of the bar of the indicated pitch.

R. S.: rim shot
Score in C. Instruments which transpose to the octave keep their transpositions.
Adagio con misura ma senza battuta (1=60)
VITA

Kenneth Roger Benoit was born in Coral Gables, Florida on October 12, 1952. His parents are Albert H. Benoit and Mary Benoit. He received his secondary education in Miami Senior High School. In September 1970 he entered Miami-Dade Community College from which he was graduated with the A.A. degree in May 1972. In September 1972 he entered the University of West Florida from which he was graduated with the B.A. degree in August 1974. In September 1975 he was admitted to the Graduate School of the University of Miami. He was granted the degree of Master of Music in December 1978. He entered the School of Library and Information Science of Florida State University in September 1978. He was granted the degree of Master of Science in Library Science in August 1979.

After serving as a music librarian for more than four years in the Miami-Dade Public Library System he was admitted to Louisiana State University in January 1984. He was granted the degree of Doctor of Musical Arts in August 1988. He is currently employed as Organist and Choir Director at Killian Pines United Methodist Church in Miami, Florida.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Kenneth R. Benoit

Major Field: Music

Title of Dissertation: A History of the Florida Philharmonic and an Original Composition Symphony No. 2

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

July 12, 1988