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The Implications of the American Symphonic Heritage in Contemporary Orchestral Modeling

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THE IMPLICATIONS OF THE AMERICAN SYMPHONIC HERITAGE IN CONTEMPORARY ORCHESTRAL MODELING

A Dissertation

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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U.D., Longy School of Music of Bard College, 2015

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One hundred years ago our country was new and but partially settled. Our necessities compelled us to chiefly expend our means and time in felling forests, subduing prairies, building dwellings, factories, ships, docks, warehouses, roads, canals, machinery, etc. Most of our schools, churches, libraries and asylums have been established within a hundred years. Burdened by these great primal works of necessity which could not be delayed, we have yet done what this exhibition will show in the direction of rivaling older and more advanced nations in medicine and theology; in science, literature and the fine arts; while proud of what we have done, we regret that we have not done more.

— Ulysses S. Grant

Centennial International Celebration

Philadelphia, PA 1876

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Abstract

Disparate priorities between composers, performers, audiences, and institutions have created systemic issues in the sustainability and relevance of symphonic music in modern society. The purpose of this study is to explore the history of the symphonic heritage in the United States with the goal of forming solutions to contemporary issues in the sphere of classical symphonic music. With consideration for the breadth of repertoire, the genre of the symphony is the primary focus, with special attention given to under-represented and under-performed composers. The American symphony orchestra, nonexistent during the founding of the country, has become one of the greatest conduits for symphonic music in the world. An examination of the American symphonic heritage illuminates macro trends over the past two hundred years and lends clarity to the current state of the symphony in the United States. No orchestra operating today is reliably self-sufficient. Contemporary orchestral institutions either do not recognize the greatest issues facing their organization, try to find answers to the wrong questions, identify important problems but fail to provide long-term solutions, or some combination of the three. The current world of classical music has become the conservation of largely European art music, operating on antiquated models that have outgrown their earlier success. An evaluation of the American symphonic heritage and traditional practices yields new avenues for contemporary modeling, with implications that point to a greater, more financially stable and optimistic future for the symphony in the United States.

Chapter 1. Introduction

The concept of the orchestra was scarcely an idea when the United States was founded in 1776. Unlike our Italian, German, and French counterparts, the United States was more inclined to the symphony than to opera, resulting in what would ultimately come to be characterized as a nation of orchestras.¹ The rich classical culture in modern American society grew over decades with intellectual and financial investment by forward-thinking musical entrepreneurs who believed in the inherent value of art music and abstract expression.

Theodore Thomas, one of the most accomplished and widely regarded conductors of the nineteenth century,² essentially had two dreams: one, to make good music popular,³ and two, to fully employ musicians on an annual basis. He recognized a discord between economics and aesthetics when encountering relatively unsophisticated audiences.⁴ The United States had not developed cultural centers like European cities, who financially supported their symphonies, operas, and conservatories. However, he and others were deeply invested in edifying audiences with classical repertoire.

The orchestra and practice of symphonic repertoire is a cultural inheritance rooted in European art music. The steady development of art music in Europe starkly contrasted the inheritance of Eurocentric culture in the United States, which caused the need to build the institution from the ground up. European immigrants, especially German, increasingly populated the New World, and imported the culture of their homelands. Exposure to art music increased

¹ Harold C. Schonberg, *The Great Conductors*. London: Golancz, 1977, 189.

² Richard Crawford, *America's Musical Life: A History*. New York: W.W. Norton, 2005, 305.

³ Theodore Thomas, and George P. Upton. *Theodore Thomas, a Musical Autobiography. Vol. 2 Concert Programmes*. Chicago, IL: A. C. McClurg & Co., 1905, 3.

⁴ Crawford, 307.

interest in instrumental practices in a society largely ignorant to classical music. The oldest orchestra in the United States, the New York Philharmonic Society, was established as a cooperative with the goal of edifying audiences and pursuing symphonic music at the highest level while remaining financially independent. Though the Society was dedicated to supporting American symphonic composers and their works, deviation from their mission occurred, influenced by the gravitation towards German-centered programming. The effect was systemically devastating to the foundation of American repertoire.

American symphonic repertoire represents the richest idiomatic spectrum, reflective of the plural population. Nineteenth century native composers struggled with establishing a heritage that was original yet duly reflects the European tradition. Those individuals paved the way for classical music in the twentieth century, which is representative of one of the greatest periods of symphonic output, despite economic volatility and cataclysmic world events. Unpopular stylistic trends financially harbored by the academic world produced a drought in long-term contemporary symphonic programming leading into the twenty-first century, forcing organizations to resort to the classics which functionally dismissed generations of composers. The drought, doubled by structural deficits in orchestral organizations, contributed to the decline in public participation with classical music and, in turn, reduced support for the performing arts.

No current symphonic organization is self-sufficient because of the failure to recognize or adequately solve contemporary issues rooted in historic trends. Due to the inherent quality of these structural deficits, the cost to produce a performance indefinitely increases while audiences continue to be less interested in classical music. Orchestras, concerned with financial struggle and diminished interest, continue to operate out of crisis management, which has not resulted in any functional, long-term solutions. Human-centered design, resource-based approaches, audience-

building practices through community activation and a restructuring of the typical orchestral model with consideration for culturally resonant classical repertoire will pave a path to secure the financial stability of both the institution and performing artist in the United States.

Chapter 2. The American Symphonic Heritage

The Founding Father: Anthony Philip Heinrich (1781-1861)

Among the first to be recognized as a composer writing large scale works in the youthful stages of the United States is Bohemian immigrant Anthony Philip Heinrich. The rippling effects caused by the Napoleonic wars and reduced commerce through Europe impacted Heinrich's import-export business, causing him to seek greater opportunity in the New World at the age of 35. Nearly the first half of his adult life was spent in his homeland, but he would come to enthusiastically embrace American culture, compelled by its native music and ideologies of liberty. Heinrich sought to fill the vacuum of classical music in the States by cultivating musical taste in budding cities and marketing himself as an ambassador to American music in Europe. His 13 large-scale works composed through the 1830s-50s encompass cultural themes and patriotic imagery of his adopted country.

Critics and musical cognoscenti of the 19th century typically gravitate to one of two camps: the representational or the purely abstract. The dichotomy would create an enduring issue that would serve as a preview to the pro- and anti-Wagnerian ideologies of the 1870s and 80s. Heinrich largely composed representational works like *The Columbiad*, *Voice of the Great Spirit*, *The Mastodon*, *Mackkatananamakee* ("Black Thunder"), *The Yankee Doodlediad*, *The Conflict of the Condor* eventually renamed *The Ornithological Combat of Kings* and others. Later 19th century composers would prioritize cultivating an American symphonic "sound," but Heinrich's motivation was directed more towards framing or painting native sounds and Amerindian imagery because of his own appreciation for the subject matter. Though much of his music exhibited experimental qualities that would come to characterize later compositional styles, performance reviews often overlooked or touched on lightly some of the under-rehearsed qualities due to the

general lack of sophistication in the instrumental performing arts at the time. New England critic and renowned traditionalist John Sullivan Dwight (1813-1893) was particularly disparaging towards Heinrich after a performance in Boston in 1846:

It is true that every thing (*sic*) about America and American history was ideal to the warm-hearted and liberty-loving enthusiast when he came here. [. . .] This was so far well, and can be conceived to have cooperated finely with his musical labors, had he only composed from the sentiment with which they filled him, instead of trying to compose tone-narratives and tableaux of them.⁵

Dwight's very public critique lambasted both the performance and a large amount of Heinrich's oeuvre by diminishing both the originality and representational dimension. Minimal support for Heinrich's music and the general sense of critical rejection in American cities would come to characterize a pattern of short-lived repertoire from contemporary symphonists in the US for a century to come.

The Operatic Symphonist: William Henry Fry (1813-1864)

While Dwight continually promoted more traditional works by Mozart, Haydn, and Beethoven, as well as newly circulated repertoire from Mendelssohn, Schuman, Berlioz, and Mendelssohn, local composers were fighting for what they believed to be the lifeblood of American music. Though William Henry Fry was primarily a conduit for opera in the United States, a chief concern for him was the process in which an inherently un-American tradition could be transformed into a new and unique voice.⁶ Fry rejected the notion of a *de facto* adoption of European music void of any innovative transformation:

We consider the whole basis of prosperous and triumphant Art in this country to rest upon Originality of Production. We may, and must, import true models from Europe; but taking as our standard the recognized excellence or perfection of the masters in Art of that country (*sic*), we must then originate, re-create, and accord our derived taste and skill to the genius

⁵ John Sullivan Dwight, "Musical Review. 'Father Heinrich' in Boston," *Harbinger* (July 4, 1846): 58-59.

⁶ Shadle, 57.

of our hemisphere. It is alone by this double process that we can make our country the actual mother, as well as the double foster mother of Art.⁷

Recognizing the two-part process for music-making in the 19th century would put him in direct odds with many contemporary critics who often chose to demonstrate how learned they were by upholding European repertoire they believed had inherent value. Part of Fry's progressive philosophy was rooted in his view that liberty should be harnessed to create a cultural superiority to the old world. Abhorred by the institutional support of slavery, he believed greater freedom could manifest in music the same way abolitionist sentiments came to manifest in society, and equated American servitude to European cultural imperialism.⁸

Fry's aspirations of democratizing music were put on public display in 1853 with a series of nearly a dozen lectures in New York discussing historical and current trends in the sphere of classical music. Despite significant audience attendance of the series that included some of the most prominent instrumentalists, singers, and conductors in the city, his fellow composers were relatively silent on the topic and critics remained unmoved.⁹ Dwight acknowledged the Europeanization of American music which Fry had laid out but felt it was a positive direction for American music.¹⁰ Though Fry and Dwight represent two polar perspectives, Fry gained the opportunity to compose a work commissioned by French-born conductor Louis Antoine Jullien (1812-1860) in a style closer to that of Wagner. Though Dwight largely appreciated German symphonic music, he was unfamiliar with futurist experiments and uncomfortable upholding new

⁷ William H. Fry, (n.d.). *Republican "Campaign" Text-Book for the Year 1860*. New York: A.B. Burdick, 1860, 108.

⁸ Shadle, 57.

⁹ Ibid., 67.

¹⁰ John Sullivan Dwight, "Mr. Fry's 'American Ideas' about Music," *DJM* (March 12, 1853): 182.

innovations as standard practice in comparison with the known approaches of Mozart and Beethoven.¹¹

Fry's operas and translations of European operas were quite successful in the United States, but his symphonic works experienced varying degrees of appreciation during his life. Each symphonic work he composed contained a title that suggests a programmatic approach: *A Day in the Country*, *The Breaking Heart*, *Santa Claus: Christmas Symphony*, *Grand Symphonie: Childe Harold*, *Niagara Symphony*, *Sacred Symphony No. III — Hagar in the Wilderness*, and *Dramatic Symphony — The Dying Soldier*. The works are descriptive of various populist themes that were intended to create a connection between the audience and the music through an inherent cultural resonance.¹² The idea of cultural resonance is essentially an extension of Fry's belief in the dual role of originating and re-creating to cultivate American music as both the mother and foster-mother of classical music.

The most notable of his orchestral repertoire in the canon is *Santa Claus: Christmas Symphony* (1853) premiered in New York on Christmas Eve. The multi-movement work is written as a single, uninterrupted musical idea depicting scenes of the holiday and was considered by Fry to be a marriage of the symphonic and lyrical, instrumental and dramatic.¹³ Extensive text was included in the program to help unify some of the more abstract qualities of the work in the audience's mind, reminiscent of the descriptive approaches adopted by Berlioz and the German tone poets. Reflective of his operatic background, the lyrical and at times melismatic qualities of the melodic content is linked together with experimental and virtuosic orchestral techniques. Much like the final movement of Beethoven's Ninth Symphony, the work concludes with a

¹¹ Shadle, 71.

¹² Ibid., 91.

¹³ Ibid., 96

foreshadowing and ultimate framing of the “Adeste fideles” (O Come, All Ye Faithful.) Douglas W. Shadle notes that: “[. . .] Santa’s incessant sleigh bells slyly morph into a stratospherically high tremolo rendition of the famous Christmas hymn ‘Adeste fideles’.”¹⁴ Functioning structurally like the cello section’s quiet initial presentation of Beethoven’s ‘Ode to Joy’ theme, this passage sets the stage for the rousing choral finale, though it is wordless.”¹⁵ A thorough marriage of the symphonic and dramatic, Jullien planned many dozens of performances of *Christmas Symphony* for enthusiastic audiences and indifferent critics.

The First Great American Symphonist: George Frederick Bristow (1825-1898)

In contrast to the modern approaches of Fry is the less experimental but equally patriotic George Frederick Bristow. As a section violinist and then concertmaster for the New York Philharmonic, Bristow was extremely critical of the Philharmonic Society’s lack of willingness to perform original works by nationalist composers, despite having founded the organization on such principles. Though the music of Heinrich did not endure, his most notable attribution is his role as one of the founders of the New York Philharmonic Society and its institutional support for American composers. Article VII of their *Constitution and By-Laws* states: “If any grand orchestral compositions such as overtures, or symphonies, shall be presented to the Society, they being composed in this country, the Society shall perform one every season.”¹⁶ To perform a single work by an American composer each season might not appear to be much of an obligation, but the typical season for the Philharmonic in the 1840s was just four performances, and each performance regularly showcased just a single overture and symphony. Dedicating at least one out of eight

¹⁴ Shadle, 97-98.

¹⁵ Ibid., 98

¹⁶ Philharmonic Society of New-York, *Constitution and By-Laws: Article VII*, April 1, 1842, 14.

works of the season to cultivating the music of American composers would have profoundly impacted their reputations and increased exposure of their repertoire. However, the first society event featuring an American composer was merely an open rehearsal of Bristow's Symphony No. 1 and an overture in 1850¹⁷ — eight years after the founding of the organization. The actual 1849-50 subscription series consisted of Weber's *Euryanthe*, Spohr's Symphony No. 4 and *Jessonda*, Beethoven Symphony Nos. 4 and 7, and Mendelssohn's *Capriccio Brillante*, *A Midsummer Night's Dream* and Symphony No. 3 *Scottish* — all German.¹⁸ The Philharmonic Society's support for German repertoire created unintended conflicts that would come to characterize the organization and codify the symphonic landscape in the United States.

Like with Fry, Bristow would greatly benefit from the arrival of Louis Antoine Jullien and his orchestra. Though he met both positive and resistant criticism from the music intelligentsia in the United States, Bristow's music and reputation were more welcome across the Atlantic — the same issue Heinrich battled his entire life. The French-born conductor relocated to London during the 1840s and 50s and promoted new international works to receptive audiences. Bristow was known in London as the foremost American composer due to positive critique and reprints in local papers. The concertmaster of Jullien's orchestra informed Bristow that in England he (Bristow) was “known as *the* American composer.”¹⁹ Parisian publications would also reflect positively on

¹⁷ Shadle, 73-74.

¹⁸ Explore programs, S. (n.d.). Search the Digital Archives. Retrieved July 27, 2020, from <https://archives.nyphil.org/>

¹⁹ Katherine K. Preston, “American Orchestral Music in the Middle of the Nineteenth Century: Louis Antoine Jullien and George Bristow's Jullien Symphony.” in *Symphony No. 2 in D Minor, Op. 24 (“Jullien”)*, by George Frederick Bristow, xv-cvi, edited by Katherine K. Preston. Middleton, WI: A-R Editions, 2011.

Bristow shortly thereafter.²⁰ Jullien regularly performed the works of Fry and Bristow, providing a far greater visibility to their work in comparison to the Philharmonic Society.

Bristow entitled his second symphony *Jullien* (1853) to honor the conductor and his willingness to showcase local, modern music. In contrast to Fry, Bristow's much more traditional stylistic approaches were more in line with formal structures and European aesthetics like those of Schumann, Mendelssohn, and Schubert. Large scale unification is attempted by the implementation of cyclic form, or cyclic integration, with melodic content from each of the four movements sharing similar contour and rhythmic qualities.²¹ The technique is an advanced form of unification common in works by Handel, Vivaldi, Mozart, and Haydn, and extensively developed in Beethoven sonatas and symphonies.²² Even as a traditionalist, Bristow transformed the third movement from the typical minuet and trio or scherzo to a polka, an extremely popular dance form in the United States at the time. Though the polka is European in origin, the shift further suggests Bristow's concerns of navigating tradition and progressive approaches with modern American audiences in mind, capitalizing on Fry's ideas of cultural resonance.

Bristow's local reputation began to ignite with greater exposure of his first two symphonies and overtures in the early 1850s while much of the interpersonal drama with the Philharmonic Society was put on ice. He began working on his third symphony despite Dwight and other critics' insistence on American symphonic inadequacy. Using an approach appropriated from Spohr's

²⁰ Shadle, 104

²¹ Ibid., 102.

²² Michael Kennedy, and Joyce Bourne. Kennedy. *The Concise Oxford Dictionary of Music*. Oxford: Oxford University Press, 2007, 182-183.

Fourth Symphony performed by the Philharmonic in 1857, the work is a picturesque pastoral with printed text for each movement in the program:²³

Movement I
My soul is dark — oh! Quickly string
The harp I yet can brook to hear. [. . .]
And now 'tis doomed to know the worst
And break at once — or yield to song.

Movement II
Gay being, born to flutter through the day;
Sport in the sunshine of the present hour:
On the sweet rose thy painted wings display
And cull the fragrance of the opening flower.

Movement III
Pure was the temperate air, and even calm
Perpetual reign'd, save what the zephyrs
bland
Breathed o'er the blue expanse

Movement IV
Next Anger rushed, his eyes on fire,
In lightnings owned his secret stings,
In one rude clash he struck the lyre
And swept with hurried hand the Strings.

The excerpts from poems by George Gordon Byron, “C.C. and C.E.”, James Thomson, and William Collins were selected by Bristow to illustrate various moods throughout the symphony. Juxtaposition of darkness and light, and allusions to the harp, song, lyre, and strings provide many opportunities for sonic illustration. The scherzo second movement in particular, reminiscent of the scherzo from Mendelssohn’s *A Midsummer Night’s Dream*, aroused an encore of its own at the premiere.²⁴ Despite inherent similarities to other symphonic works, Symphony No. 3 earned the highest critical acclaim of any of his previous large scale works — even from Dwight.

Bristow’s public visibility expanded as both composer and assistant concertmaster of the newly formed Brooklyn Philharmonic through the 1860s. Just across the water, almost as if to spite the New York Philharmonic’s freshly assembled committee to assess new works, the Brooklyn-based organization commissioned a fourth symphony from Bristow. The fee was far lower than what a typical soloist, especially vocalist, would make for one performance, but is “in all

²³ Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, 3 vols. Chicago: University of Chicago Press, 1995-1999 [1998].

²⁴ Francesca Brittan, “On Microscopic Hearing: Fairy Magic, Natural Science, and the *Scherzo fantastique*.” *Journal of the American Musicological Society* 64 (2011): 527-600.

probability the first commission that a standing municipal orchestra in the United States had offered any native-born composer.”²⁵ One can only imagine the lasting impact if Bristow, Fry, or Heinrich had received the same \$5,000 fee Theodore Thomas paid Wagner for the musically questionable *Continental Overture*. The roughly \$150,000 by contemporary evaluation would have been lifechanging. Similar to his third symphony, Bristow implements descriptive text to his Symphony No. 4 *Arcadian*:

- I. Allegro appassionato — “Emigrants’ Journey across the Plains”
- II. Andante religioso — “Halt on the Prairie”
- III. Allegro ma non tanto — “Indian War Dance and Attack by Indians”
- IV. Allegro con spirito — “Arrival at the New Home, Rustic Festivities, and Dancing

Clearly the text for the *Arcadian* is far less poetic and much more romantic than his Symphony No. 3, and frames a larger dramatic arc across the whole. Bristow was prepared to meet his critics this time around and printed an analysis of the symphony to be distributed at the performance to underscore the relationship between representational narrative and formal unity — an approach utilized by Fry, Berlioz, and Spohr.²⁶

The most charismatic of his first four symphonies, the *Arcadian* illustrates a unity of formal tradition of the old school, coloration and orchestration of the new school, and cultural resonance with the use of topical themes. The dramatic narrative was so effective the audience was compelled to applaud the work three times while the president of the Brooklyn Philharmonic Society paused the performance to praise Bristow’s accomplishment. A local publication commented: “The subject is eminently American, and Mr. Bristow has treated it so ably and truthfully, that no person at all acquainted with the experience of the early-day emigrants, in their journeying across the

²⁵ Shadel, 173.

²⁶ Ibid.

plains, can possibly fail to understand and enjoy its delivery.”²⁷ The likes of Dwight and his critical companions engaged in a more philosophical dialogue about the continued use of programmatic material rather than primarily abstract approaches to symphonic writing that is emblematic of the German masters. Their criticisms underscore more of their personal biases and rigidity of thinking when assessing representative works.²⁸ Nonetheless, the influential conductor Carl Bergmann, one whose opinion was of equal merit to any critic of the time, vowed to perform the work with the New York Philharmonic the following season.²⁹ Bristow could claim another victory with the *Arcadian* in the rhetorical battle against the Philharmonic Society and local critics.

A Creole Festival: Louis Moreau Gottschalk (1829-1869)

The sequence of composers who originated the symphonic heritage in the United States represents an evolution of American values manifested in classical music. Anthony Philip Heinrich, displaced by European turmoil, sought to erect a musical establishment reflective of the sentiments of liberty which inspired him. William Henry Fry would expand on Heinrich’s motivation by seeking a unique musical independence by transforming European traditions into a vernacular that would connect with local audiences. George Frederick Bristow continued further with his democratic ideals and actively fought against German cultural imperialism and inequity in the New York Philharmonic Society. Though it was well intended, he considered the Society to be “as un-American in its governance as it was anti-American in its orientation.”³⁰ Louis Moreau Gottschalk, arguably the most influential native-born performer of the 19th century, represents a

²⁷ Shadel, 176

²⁸ Ibid., 178.

²⁹ Ibid.

³⁰ Ibid., 86.

concentration of these ideals with his belief in music's ability to edify individuals and act as an agent of social change via culture flow.

Gottschalk's approach to composition is deeply representative of his Creole heritage. His culturally rich upbringing in New Orleans by his English-Jewish father and culturally French, Haitian mother provided a rich background to draw from. The authority he gained as one of the foremost virtuoso pianists of the nineteenth century provided an international reputation over three continents. Though primarily a pianist and composer of keyboard repertoire, Gottschalk's few orchestral works are a blend of European and Pan-American idioms. *Symphonie romantique: la nuit des tropiques* (1859), his first of two surviving symphonies, can be qualified as a symphony solely by name. The two-movement work is in essence a symphonic landscape, painting scenes of a tropical pastoral and festival celebrations that frame the melody in a *cinquillo* rhythm content over a *habanera* accompaniment. Local melodies and rhythms would also come to enchant Darius Milhaud roughly a half century later. A lack of concern for formal organization is an innovative departure from the typical symphonic structure, and according to Fry, anything progressive is inherently American.³¹ Composed for a festival in Ponce, Puerto Rico, Gottschalk called on upwards of 650 musicians for the premiere of the symphony. His proclivity for grandeur and festival-like showmanship rivaled that of Berlioz.

Gottschalk's symphonies orbited the years of the American Civil War and were largely unaffected by the turmoil on home soil. Like many of the elements characterizing normal life, symphonic output and the careers of both aspiring and seasoned composers were paused. Bristow still remained active, but Fry, Heinrich, and other American composers who were not quite able to forge into the repertoire faded out of memory after the war. Nearly all of the most accomplished

³¹ Shadle, 137.

symphonists resided in the North and supported the Union, writing works like Bristow's *Columbus Overture* and Symphony No. 5 *Niagara*, Gottschalk's *Battle of Bunker Hill* and *L'Union*, and the *Emancipation Symphony* by Ellsworth Phelps (1827-1913.) Likewise, the German-influenced New York Philharmonic paid respects to the death of Lincoln with a performance of *Eroica* and the final movement of Beethoven's Ninth Symphony. Though the performance highlighted themes of brotherhood and freedom that Beethoven and Lincoln deeply believed, this decision perfectly illustrates the systemic cultural obtuseness—to lay to rest an American president without culturally relevant sounds of his own country—and lack of loyalty or representation of American composers in neglecting to give one of them this significant honor. Old traditions were forged into new priorities, causing further issues for post-war composers who were trying to balance pro- and anti-Wagnerian sentiments imported from Europe. But the enduring dilemma was ever present — any composition too “American” was considered vulgar, and anything too “European” was derivative.

The Traditionalist: John Knowles Paine (1839-1906)

In stark contrast to the Pan-American idioms utilized by Gottschalk and nationalist themes captured by Phelps, John Knowles Paine (1839-1906) would present himself as a strict traditionalist who believed in classical music's transcendent qualities. European training and classical approach to composition would provide a foundation greatly appreciated by conservatives like Dwight and company — a luxury never afforded to his predecessors Bristow and Fry.³² His formal background would eventually lead to an appointment to the faculty of Harvard University as the first professor of music in the United States, solidifying his status as an authority and arbiter of music in Boston. The position at an elite institution provided a paper trail documenting his

³² John C. Schmidt, *The Life and Works of John Knowles Paine*. Ann Arbor, MI: UMI Research Press, 1980, 17-23.

compositions and life with the result being wrongfully credited as the first reputable symphonist in the United States.³³

Paine's two large scale works, great in their accomplishment and sound in their organization, show clear considerations for the classical symphony. His Symphony No. 1 in C - minor, indebted to Beethoven's Fifth in the way of key, motivic treatment, and its dramatic *sturm und drang* characteristics, faced widely positive support after the triple Boston-New York-Boston premiere by Theodore Thomas in 1876. The work is purely abstract and void of extra-musical content in contrast to the experimental qualities of the new school. Two movements structured in sonata form bookend the internal movements, which are reversed from the typical organization of a slow-second followed by scherzo/minuet third movement. Balancing tradition and originality placed Paine's symphony within a clear lineage of Beethoven, Schumann, and Mendelssohn before him, and solidified his role as a monumental authority within the American symphonic heritage.

If Paine's First Symphony was composed with Beethoven's Fifth in mind, his Symphony No. 2 *Im Fröling* (In Springtime) is descriptively reminiscent of Beethoven's *Pastoral* and Mendelssohn's *Scottish* symphonies. The richer orchestration, increased rhythmic density, and chromaticism result in a greater breadth of nuance, reaching the point of Wagnerian expression at times, especially in the third movement, but avoid the more experimental qualities of the new school. Extra-musical content is outlined over the four movement structure:

- I. Adagio sostenuto - "Departure of Winter"
Allegro ma non troppo "Awakening of Nature"
- II. Scherzo Allegro - "May-Night Fantasy"
- III. Adagio - "A Romance of Springtime"
- IV. Allegro giojoso - "The Glory of Nature"

³³ Shadle, 221.

Written five years after his first symphony, *Im Frühling* experienced a double Cambridge-Boston premiere in 1880 and was hailed by Dwight as “a success in every way,” though he had never quite reconciled extra-musical qualities in Beethoven’s music.³⁴ Theodore Thomas programmed the work on several occasions not long after, further elevating Paine’s position as a celebrated American symphonist — a luxury not many native composers were able to experience in their lifetime.

A New England Symphonist: George Whitefield Chadwick (1854-1931)

A decade and a half Paine’s junior, George Whitefield Chadwick, the European trained keyboardist, would come to succeed the founder of New England Conservatory. His symphonies debuted among the years of Paine’s, making him an equal authority in the Boston musical scene. Chadwick’s Symphony No. 1, like many other first symphonies, established a reputation rooted in the acknowledgement of the Germanic symphonic tradition. The following symphony would prove to be much less restrained in tone in comparison with any of his previous or subsequent large-scale works. Symphony No. 2 is born out of the independently written *Scherzo for Orchestra* as the second movement and the “Introduction and Allegro” first movement—originally conceived as an overture.³⁵ Movements three and four are thematically linked outgrowths of the former two. In contrast to Paine, Chadwick takes a more tuneful and charismatic approach that devolves into motivic germs rather than beginning with motivic activity that is manipulated over time. Formally sturdy, the use of more adventurous harmonies and pentatonic melodic structures characterized Chadwick as part of the new generation in the Boston musical scene.

³⁴ Shadle, 213.

³⁵ Crawford, 359.

An admirable quality of Chadwick's large-scale works is that each symphony contrasts the other like each alternating Beethoven symphony. His third symphony is more restrained, less harmonically adventurous in tone, with a much greater focus on motivic development rather than melodic manipulation. To the twenty-first century ear, the highly advanced rhythmic idiosyncrasies of the first and fourth movement act as a propellant force, but to the nineteenth century listener, the syncopated qualities must have felt quite disorienting. Nevertheless, his Symphony No. 3 embodied a seriousness that clinched the top \$300 prize from Dvorak's National Conservatory competition, which extended the age limitation so Chadwick's eligibility would be valid. The three dynamic symphonies and his programmatic *Symphonic Sketches* are credited as a point of origin for an American idiom. Chadwick, Paine and Dwight characterized a power structure assembled and controlled by few hands that gripped the formative years of the instrumental classical sphere in the United States.

Emotional Realism: Amy Beach (1867-1944)

Works like *Indian Suite* by Edward MacDowell (1860-1908), *Northern Ballad* by Horatio Parker (1863) and the symphonies produced by Paine, Chadwick, and Amy Beach, all who comprised the majority of the Second New England School, navigated various Americanisms in their compositions during the years surrounding Antonin Dvorak's (1841-1904) arrival in the US in 1892. The Bohemian nationalist compelled American composers to utilize their native folk music to form a cohesive national idiom reflective of the international trend surfacing in the music of Liszt, Chopin and Borodin. Symphony No. 9 *From The New World* has come to be known as *the* American symphony in the modern repertoire, performed on fifty separate occasions by major

US orchestras in the 2016-17 season alone.³⁶ While some critics and audiences of the 1890s found the work to be an affirmation of American folk idioms, others found it to be an overly romantic representation African American and Native American culture.

Amy Beach (1867-1944), a silver-spoon Yankee, wrote her singular symphony in direct response to the Boston premiere of the *New World Symphony*. As the first female symphonic composer in the United States, Beach faced many cultural hurdles because of misogynistic priorities that characterized much of the nineteenth century. It is worth noting that her affluent New England family and eventual husband provided a certain economic flexibility that self-funded composers like Bristow did not enjoy.³⁷ As a woman composing in the nineteenth century, had it not been for her economic station, Beach would not have had the resources to break through the social barriers separating her from a reputation as a composer of merit. Though she was an internationally celebrated pianist and composer of primarily vocal and chamber music, Beach was compelled to write her lone *Gaelic Symphony* in dialogue with contemporary trends in nationalism:

We of the North should be far more likely to be influenced by old English, Scotch or Irish songs inherited with our literature from our ancestors. [. . .] In order to make the best use of folk-songs (*sic*) of any nation as material for musical composition, the writer should be one of the people whose songs he chooses, or at least brought up among them.³⁸

The sentiment expressed by Beach reflects a grappling with the plurality of influence that is represented in American culture. Though culturally responsive, she privately felt that *From The New World* was a romantic representation of native culture lacking a nuanced portrayal of struggle:

Not for a moment does it suggest their sufferings, heartbreaks, *slaver*. It is all active, bright, cheery, and domestic, the slow movement especially suggesting the home life to me, with

³⁶ Ricky O'Bannon, (2016, October 31). Retrieved September 25, 2020, from <https://www.bsomusic.org/stories/the-data-behind-the-2016-2017-orchestra-season/>

³⁷ Shadle, 252.

³⁸ Ibid., 251.

the baby being sung to sleep. From this point of view it is admirable, but there is much more that might have been added, of the dark, tragic side!!³⁹

Beach considered the symphony to be an artistic accomplishment, but was motivated to produce a large scale work with greater emotional realism.⁴⁰

Premiered by the Boston Symphony Orchestra in 1896, the *Gaelic Symphony* is organized in a formal four-movement structure, emblematic of her Celtic identity. The first movement is a windy and heroic panorama of the weathered Irish or Scottish countryside, while the second movement quotes and varies the folk tune “Goirtin Ornadh” (“The Little Field of Barley.”) Reminiscent of the *Largo* movement of the *New World* with its binary tempo fluctuations, the third movement *Lento con molto espressione* frames the stunningly tragic folk tune “Cia an Bealach a Deachaidh Si” (Which Way Did She Go?” / “The Mother’s Lamentation.”) Movement IV *Allegro di molto* realizes the big-picture goal of musical and emotional realism with a unification of its contrasting rhythmically dense, extremely tuneful, and dramatic characteristics. Almost as if to punctuate the turn of the century, the *Gaelic Symphony*, highly expressive and robust in its orchestration, has found its way back into contemporary repertoire within the last few decades, lending due credit to Amy Beach as the first great female symphonist in the United States.

French Infusion: John Alden Carpenter (1876-1951)

From the very beginning, France and the United States have shared a unique relationship. Whether it be the French involvement in winning the Revolutionary War, the gifting of the Statue of Liberty, the influx of Parisian-trained composers at the turn of the century, or Norman monuments commemorating the landing on Omaha beach, culture consistently exchanged between these allies. Around the turn of the century, American painters absorbed the influence of the

³⁹ Shadle, 252.

⁴⁰ Ibid., 253.

Impressionists and formed their own brand of American Impressionism depicting scenes of everyday life. H. Barbara Weinberg describes the subject as: “Vignettes of domestic life [that] engaged the American Impressionists. [They] often depicted women and children in tranquil interiors and gardens that ignored or denied the epochal changes taking place beyond their walls.”⁴¹ The world was preparing for a new century which presented challenges and opportunities while the privileged often indulged in the nostalgia of the decades departed.

John Alden Carpenter’s symphonies represent an infusion of impressionism, though, as a student of the Germanophile John Knowles Paine, the qualities are blended with warm orchestration to create something not quite French and not quite German, but American. Art and music produced in the Impressionistic and Romantic eras remain some of the most popular, making it easy to understand the success of Carpenter’s symphonies during his life. His Symphony No. 1 (1917) was originally titled *Sermons in Stone* inspired by Shakespeare’s *As You Like It*. The verse goes:

Sweet are the use of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head,
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stone, and good in everything.

Frederick Stock, director of the Chicago Symphony, requested a piece for the fiftieth anniversary of the orchestra in 1941. Carpenter revisited *Sermons in Stone*, dropped the title and the programmatic content, and reworked the material into a single, less impressionistic movement. The tone remains optimistic and avoids the trappings of modern trends. Psychologically affected by WWII, Carpenter described the work as “peaceful music, and in these days, perhaps, that is

⁴¹ H. Barbara Weinberg, “American Impressionism.” metmuseum.org, October 2004.
https://www.metmuseum.org/toah/hd/aimp/hd_aimp.htm.

something.”⁴² Carpenter’s first symphony, born out of the first world war and revitalized by the second, frames immovable serenity.

American Impressionism: Douglas Moore (1893-1969)

Douglas Moore tried his hand at the symphony much later in life after decades of successful stage works. His Symphony No. 2 came into fruition particularly late but is not influenced by chromatic or dramatic trends of the 40s. As a descendant from the seventeenth century pilgrims, his heritage was part of his core that manifested in his music as wholesome Americanisms. Moore greatly admired his mentor Horatio Parker, but he did not internalize his Teutonic compositional approaches. After serving in World War I, Moore went on to study with Nadia Boulanger in Paris where he was exposed to (but again resisted) Franco-Stravinskian approaches. As he described his motivation: “The particular ideal which I have been striving to attain is to write music which will not be self-conscious with regard to idiom, and will reflect the exciting quality of life, tradition, and country which I feel all about me.”⁴³ Having witnessed two world wars, Moore was compelled to write his last symphony in a unique American-Impressionist style not dissimilar to the paintings that represent picturesque scenes which deny cultural realities existing outside their frames.

World War II had ended and Moore decided to write a second symphony with folksy optimism, perfumed with swirling American-Impressionistic color — an idealized sentiment for a simpler past while maintaining hope for the future. Dedicated to the American writer Stephen Vincent Banét, the premier charmed Parisians in 1947 and with comparable acclaim in the United States the following year. Easily described as an American pastoral, the rural scenscape lends a

⁴² Howard Pollack, *Skyscraper Lullaby*. Washington D.C.: Smithsonian Institution Press, 1995, 358.

⁴³ David Ewen, *American Composers: A Biographical Dictionary*. New York: G.P. Putnam’s Sons, 1982, 122.

sense of Springtime celebration. Moore was an experienced melodist as an opera composer, but the first movement juxtaposes emotional planes of humor and jest. Organically spun melodies are reserved for the second movement, which particularly enraptured the Parisian audience at the premiere. The transparent orchestration perfectly frames the golden light of nostalgia that builds to a nearly overflowing climax but evaporates more quickly than it appears. Moore describes the third movement as “a polyphonic piece, somewhat resembling a minuet, and if there is an elegance about it, it is of the rural rather than the court variety.”⁴⁴ The final movement is more chromatically Romantic, but the marching band-like brass adds a sense of rustic triumph. The French musical influence in the twentieth-century usually comes from the influence of Nadia Boulanger and her individualized disciples, but brief manifestations of Impressionism allow for expressive moments of great affect.

The New Century: Crisis is Opportunity

Leading into the new century, Impressionists interrupted the conversations between abstract and programmatic merit rooted in the German symphonic tradition, but the conversation primarily remained in Europe. American composers began to amass a reputation on the international stage, but the forces across the Atlantic and their hundreds of years of cultural influence held great sway in the United States, which had a reputation as being merely a country of steam engines.⁴⁵ Emerging technological advancements began to uncover the spectrum of human expression around the globe. World’s fairs leading up to the turn of the century, the development of recording technology, and the eventuality of the studio broadcasting industry accelerated the rate of global events. Instant access to media provided an abundance of semiotic

⁴⁴ Donald J. Raegan, “Douglas Moore and His Orchestral Works.” PhD. Diss., Catholic University of America, 1972, 176.

⁴⁵ Crawford, 334.

material, both native and international, to draw upon and steer composers to a more individualistic approach to their musical output. Modernism encouraged experimental approaches like Serialism, atonality, twelve-tone applications and rhythmic invention. As Paris began to emerge as the European cultural capital, German aggression would create a global resistance against Teutonic cultural imperialism. The sphere of classical music in the United States, especially the symphonists, largely defied the proselytizing of the Second Viennese School and reacted with more harmonious sonic experiments of their own. Individualism in symphonic writing would create an American mosaic-like aesthetic where no two symphonies were the same shape, size, or color, but which all contributed to a plural whole. The Great Depression, bookended by two World Wars, ironically created an economic environment that allowed one of the greatest periods of symphonic output in the history of the United States, including the first top-tier premieres of symphonies produced by Black composers. Folk and popular influences manifested in classical music as composers Charles Ives and George Gershwin sought to change stigmas of musical hierarchy. Though Gershwin operated in a very public manner, Ives experimented privately. He was the first Modernist to thoroughly blend art, folk and popular music.

Visionary in a Vacuum: Charles Ives (1874-1954)

Though he was born in 1874, nearly all of Ives's musical output occurred during the first two decades of the twentieth century, foreshadowing many European trends by volumes. His decision to pursue other professional endeavors after his studies at Yale allowed him to amass a fortune with his insurance enterprise. Economic freedom also created a capacity for artistic flexibility and the space to experiment with polytonality, polyrhythm, and various folk and popular material as if in a vacuum, unmoved by the gravity of audience, commercial, and critical forces.

His ability to navigate between disparate styles rendered the music of Ives inconsistent to many listeners and critics.⁴⁶ Burkholder describes the spectrum of idiom:

There are marches for band and symphonies for orchestra, popular songs and art songs, sincere sentimental songs and wickedly satirical ones, serious sonatas and musical jokes, programmatic tone poems and purely abstract compositions, winningly attractive melodies and shocking dissonances, pieces that use common-practice harmony and pieces that invent new harmonic system, pieces that use the same style throughout and pieces that mix widely disparate styles, passages of astonishing complexity and moments of utter simplicity, effects borrowed from Tchaikovsky or Wagner and passages that echo ragtime or Tin Pan Alley, works with musical quotations in almost every measure and works that sound like nothing ever heard before.⁴⁷

His mature works are representative of a fluency of these languages, and can be generally categorized into four areas: American popular music, Protestant Church Music, Classical, and Experimental music.⁴⁸

Though not a symphony by name, *Three Places in New England* is a multi-movement symphonic narrative that synthesizes all four stylistic approaches. The first movement, named after Saint-Gaudens statue in Boston Common, a Civil War memorial commemorating the first all-Black brigade, illustrates an ominous, misty morning as troops trudge through sludge, singing the somber spiritual *Massa's in the Cold Ground*. Despite the general held belief of the time that spirituals had little or no inherent musical quality, the first movement is rhetorical, as it treats the melodic impetus with the equal care and respect of a psalm or Protestant hymn. In contrast, the second movement entitled *Putnam's Camp* paints a chaotic marching band full of drunk brass screaming wrong notes and losing the beat amongst the chaos. The scene is a remembrance of the Revolutionary War camp of General Israel Putnam near Danbury that narrates the Goddess of

⁴⁶ J. P. Burkholder, Charles Ives, *Charles Ives and His World*. Princeton, NJ: Princeton Univ. Press, 1996, 5.

⁴⁷ Ibid., 3.

⁴⁸ Ibid., 3-4.

Liberty pleading with the soldiers “not to forget their ‘Cause’ and the great sacrifices they have made for it.”⁴⁹ The movement is a handling of patriotic marching band and popular music quotation with polytonal and polyrhythmic approaches, an exercise he learned from his father at an early age, for whom Ives composed essentially all his pieces in memoriam. *The Housatonic at Stockbridge*, the third and final movement, is the most sentimental of the work, illuminated by a personal moment from his own life. Inspired by a walk as a newlywed, the scenescape captures the cool autumn air swirling the fall leaves as the couple strolls along the glassy New England river painted with polyrhythmic atonality. As they near the approaching church, the hymn *Dorrance* lilts out the window and grows cacophonous until they pass, leaving a shimmering harmony in the strings that dissolves into the quiet of night. The use of spirituals, hymns, and popular song expressed through experimental abstraction illustrates the perspective of Ives, and his consideration for the past, present and future of classical music.

While the music of Ives can be considered audibly challenging at times, it is more a challenge of spirit than of intellect in contrast to the serialists of the twentieth century. Ives believed in the importance of substance when approaching music making — substance being a matter of spiritual striving, and a complete investment of one’s soul into expression despite skill or talent.⁵⁰ An outward charisma doubled by the internal seriousness of reflection and remembrance, bound by the single motivation of substance, is the rhetorical hallmark of all the music of Ives, despite what could be perceived as a lack of consistent musical style. His fluency in popular and classical language broke musical hierarchy and unified contrasting idioms. He attempted to encapsulate the breadth of humanity in art and awaited the day “when every man,

⁴⁹ Swafford, 243.

⁵⁰ Crawford, 515.

while digging his potatoes, will breathe his own Epics, his own Symphonies (Opera if he likes); and as he sits of an evening in his own back yard in shirt sleeves, sucking his pipe and watching his children in *their* fun of building *their* themes for *their* sonatas of *their* life, he will look over the mountains and see his visions in their reality.”⁵¹

A “New Negro”: William Grant Still (1895-1978)

While Ives foreshadowed the experimentalists and nativists like Virgil Thomas, Henry Cowell, Aaron Copland, the Seegers, Roy Harris, and others during his prodigious two decades, the first generations of Black composers would define the art music of the Harlem Renaissance, or New Negro Movement. The early twentieth-century was an extremely condensed period of great transition, whether it was “the New Woman, the New Negro, the New Art, or the New Music,” all that was new was in vogue.⁵² The first generation consisted of composers such as Harry T. Burleigh, John Rosamond, James Weldon Johnson, Clarence Cameron White, R. Nathaniel Dett, and John Wesley Work II, who all published collections of spirituals or incorporated spiritual melodies in their primarily vocal concert works. Belonging to the second generation of Black composers, William Grant Still, Florence Price, and William Dawson are credited with being the first symphonists to have their works premiered by major symphony orchestras, but works like *Yamekraw — A Negro Rhapsody* (1927), *Harlem Symphony* (1932) and *Symphony in Brown* (1935) by pianist James Price Johnson are prime examples of jazz in the hallowed symphony hall.

William Grant Still’s early compositional style was idiomatic of his ultramodern mentor Edgard Varèse rather than the cultural styles typified by the Harlem Renaissance. *From the Land*

⁵¹ Harold C. Schonberg, *The Lives of the Great Composers*. London: Davis-Poynter, 1971, 559.

⁵² Carol J. Oja, ““New Music” and the “New Negro”: The Background of William Grant Still’s “Afro-American Symphony”.” *Black Music Research Journal* 22 (2002): 107-30. Accessed September 5, 2020. doi:10.2307/1519945, 108.

of Dreams, *Levee Land*, and *Darker America* are among his first major pieces presented to the International Composer's Guild in the 1920s, and represent a gradual softening of modernist techniques. Though his later works settled into a style more stylistically distanced from that of Varèse, he was one of the one of the most often performed American composers in the Guild.⁵³ Still took much from the teachings of Varèse, but found it difficult to negotiate African-American and Modern idioms:

After this period [of writing "ultramodern" music], I felt that I wanted for a while to devote myself to writing racial music. And here, because of my own racial background, a great many people decided that I ought to confine myself to that sort of music. In that too, I disagreed. I was glad to write Negro music then, and I still do when I feel so inclined, for I have a great love and respect for the idiom. But it has certainly not been the *only* musical idiom to attract me.⁵⁴

The internal and external pressure for Black composers to produce music that sounded African-American was extreme. The difficulty is understandable, considering he was attempting to navigate the worlds of Black folk music and white classical music, doubled by the added difficulty that white American composers were also struggling with their own issues within the American idiom.⁵⁵

Just as Still's belief that ultramodernism was an unfit approach to accurately represent racial music, a structural analysis does not fully describe the core of the work without a consideration for semiotics. Semiotics, the study of source material and the extrapolation of meaning greater than the initial sign that can be applied to various compositions, is crucial in

⁵³ Oja, 111.

⁵⁴ William Grant Still, A composer's viewpoint. In *William Grant Still and the Fusion of Cultures in American Music*, edited by R. B. Haas, 124-139. New York: Black Sparrow Press, 1975, 115.

⁵⁵ Oja, 108.

discussing the music of Black composers produced by the Harlem Renaissance.⁵⁶ A discussion of how Still juxtaposes primary and secondary melodic content representative of the twelve-bar blues and a spiritual or observing the use of the tenor banjo is descriptive, but does not take into account a greater narrative.) After the symphony was completed, Still added semiotic material to each movement selected verses from poems by Paul Laurence Dunbar.

Movement I. *Longing*
"Twell de Night Is Pas"

All de night long twell de moon goes
 down,
 Lovin' I set at huh feet,
 Den fu' de long jou'ney back f'om de
 town,
 Ha'd, but de dreams mek it sweet.

All my life long twell de night has pas'
 Let de wo'k come ez it will,
 So dat I fin' you, my honey, at last,
 Somewhah des ovah de hill.

Movement III. *Humor*
"An Ante-Bellum Sermon"

An' we'll shout ouag halleluyahs,
 On dat mighty reck'nin' day.

Movement II. *Sorrow*
"W'en I Gits Home,"

It's moughty tiahsome layin' 'roun'
 Dis sorer-laden erfly groun',
 An' oftentimes I thinks, thinks I,
 'T would be a sweet t'ing des to die,
 An go 'long home.

Movement IV. *Aspiration*
"Ode to Ethiopia"

Be proud, my Race, in mind and soul,
 Thy name is writ on Glory's scroll
 In characters of fire.
 High 'mid the clouds of Fame's bright
 sky,
 Thy banner's blazoned folds now fly,
 And truth shall lift them higher.

The excerpts, primarily in dialect, paired with his individual movement titles, provide a well of semiotic material. When discussing semiotics, the greater question is *why* various source material manifests in the work rather than *how*. The question of *why* can paint a broader picture that constructs a narrative larger than the sum of its parts. To Still:

⁵⁶ Horace J. Maxile, "Signs, Symphonies, Signifyin(G): African-American Cultural Topics as Analytical Approach to the Music of Black Composers." *Black Music Research Journal* 28, no. 1 (2008): 123-38. Accessed September 6, 2020. <http://www.jstor.org/stable/25433797>, 124.

[...M]usic may serve a purpose larger than mere music. If it will help in some way to bring about better interracial understanding in America and in other countries, then I will feel that the work is justified. It is not that a race of people should be glorified, but rather that all people should accept all other people on the basis of their individual merit and accomplishments. It is that we are all human beings, citizens, children of God. We need to learn more about each other so that we all may live together in peace and mutual appreciation. Can music help accomplish this? I believe so.⁵⁷

His *Afro-American Symphony* is a sonic rendering of his philosophy of social change through the interaction with music, almost as if trying to persuade the audience with intoxicating dance rhythms and organic melodies.

The Great American Symphony: Florence Price (1887-1942)

Though Price was eight years Still's elder, they both studied composition with Chadwick at New England Conservatory. Careful consideration had to be taken by Price's family in deciding what institution would be best for their daughter. Though New England Conservatory had a history of welcoming Black students into its halls, even by contemporary standards it is quite rare for a young Black woman from the South to be admitted to such an institution, let alone over a century ago. (Just 2% of the student population at New England Conservatory Fall of 2019 was black or African American.) After graduating from the conservatory, Price returned to the South, married, and was consistently on the move. Though the region was her native home, the threat of racial tensions forced Price to relocate her family elsewhere, and the attraction to the "Black Metropolis" of Chicago in 1928 was magnetic.

Florence Price spent the next few years composing large- and small-scale works with her eye on national competitions that would springboard for her music and reputation. The Rodman

⁵⁷ William Grant Still, "A Vital Factor in America's Racial Problem," *The William Grant Still Reader, Essays on American Music*, edited by Jon Michael Spencer. A special issue of *Black Sacred Music: A Journal of Theomusicology*, Vol. 6., No. 2 (Fall 1992), p. 172. (Printed by Duke University Press). Originally quoted in *Oberlin Alumni Magazine* (March 1950).

Wanamaker competition was established in 1927 and awarded cash prizes for Black composers in various categories. Price's piano piece *Cotton Dance* won honorable mention in the 1931 competition, which seems to have only made her more eager. The following year she entered two piano compositions, Sonata in E Minor and *Fantasie No. 4*, and two symphonic works, Symphony No. 1 in E Minor and her tone poem *Ethiopia's Shadow in America*. The latter of her symphonic works won honorable mention but was not performed until 83 years later in 2015, though her symphony won the category and secured a premiere with the Chicago Symphony Orchestra the following year, making Florence Price the first woman of color to have a work programmed by a major American symphony.

Symphony No.1 in E Minor, the first of four, is modeled after Dvorak's *New World Symphony* in key, approach, and structure. It is impossible to know if the judges were aware of her inspiration, but Dvorak's foresight to encapsulate Black American music doubled by Price's symphony as the first by a woman of color lends a brilliant poetic justice to those who believed in the inherent qualities of Black music and the dismissal of musical hierarchies. The form stretches the sense of classical proportions with its first two movements taking roughly thirty minutes to unfold, while the final two only last nine minutes total. The first movement is the longest in duration and by far the most abstract in its manipulation of distinct, tuneful melodic sections, which are then that are spliced into increasingly smaller motives, and finally dissolved into texture. The development takes such a volume as to obfuscate the arrival of the modified recapitulation to the point where it sounds as if the brief coda just appears. Movement two and the verse-and-refrain, typical of spirituals, is clearly rooted in folk and hymn traditions, but original and idiomatic of

instrumental writing.⁵⁸ One of the greatest aspects of her first symphony is the third movement, the Juba Dance, utilizing syncopated rhythms of the antebellum folk dance, “pattin’ juba”,⁵⁹ complete with atypical instruments like African drums, celesta, cathedral chimes, and wind whistle. Like Bristow and the adoption of the polka, and Beethoven with the use of the scherzo, Price uses the culturally significant juba dance to uniquely modify a form entrenched in tradition. The movement is jubilant and celebratory, causing an even greater contrast to the generally serious European symphonic music. The final movement is a brief but relentless *sturm und drang*-esque race to the end.

Despite the significance and overwhelming reception of the premiere, Price was unsuccessful in securing a follow-up performance with the Boston Symphony Orchestra under Koussevitzky, despite having studied across the street from Symphony Hall. Her inquiries went largely ignored without explanation. During the years between world wars there was the search for the “Great American Symphony” which many often argue as either the third symphony of either Copland or Hanson,⁶⁰ without any mention of Price’s. While performances of her Symphony No. 1 have become more common in the last five years, the fact that her music has been overlooked for almost a century illustrates the systemic neglect and dismissal of both Black and female composers. Despite her education, talent, and relative success regardless of the social barriers during her lifetime, her work remains an outlier in the American symphonic tradition.

⁵⁸ R. L. Brown, G. P. Ramsey, & C. J. Brown, *The Heart of a Woman: The life and Music of Florence B. Price*. Urbana; Chicago, IL; Springfield: University of Illinois Press, 2020, 130.

⁵⁹ Ibid., 131.

⁶⁰ Tawa, 172.

The Missing Link: William Dawson (1899-1990)

William Dawson's *Negro Folk Symphony* is the last of the trio of first symphonies that were debuted within just a few years of both Sill's and Price's. Had it not taken two years to secure a premiere with the Philadelphia Symphony Orchestra under Stokowski, his music might have arrived in the concert hall ahead of the symphonies of Still and Price. More experimental than Still and far more dramatic than Price, Dawson's symphony is similar to Amy Beach's response to the *New World Symphony* in its depiction of emotional realism. Divided into three parts, I. "The Bond of Africa," II. "Hope in the Night," III. "O le' Me Shine, Lik' a Mornin' Star," the more abstract elements are bound together by an *idée fixe* Dawson describes as a "missing link" motive, which signifies the "link [that] was taken out of a human chain when the first African was taken from the shores of his native land and sent to slavery."⁶¹



Figure 1. "Missing link" motive in Dawson's *Negro Folk Symphony* mvt. 1 mm. 1-5.

Though inventive in its musical treatment, the first movement is in the standard sonata form with the missing link forming the primary theme in contrast to the secondary melody which quotes "Oh, M' Littl' Soul Gwine-a Shine." Highly rhythmic activity characteristic of the juba dance propels the movement to its heroically dangerous sounding conclusion, evoking heroics and danger. The main melodic material for "Hope in the Night" is a variation of the "missing link" accompanied by thudding pizzicati in the strings "suggesting the monotonous life of the people who were held

⁶¹ William Dawson, Liner notes, *Negro Folk Symphony*, 1964, Decca DL 71077

in bondage for 250 years.”⁶² The contrasting B section is reminiscent of a plain, pastoral life which “symbolizes the merry play of children yet unaware of the hopelessness beclouding their future.”⁶³ Splashes of color dissolve the playful life, abruptly halted by suspended solos that trade between strings and winds, back to the brooding A section but includes the “missing link,” that was never quite gone. The final movement, again, is in sonata form with the primary melody formed from the spiritual in which the movement is titled — “Oh, M’ Littl’ Soul Gwine-a Shine.” Based on its rhythmic value and articulation, it seems to be the seed of the “missing link,” suggesting large-scale thematic planning.⁶⁴ Secondary material is built from the traditional spiritual melody, “Hallelujah, Lord I Been Down into the Sea.” Like the first movement though much more abstract, the development and highly rhythmic recapitulation propel towards the final imperfect authentic cadence intentionally providing an unconvinced conclusion. Current trends in music have resurrected these relatively unknown products of the Harlem Renaissance, the *Negro Folk Symphony* being the more obscure of the three, illustrating the responsibility of the conductor and artistic leadership to integrate diverse repertoire into the canon.

Romantic Appeal: Howard Hanson (1896-1981)

Ironically, artistic output flourished during the dramatic economic downturn caused by the Great Depression, resulting in one of the most prodigious periods for the American symphony during the 30s and 40s. Commercial, agricultural and intellectual industries imploded, erasing all economic momentum from World War I and the 20s. The entertainment industry was not spared, but was fueled by the Federal Music Project and Work Project Administration arm of the New

⁶² William Dawson, Liner notes, *Negro Folk Symphony*, 1964, Decca DL 71077.

⁶³ Ibid.

⁶⁴ John Andrew Johnson, "William Dawson, "The New Negro," and His Folk Idiom." *Black Music Research Journal* 19, no. 1 (1999): 43-60. Accessed September 6, 2020. doi:10.2307/779273, 53.

Deal. To Franklin D. Roosevelt: “Art in America has always belonged to the people and it has never belonged to an academy or class... While American artists have discovered a new obligation to the society in which they live, they have no compulsion to be limited in method or manner of expression.”⁶⁵ Though the FMP became a casualty of World War II, the program provided funding during a time of dialogue between social revolution and individual expression. The desire to appeal to a greater public audience, the need to react against the nihilist and experimental approaches imported from Europe, and the commercialism of the broadcast and studio recording industry created a spectrum of impetuses for composers.

Howard Hanson responded to the tumult of the time by composing in a sweepingly romantic style in which both he and the public could find emotional relief. Born to a Swedish family in Nebraska, his Symphony No. 1 *Nordic* has been compared to that of Sibelius with its dark, rich orchestration, independent instrument families, and Scandinavian semiotics, though it is generally more optimistic in tone. The symphony won him substantial public support, and captured the attention of George Eastman, inventor of Kodak roll film and camera and endowment donor of the Eastman School of Music.⁶⁶ As the director of the school’s orchestra and the Rochester Symphony Orchestra, Hanson was instrumental in exposing hundreds of new works including Still’s *Afro-American Symphony*.

Hanson’s Symphony No. 2 *Romantic* was commissioned for the 50th anniversary celebrations for the Boston Symphony Orchestra and shared the stages with works from Honegger, Prokofiev, Roussel, Stravinsky, and Copland. In his own words:

The symphony represents for me my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not

⁶⁵ Tawa, 32.

⁶⁶ Tawa, 45.

believe that music is primarily a matter of intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical and romantic in temperament, and simple and direct in expression.⁶⁷

Almost as if to mitigate backlash, Hanson felt obligated to explain why his work was a further departure from some of the experimental compositional trends. The Third Symphony is rather unsentimental compared to the Second, and less engaging than the First though he reverts back to a similar scenscape. Virgil Thomas made his opinion known: “I have never yet found in any work of his a single phrase or turn of harmony that did not sound familiar.”⁶⁸ All of Hanson’s symphonies contain a dark and highly romantic appeal, his first two symphonies are arguably the most compelling, with possible exception for his Pulitzer Prize winning *Sinfonia Sacra*.

A Failed Flight: Samuel Barber (1910-1981)

Howard Hanson and Samuel Barber, some of the most celebrated American composers wrote highly romantic, indulgent, and intimate music, and composed during the transitional period into the mid-century war years. The Federal Music Project was in decline, first evolving into the Work Projects Administration. It was eventually shut down due to diminished funding and rising concerns for communist sympathizers in the arts like Marc Blitzstein, composer of the narrative *Airborne Symphony* and the controversial musical *The Cradle Will Rock*. Though some works sponsored by the FMP came under scrutiny, many attempted to connect with wider public appeal. Symphonic works by both Hanson and Barber can be characterized as highly individualistic and uncontroversial in their approach. The latter essentially avoided American semiotics and

⁶⁷ Neil Butterworth, *The American Symphony*. Brookfield, VT: Ashgate Publishing Company, 1998.

⁶⁸ Michael Steinberg, *The Symphony: a Listener's Guide*. Washington, D.C.: Library of Congress, NLS/BPH, 2001, 179.

programmatic music with one exception which failed to capture international recognition similar to his other works.

Like the symphonies of Shostakovich, Schuman, Antheil, and others, Barber's own aviation-inspired symphony, *Symphony No. 2 Airborne*, is an attempt to capture the essence of the decade. Shortly after becoming a member of the Army in 1942, the Air Force commissioned a work from Barber about "flyers." Nicolas Tawa points out: "At the time that he composed it, Barber had a simultaneous desire to do two opposite things — he wanted to continue to compose warm, lyrical music, as he had in the past, but he also felt impelled to write in a harsher manner that reflected the contemporary world of warring nations and conflicting values."⁶⁹ The challenge lies in honoring the realities of war while remaining emotionally honest to himself. Dramatic warmth in his violin concerto, *Adagio for Strings*, and symphonic *Essays* would prove to have greater internal authenticity.

Lacking experience of actually being on a war plane, pilots flew Barber between airbases to juice his imagination. He returned to New York to work on the commission, where he reported to a colonel at West Point who surprisingly enjoyed avant-garde music. At his request, Barber included electric tone-generators to produce the sounds similar to a homing-beacon. The work in its experimentally progressive nature can be considered primarily abstract but not nearly in the way of Cage, Varese, Cowell, and others. *Airborne* premiered in Boston under Koussevitsky, billed as a "Symphony Dedicated to the Army Air Force," where the audience witnessed the sonic rendering of war — flight, dogfights, air-raids, bombing and, of course, homing-beacons.

⁶⁹ Tawa, 129.

Lacking intimacy and organic melodic content, Barber continued to make revisions but remained unsatisfied. He sought to withdraw the symphony, and his editor at Schirmer described scene after posing a question to Barber:

‘Why is it that all your concert works are successful, that is they all seem to stay alive, no matter how old they are ... all with the exception of your Second Symphony? This one we just can’t get off the ground.’ There was, again, no hesitation. ‘The reason is very simple’, Barber said. ‘It is not a good work.’ While such an admission was unusual enough, what followed was even more startling. ‘Let’s go back to the office and destroy it’, he said. And that is what we did. We went back, got all the music from the library ... and Samuel Barber, with a gusto that increased our admiration for him from one torn page to the next, tore up all those beautifully and expensively copied materials with his own hands.⁷⁰

Whether psychologically taxed from the war, jarred by incessant critiques from the serialists and indeterminate-ists, or stressed from conductors’ increased lack of willingness to make space for him on their programs, Barber destroyed *Airborne*. The music was eventually restored and recorded, but Barber returned to his own personal style with his following operas, a cello concerto, and *Knoxville: Summer of 1915*. Though having been the most performed American composer in the 1941-42 season,⁷¹ *Airborne* represents a peculiar falling from grace for Barber. Perhaps ears in the twenty-first century will have kinder consideration than his own, but that remains to be seen.

The War Symphonies

The war years provided a volume of treacherous source material for composers, and the opportunity to illustrate the turbulent psyche of a world in combat. Some would sonically project their own psychological pessimism while others would consume international news and document the reporting in their work. Symphony Nos. 3 and 4, of William Schuman (1910-1992) illustrate an increased descent into despair.⁷² The former captures a sense of foreboding while the latter is

⁷⁰ Butterworth, 114.

⁷¹ Tawa, 130.

⁷² Ibid., 71.

primarily anguish, worn by the duration of war.⁷³ Though Schuman looks to the past for reassurance with his passacaglia, fugue, chorale, and toccata structures, the works are markedly unsentimental.

George Antheil (1900-1959), inventor, mystery novel writer, journalist, and ultra-modernist would choose to sonically document war scenes. If there exists any desire for romantic gesture or intimate suspended moments, the music of Antheil can be overlooked. The Carnegie Hall premiere of his *Ballet Mécanique* caused headlines like “Terror-Stricken Women Flee Cubist Music” and “Making a Mountain out of an Antheil” when the airplane propellers included in the work were so forceful they blew many in the front row out of their seats. The press was bad — a nightmare for a journalist. He sought to reestablish his reputation with what he thought could be considered a great American symphony. While his Symphony No. 3 “American” and No. 5 “Joyous” contain serene moments and jazzy optimism, his other wartime symphonies like No. 4 *1942* are more Shostakovich-like war machines.

Others would handle their symphonies with greater introspection. Leonard Bernstein (1918-1990), the “Peter Pan” of music, faced a moral dilemma. His Symphony No. 1 *Jeremiah* tells the story of Bernstein’s interpretation of the treatment of European Jews under the Nazis, is recognized as the finest of his three symphonies. The thematic conclusion of *Jeremiah* is his recognition of faith as a comfort rather than a solution during a time of tragedy, and Bernstein described the symphony as a “crisis of faith.”⁷⁴ Both his second and third symphony both continue to explore issues surrounding the search for spirituality. Each contains its own character, but his

⁷³ Tawa, 71.

⁷⁴ *Ibid.*, 114.

approaches are typically rhythmically inventive and angular, with moments of nonfunctional dissonance, punctuated by moments of mounting emotion.

Moved by neither current events nor a crises of faith, Navy pilot Walter Piston (1894-1976) resisted manifestations of war in his music. In his own words:

As a composer, I had a slump for the first year of the war, feeling that writing music was about the most futile occupation. What got me out of it chiefly was getting letters from men in the armed forces who said they hoped I was keeping on composing because that was one of the things they were out there for. I have now completely recovered a sense that it is important and that I am meant to do the job (along with other things like teaching and civilian defense.) I am now on my second symphony, commissioned by the Ditson Fund in Columbia University.⁷⁵

His symphony, neoclassical in nature, is an affirmation of life. Piston's love for instruments and idiomatic writing allowed him to compose virtuosic music for the Boston Symphony Orchestra. The war symphonies of Piston, Antheil, Bernstein, and Schuman represent a spectrum of approaches to process the tragic and tumultuous time, but the increased chromaticism, angularity of rhythm, and general sense of pessimism foreshadow the audibly challenging Serial symphonies.

Popular Suspects: David Diamond (1915-2005) & Randal Thompson (1927-1984)

The intensity of atonal trends during the 50s and 60s had devastating effects on tonal music that was more favorable by the public. David Diamond approached compositions with an abstract expressiveness that attempted to balance emotion and intellect.⁷⁶ Having worked many odd jobs in the 30s just to keep the lights on, Diamond embraced engaging expression and historical context rather than intellectually challenging musical approaches that rejected music of bygone eras. He was summoned to the stage three times by an encouraging audience during the premiere of his effective Second Symphony. The rhythmic energy of his symphonies compelled a popular appeal

⁷⁵ Howard Pollack, *Walter Piston*. Ann Arbor, MI.: UMI Research Press, 1982, 74.

⁷⁶ Tawa, 99.

that was highly suspect to the avant-garde, who constructed cerebral works primarily for each other.⁷⁷ The atonal, twelve-tone, and aleatoric circles lambasted anyone outside their sphere, essentially incinerating the probability of public exposure to tonal music for Diamond and others. His music fell out of fashion in the 60s and 70s, but appeared again in the 80s and 90s when tonal music rebounded.⁷⁸

Randall Thompson (1927-1984) experienced even greater popular acclaim. His *Second Symphony* was performed over five hundred times in the years after its debut by Howard Hanson, magnified later by the batons of Bruno Walter and Bernstein. In Thompson's own words: "It is based on no program either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness."⁷⁹ Though the symphony belongs to a previous decade, its "balance and completeness" of optimism and energy serve as an archetype for the American symphony of the 30s and 40s, and as the complete antithesis of Roger Sessions's symphonic approaches.⁸⁰ Thompson, Diamond, and others who experienced popularity in their day did not benefit from an international reputation that buoyed composers like Barber and Aaron Copland, and did not survive the influence of the avant-garde in the post-war years that dismantled the appealing American symphonies of the 30s and 40s — the reestablishment of musical hierarchies was complete.

⁷⁷ Tawa, 108.

⁷⁸ *Ibid.*, 108.

⁷⁹ Butterworth, 64.

⁸⁰ *Ibid.*

Serialism and the Symphony: Roger Sessions (1896-1985)

Serial approaches with large ensembles can often create dense blocks of sound that lack clarity and a capacity for nuanced expression. Opaque textures and dense chromaticism distanced Serialists from tonal structures and audiences who preferred more accessible music. Gann notes:

...[O]ne might expect that future music historians will refer to this century simply as The Gap. It is our defining neurosis. We pretend to lament its existence, but actually, we have become so proud of it that, when music doesn't put up barriers to the audience's comprehension or patience, we accuse it of not being authentically twentieth-century. There's something tough and puritan about living with The Gap, like doing without running water or television.⁸¹

The Gap allowed a certain autonomy for composers independent from public appeal, providing space and time for experimentation. Graphic scores, serialism, twelve-tone, electronic, and indeterminate approaches have proven fruitful in some ways, but the luxury of hindsight has exposed much of that experimentation as hollow to itself and to audience-composer relations. To some, this was a good thing. Roger Sessions, unconcerned with audience psychology, feared that injecting nationalism into music could lead down the path of Fascism and adventures in purely abstract approaches. Tawa notes:

The Logic is impeccable. However, the sound lacks charm, sensuous appeal, and any hint of euphony. Chromaticism remains high, and dissonance incessant....[E]ven a knowledgeable audience cannot entirely take in the extraordinary skill of meticulous attention to detail that infuse the measures. Some writers claim that he demands too much of his listeners. Sessions said his music expresses what he is, and the listener must take it or leave it. In short, the composer will dance to nothing but his own pipe.⁸²

Economic safety provided by the academic sphere has produced vastly new approaches over the last half-century, but also encouraged cerebral approaches that alienated any positive emotional response. Virgil Thomson described Sessions symphonies as:

⁸¹ Kyle Gann, *American Music in the Twentieth Century*. New York: Schirmer, 1997, 184.

⁸² Tawa, 191.

...difficult to play and not easy to listen to. They are learned, laborious, complex, and withal not strikingly original. They pass for professor's music, and a term is not wholly unjustified. Because the complexity and elaboration of their manner is out of all proportion to the matter expressed. Nevertheless, they are impressive both for the seriousness of their thought and for the ingenuity of their workmanship. ...Though they have unquestionably quality, they have just as certainly almost no charm at all. And we have no place in our vast system of musical distribution for music without charm....[There is] no direct melodic or harmonic appeal.⁸³

Technique rules all approaches in the intellectual works of Sessions. The intellectual echo chamber of Sessions, Wallingford Reigger, Peter Mennin, John Becker, Ross Lee Finney, Ben Weber, Harrison Kerr, Andrew Imbrie, and Gunther Schuller impacted multiple generations of music makers and listeners. Sessions Second Symphony is dedicated to Franklin D. Roosevelt who died during its construction — but if only Sessions and company held firm, or even loosely, Roosevelt's belief that music belonged to the people, catastrophe in the classical sphere could have been avoided. George Rochberg was one of few to recognize these emotional limitations and evolved out of the failed thought experiment of Serialism.

The Dean of American Composers: Aaron Copland (1910-1990)

Held until last when one cannot delay him any longer, the most celebrated of all American orchestral composers, Aaron Copland typifies nearly every Americanism of the twentieth century. The criteria determining his status can be debated, like whether his music reflects many American priorities or if the idiom has been redefined by his music, but the gay Jew from Brooklyn, born to an immigrant family, plagued by cultural authenticity (whether it *El Salón México*, *Our Town*, *Appalachian Spring* or *Rodeo*), Communist sympathizer, victim of American political extremism, modernist enthusiast who also believed in equity and the common man, who lived squarely within the twentieth century, born into Serialism and died by it, who was the complete antithesis of rigid

⁸³ Virgil Thomson, *Music Review, 1940-1954*. New York: Vintage, 1967, 211.

Serial and indeterminate motivations, Aaron Copland's dynamic experience brings a continuity of integrity and lassos the spheres of classical, folk, and popular music, of modernism and public appeal. The thoughtful restraint in *Lincoln Portrait* and his Third Symphony—two years in the making—greatly contrasts the hastily written symphonies of egomaniacal, superpatriot Roy Harris⁸⁴ or the audaciously audience-defiant Roger Sessions. The cult of personalities, whether the Toscanini, Koussevitsky, Roy Harris, John Sullivan Dwight, Anthony Philip Heinrich, or any contemporary personas is objectionable in comparison to the introspective man whose music is more private than public, who was blacklisted by the United States government and eventually slid into dementia. George Gershwin's success can be attributed to the way in which he considered the perspective of the composer, performer, and audience. Aaron Copland can be the standard for twentieth-century American composers in his lifetime consideration for all composers, performers, and audiences of the past, present, and future.

The Great Drought

The leanest years for contemporary symphonic programming in the United States followed World War II until the 1990s.⁸⁵ The genre of the symphony was perceived as outdated and the concert hall antiquated. Contemporary composers had to choose between originating a new style or mastering a style of the past.⁸⁶ Experimentalists like Cage, Sessions, Babbitt, Schoenberg, Berg, and Webern chose the former and challenged the ears of audiences who became increasingly wary of anything “new.” Interestingly, the inverse sentiment held true at the start of the century. Composers like Ulysses Kay, Robert Ward, Vincent Persichetti, Benjamin Lees, and George Rochberg chose the latter and would forge down the path laid out by Hanson, Barber, and Copland.

⁸⁴ Tawa, 61.

⁸⁵ Tawa, 205.

⁸⁶ Ibid.

The Great Drought from the 1950s-90s functionally dismissed generations of composers in orchestral programming, and disenfranchised new audience members, ultimately increasing the average age of the concert goer, while professional symphony orchestras retreated to the classical cannon that composers of the previous half-century fought to join. Minimalism, a marriage of avant-garde experimentalism that reflected and manifested in popular trends, would luckily prove to be much more compelling for audiences. Composers like Philip Glass, John Adams, and John Luther Adams heightened the genre and provided new stylistic opportunities championed by Ellen Taaffe Zwilich, John Harbison, Aaron Kernis, and John Corigliano, who, like Ives, could delve into any stylistic direction depending on what the composition called for.⁸⁷ It is tragic that the twenty-first century has produced the greatest volume of highly trained classical musicians and composers, while the professional world reels from foundational issues, unable to accommodate a new generation who have rediscovered the value of expression in large forms. Whether the symphony as a genre will continue to remain relevant in contemporary compositional approaches remains to be seen, but the form and its history is deeply significant with its lineage of expansive human expression. We can observe the trends over the last two hundred years and be proud of what has been done, yet regret we have not done more. But those who have rejected the manifest destiny of exclusionary elitism and musical hierarchies in the symphonic world are called to action to serve as agents of change.

⁸⁷ Tawa, 211.

Chapter 3. An Orchestral Model for the Twenty-First Century

Assessing the Problem

Cost Disease

Cost disease is an ailment that has plagued the performing arts industry for decades, with compounded effects in the orchestral world. In groundbreaking study *The Performing Arts - The Economic Dilemma*, Baumol and Bowen identify cost disease as the underlying cause of increasingly cavernous operating deficits. Performing arts as a whole do not experience the same benefit from technological advancements which other industries have. Automation can efficiently produce large volumes of products in the goods industry, which experience a doubling of man-hour output every 29 years.⁸⁸ It still takes the same amount of time to perform Beethoven's *Eroica* as it did a hundred years ago, causing a decrease in monetary productivity per hour in the performing arts. Gone are the days where *Eroica* could be rehearsed over dozens of times for more than a year as Habeneck did with his *Conservatoire Orchestra*.⁸⁹ Though recordings and mass media can provide exposure and a supplemental revenue stream, the reality is that the entertainment industry suffers from similar structural deficits, and the percentage of revenue from those sales for the top orchestras is only in the single digits.⁹⁰ If the goal of recording is to provide revenue, the endeavor is self-defeating because it creates competition with itself when audiences are deciding between experiencing a performance live or listening to a digital version. Similar issues are created with streaming services when customers can view a live performance of the Metropolitan Opera at a fraction of the price compared to an expensive ticket for a seat in the hall.

⁸⁸ Joanne Scheff Bernstein, *Standing Room Only: Marketing Insights for Engaging Performing Arts Audiences*. Second Edition. New York, NY: Palgrave Macmillan, 2014, 19.

⁸⁹ Harold C. Schonberg, *The Great Conductors*. London: Golancz, 1977, 100.

⁹⁰ Robert J. Flanagan, *The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges*. New Haven, CT: Yale University Press, 2012, 14.

Despite the reduction of productivity, the wage growth of orchestral musicians has generally kept up, and at some points exceeded the salary growth rates in other industries.⁹¹ Inflated labor costs, decreased attendance, an increased need for non-performance revenue, coupled with the cost of bloating administrative leadership have created a snowball effect. Even if every seat were filled in the concert halls used by professional symphonies, the revenue from ticket sales for nearly every orchestra would not be enough to cover the artistic costs of a single performance.⁹² Ticket prices can be increased in an attempt to offset costs, but higher ticket prices are associated with lower audience attendance. The result is an institutionalized structural deficit that increases over time. Though mismanagement of organizations by an individual or few individuals can be devastating, the underlying issue is rooted in the numbers and is nobody's "fault."⁹³ Because there is no solution to performing repertoire more efficiently, organizations have been forced to face their artistic and non-artistic costs and revenue both on and off stage, or outside the concert hall altogether.

Programming and Attendance

Repackaging canonic repertoire creates an efficiency beneficial to the musicians who "know the notes" and the administrators who are looking to reduce costs by reducing rehearsals.⁹⁴ However, in attempts to create greater efficiency, adverse effects have manifested in orchestral programming, resulting in 1888 as the average date of composition performed by the typical professional orchestra in the 2016-17 season.⁹⁵ The most performed composers for that season in

⁹¹ Flanagan, 79.

⁹² Ibid., 62.

⁹³ Ibid., 10.

⁹⁴ Shadle, 273.

⁹⁵ Ricky O'Bannon, (2016, October 31). Retrieved September 25, 2020, from <https://www.bsomusic.org/stories/the-data-behind-the-2016-2017-orchestra-season/>

order were Beethoven, Mozart, Tchaikovsky, Brahms, Dvorak, Prokofiev, Stravinsky, Rachmaninoff, Ravel, and Shostakovich.⁹⁶ Though the repertoire of said composers is enjoyed, celebrated, and understood by music aficionados, the inherently dated quality and lack of immediately apparent cultural significance creates an alienating effect to audiences, attributing to the 5.5% diminished audience attendance in the years of 2010-14 alone.⁹⁷ Eurocentrism in the repertoire is expounded in the way that nearly every major American has elected international conductors as their music directors who apply familiar artistic practices on foreign audiences. The lack of cultural significance has a diminishing effect on the personal experience of the individual and is undoubtedly a foundational issue in the growing age and diminishing numbers of primarily white male symphonic audiences.⁹⁸ Institutional misperceptions of the audience have created a monolithic audience base that organizations continue to concentrate and exploit rather than try and grow new audiences. While some organizations choose to perform the music of *Star Wars* or *Harry Potter* to fill seats and coffers, the repertoire reflects programming choices that are decided out of crisis management rather than artistic achievement and is emblematic of a fundamental disbelief in the power of classical music on the public. Having performed both of John Williams's scores in concert, the sight of families and young audiences moved by the experience is rewarding, but the production is reduced to popular novelty that has not translated into new classical audiences in any functional way.

⁹⁶ Ricky O'Bannon, (2016, October 31). Retrieved September 25, 2020, from <https://www.bsomusic.org/stories/the-data-behind-the-2016-2017-orchestra-season/>.

⁹⁷ Z. G Voss, G. B. Voss, K. Yair, & K. Lega, (2016, November). Orchestra Facts: 2006-2014 A Study of Orchestra Finances and Operations, Commissioned by the League of American Orchestras. Retrieved September 27, 2020, from <https://www.arts.gov/sites/default/files/Research-Art-Works-League.pdf>, 4.

⁹⁸ Flanagan, 57.

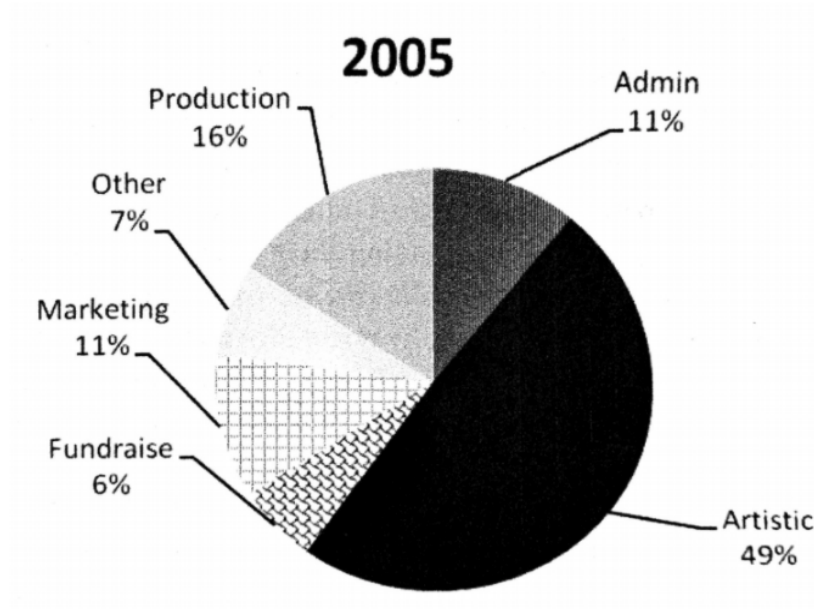
Artistic cost and Revenue

Artistic cost and revenue illustrate the foundational structural deficit inherently embedded in orchestral performances. A study of the top fifty orchestras by budget size for at least two years between 1987-8 and 2005-6 concert seasons illustrate a downward trend in performance revenue, or artistic revenue, that is made up by ticket sales, subscriptions, and other performance income. The performance revenue of the initial season made up 48% total revenue, while the last season constituted just 37% of total revenue.⁹⁹ Moreover, a study of 1,224 national orchestras from 2006-2014 show a 40% margin of earned income, that of which only a total of 30% is due to performance revenue, confirming the downward trend.¹⁰⁰ While artistic revenue accounts for a fraction of total income, artistic costs make up the majority of artistic costs. Artistic expenses, including musician, conductor, and soloist fees, made up 54% of total expenses in 1987, 49% in 2005, and 46% in 2014. Though it seems as if the number is also trending down, artistic costs have increased over time and the perceived trend is indicative of increased non-artistic costs which represent an expansion of the total budget. The increase in artistic costs and decline in artistic revenue results in greater need for non-artistic revenue.

⁹⁹ Flanagan, 32.

¹⁰⁰ Voss, 10.

Table 1. Distribution of Orchestral Expenses in 2005¹⁰¹



Non-artistic Costs and Revenue

Non-artistic costs and revenue have sought to mitigate the double-edge of increased artistic costs and declining artistic revenue. Private support for the orchestra made up 50 percent of total revenue in 2005, forcing organizations to take on further non-artistic costs with the goal of increased overall revenue. Fundraising and development costs increase the overall spending of an orchestra but could be avoided if performance revenue covered expenditures.¹⁰² Because the gap between revenue and deficit increases indefinitely and sufficient funding for one year is typically inadequate for the following year, larger amounts are spent on fundraising each following year. Fundraising departments often inflate their importance when in actuality every dollar spent on fundraising by major orchestras between 1998-2005 only brought in an average of \$1.20 in private

¹⁰¹ Flanagan, 36.

¹⁰² Ibid., 16.

operating support.¹⁰³ The slim margin barely pays for the department itself and leaves little room for institutions that overpay for development, which could be subject to diminishing returns.¹⁰⁴ An even larger issue is the fact that fundraising personnel typically receive higher salaries because their careers operate in different labor markets.¹⁰⁵

Though most orchestras do not own the halls in which they perform, additional revenue can be achieved through renting out the space. Renting a space for a performance can be costly, but owning the hall and merely performing in it creates a cost opportunity because the organization loses revenue on the performance rather than earning revenue by renting the space to a vendor.¹⁰⁶ The artistic and non-artistic revenue which does not cover operating costs emphasizes the significance of endowment and government support.

Government Support

Government support and endowments are two sources of revenue allowed by the nonprofit 501(c)(3) status in which every major orchestra is organized. Nonprofits must adhere to extremely rigid criteria to maintain their tax-deductible status. Because a nonprofit is a public non-business entity, if there is any misappropriation of funds provided by the government the organization can lose their status and potentially face legal action, and if the funds came from a foundation or source that also maintained a nonprofit status, they too can potentially lose their status or face legal action. Government funding can come from federal, state, or local sources, but the structure and allocation of funds has largely become decentralized. Less money comes directly from the federal level, with more at state and local levels. The highest source of government funding comes in the form of tax

¹⁰³ Flanagan, 120.

¹⁰⁴ Ibid., 121.

¹⁰⁵ Ibid., 76.

¹⁰⁶ Ibid., 33-34.

expenditures, which is the amount of money “paid” by the government instead of taking the money for taxes. Tax expenditures benefit the wealthiest Americans the most and encourage a greater incentive to donate. The tax rate for an individual making over \$510,000 in 2019 is 37%, meaning that of a \$1,000 donation \$370 would be “paid” by the government as a tax expenditure, compared to an individual making \$39,475 annually, taxed at a 22% rate, allowing 15% less to be written off as a donation. Part of that donation is considered a private donation, while the other is considered public funding, but oftentimes are lumped into the same “private” category when institutions organize their budgeting. Because it is difficult to know a donor’s tax bracket without being too invasive, the donation is considered primarily private, while, in fact, a portion of it is public funding and the majority of it is private. While raw numbers can make it appear that government funding is decreasing, the overall effect is much more important because only direct government funding has decreased while decentralized support has increased. Historically, centralized funding has been selective of the largest institutions that support “good art,” typically rooted in European traditions, while decentralized structures provide a greater support for local arts and artists that typify the increasing cultural pluralism of the United States.¹⁰⁷ Some express a “grass is greener” mentality towards government funding for European orchestras, though the fact is those institutions face the same if not a greater gap in structural deficits due to a moral hazard caused by the lack of impetus to reduce debt-driven operations — no system or approach is without flaw.

Endowments

Endowments in the arts, specifically when it comes to symphony orchestras, provide a predictable but marginal source of income. Because of the indefinite quality to the monetary consumption of orchestras, they do not experience the same benefit as other institutions. While the

¹⁰⁷ Flanagan, 93.

largest endowments for symphonies do not exceed a few hundred million, the largest endowments for the top universities are in the billions. While endowments can be predictable sources of income in comparison to the unpredictable qualities of public and private support, they are not always reliable. Donations to endowments can come with restrictions or strings attached, like a promise to a seat on the board or artistic influence over the organization. Even the largest orchestra endowments would require an unrealistic 30% return to cover operating costs in comparison to a realistic 5-10% return.¹⁰⁸ Some endowments allow for a certain percentage to be used each year for operating costs, and mismanagement of the funds or too great of a percentage taken out can quickly diminish the value of the endowment and increase financial instability. The Museum of Contemporary Art in Los Angeles operated at a deficit for six years in a row and mismanagement reduced their endowment from nearly \$50 million to just \$6 million in 1999, forcing the California Attorney General to audit the organization to determine if any laws governing nonprofits were broken.¹⁰⁹ Endowments are a luxury that only a few symphonies benefit from, but provide another source to help achieve financial balance.

Financial Unbalance

Financial unbalance is the result of systemic issues in the symphonic world that are only worsening. The Ford Foundation contributed today's equivalent of hundreds of millions of dollars in the 60s and 70s to 61 orchestras to stimulate the production of classical music and increase the quality of American orchestras, allowing musicians to devote their full-time attention to music making, and increase the salaries that they felt were far undervalued.¹¹⁰ The lasting result is the ballooning salary expectation that exceeds nearly every other industry, including lawyers,

¹⁰⁸ Flanagan, 140.

¹⁰⁹ Ibid., 124.

¹¹⁰ Ibid., 70.

university faculty, and health workers. Graded pay scales based on authority and seniority have increased costs further while providing less job security and upward mobility for the growing number of individuals seeking a career in music. The result is the demand for compensation in competition with other top American orchestras that experience vastly different economic environments based on their location. Because of increase in pay based on seniority and the lack of full-time employment outside of the symphony hall, the typical professional orchestral musician will hold on to their chair for 20-40 years, creating an employment backlog. In the academic year of 2005-6, 3,671 students graduated from American music schools, not accounting for music majors at universities or colleges, while an average of only three seats per major orchestra were available that same year.¹¹¹ The supply of musicians far exceeds the demand, which accounts for the fierce collective bargaining and strikes that have plagued major organizations in recent years due to structural deficits and the fundamental disagreement of priority between management and artists. The socio-economic power structures in the classical world are fundamentally unbalanced and are making even the fully employed orchestral musicians increasingly unsatisfied. The systemic issues of the classical world run centuries deep. The original fight against mediocrity has been won. Contemporary issues have been largely ignored or only temporarily patched. Art, music, and expression are not dying, but are in dire need of evolution.

Assessing Solutions

The assumption that classical music and its conservation are of inherent value have created a flawed system which, at least on the surface level, will spare no expense and has little regard for the indefinite consumption of revenue. With ever increasing nonprofits, greater competition for public and private capital has made some investors question the value an orchestra can bring in the

¹¹¹ Flanagan, 64.

twenty-first century. Tony Woodcock, former president of New England Conservatory, commented that donors “are feeling fatigued by orchestras — the constant demands, the needs, the on-going and unresolved problems. They are questioning the role of ‘orchestra monoliths’ whose consumption of a community’s philanthropic wealth is disproportionate to the value they produce.... These are the investors rethinking their positions.”¹¹² Organizations taking on issues of hunger, shelter, environmental conservation, and other priorities could become increasingly attractive to those who feel their investment would make a greater impact elsewhere. If the issue of creating an increase in structural deficit could be reversed and turn to profit-seeking instead of profit-consuming, investors with only a passive interest in music could channel funds into the organization. However, every organized orchestra in the United States maintains a nonprofit status that does not allow profit seeking, revenue streams that do not serve their mission or federal funding for operating costs.

Flexible Organization

While most industries must organize in specific ways, the arts benefit from a greater variety of options. How an entity is organized in the arts is “unique . . . in that they can be organized as for-profits, not-for-profits, or government agencies, as small businesses with single owners or as large corporations.”¹¹³ Functionally every primary orchestra in the United States is 501(c)(3) non-profit charity relying more on philanthropy and endowments than ticket sales. However, the arts industry benefits from a unique flexibility in entity organization that no other industry benefits from, and choosing a 501(c)(3) without other considerations can hamstring an organization before it even begins, due to its rigidity in structure and inflexible qualifications. Any arts organization

¹¹² Flanagan, 123.

¹¹³ Ellen Rosewall, *Arts Management: Uniting Arts and Audiences in the 21st century*. London: Oxford University Press, 2014, 27.

can choose between the various structures of corporations, Limited Liability Company (LLC), or a non-profit 501(c).

A L3C is a low-profit, limited liability organization, a hybrid of an LLC and a non-profit, which allows for various internal organizations. Also, it is strictly mission-based for the benefit of social good, while allowing more entrepreneurial approaches to acquiring a variety of revenue streams that can be used to fund the foundational mission. L3Cs are designed to accept funding Program Related Investments (PRIs) to be more attractive to foundations because they allow for a return on the investment to fund other programming and operating costs in comparison to nonprofits with the same mission. Because the designation is fairly new, the IRS has not officially announced that all investments to a L3C qualify as a PRI as they do with a 501(c)(3), making it potentially risky for foundations without a Private Letter Ruling. Foundations are becoming more familiar and warming up to the relatively new organization, investing millions of dollars over the last decade in mission-based entrepreneurial enterprises.¹¹⁴ In comparison to nonprofit symphonies that are primarily funded through donors and grants, the flexibility of revenue streams for an L3C reduces the reliance on philanthropy and allows for government funding, while also opening new avenues for private investments.

L3Cs are organized and taxed like LLCs, making them ineligible for tax-exempt status. However, the organization provides by far the most unique feature. Instead of a cash-hungry 501(c)(3) that accepts charitable donations, an orchestra organized as an L3C can provide performances, education, and other services in-kind *for* a nonprofit and invest the value of the tax deduction itself. An L3C provides the opportunity to liberate a symphony from the rigid nonprofit

¹¹⁴ J. P. Glackin, (2017, March 21). What Exactly is a L3C? Retrieved October 01, 2020, from <http://bclawlab.org/eicblog/2017/3/21/what-exactly-is-a-l3c>

structure, which would invert the relationship between music making and charitable organizations and create the only self-sufficient symphonic enterprise. Most major orchestras could never reorganize a mammoth structure due to their established culture and the cost to reorganize. A dynamic solution would need to be built from the ground up.

Resource-Based Approach and Human Centered Design

Theodore Thomas capitalized on a few concepts that created a financially successful orchestra. He recognized the population of city centers could not support a full time symphony, a concept that remains largely true today based on the fact that the largest cities typically support only one major orchestra. The Theodore Thomas Highway toured through most major cities, capitalizing on their civic economics and the fact that a lack of symphonies created a vacuum and virtually no competition outside of New York and Boston. Also, because efficiency cannot be produced by technological advancements, a rehearsal/performance efficiency was created by taking a rehearsal cycle for a single program that was performed dozens of times in a large geographic region, creating multiple options for revenue rather than one rehearsal cycle for a one- or two-performance program in a stationary location. Though accessing a population center has advantages, the city's human and monetary resources are finite. Those who are familiar recognize his influence on erecting the origin of the American symphonic tradition, but none have tried to recreate or improve upon his most successful endeavor — the Theodore Thomas Orchestra. The orchestra was run by his ability to bring financial success through ticket sales and investments, assuming all risk. Thomas's goal to economically enhance the lives of underemployed musicians and facilitate the dissemination of orchestral repertoire to the public at large by capitalizing on the economic landscapes of metropolitan centers is a hybrid model that utilizes what is now recognized as a human centered design and resource based approach. A human based design considers all

aspects of the human experience in problem solving while a resource based approach recognizes and utilizes readily available resources. Most orchestras typically apply one or neither strategy and the consequence is financial imbalance and/or a decreasing value added to their community. Employing both strategies strengthens the economic security of the symphony and its musicians while growing audiences through community building. If his purely capitalistic model can be blended with the purely public, mission-based nonprofit approach, a financially viable and self-sufficient model for the twenty-first century can emerge.

The Frontier Symphony

Running through a thought experiment can explore the potential of a new concept in action. According to the author of *The First Mile: A Launch Manual for Getting Great Ideas into the Market*:

Fast-food giant McDonald's regularly evaluates new concepts for its menu. A few years ago, it considered a shrimp salad. The idea fit general trends toward health consciousness. It could be prepacked, fitting neatly into McDonald's delivery model. However, any idea McDonald's introduces has to have the potential to scale to its thousands of stores around the globe. McDonald's ran a thought experiment. How much shrimp would be required if it scaled the idea around the world? How did that compare with the current supply of shrimp? It turned out that McDonald's would put a significant dent in the US shrimp supply, which would drive up prices and make the idea unprofitable. You can run your own 'shrimp stress test' [for your idea.]¹¹⁵

The idea of a shrimp salad blends a human centered design based on current trends with a resource based approach to determine the actuality of their potential product. While McDonald's deploys army-sized specialists to project outcomes on a global level, a similar approach can be explored on a smaller scale.

¹¹⁵ Scott D. Anthony, *The First Mile: A Launch Manual for Getting Great Ideas into the Market*. Boston, MA: Harvard Business Review Press, 2014, 113.

With the flexible organization an L3C provides, the most successful aspects of the Theodore Thomas Orchestra (TTO) and the most effective practices of a nonprofit can be combined in a hypothetical strategic plan with the goal of exploring the validity of a new orchestral model. For ease, the organization for the thought experiment can be referred to as the Frontier Symphony. If the Frontier Symphony can capitalize on best practices and merely stabilize the inherently indefinite structural deficit, a new orchestral model can be put into action. Like the Thomas orchestra, flexibility and mobility can provide more revenue opportunities with multiple performances per program. Historically, William Henry Fry, Louis Moreau Gottschalk, Amy Beach, Charles Ives, Barber, Hanson, Copland, John Adams, and others have proven Fry's idea about the power of culturally relevant music over the last two centuries. Programming culturally relevant music for large geographic regions can be difficult, especially in a country as large and culturally plural as the United States. However, the US has general cultural regions as outlined by Colin Woodard:

Figure 1. Cultural regions as outlined in *American Nations*¹¹⁶



When a geographic region is divided into eleven different sub-regions, planning a dozen and a half performances over a multi-week series in a single area or combination of smaller areas is manageable. While luxurious international tours many top orchestras program can be quite expensive and seldom lucrative, a small-scale regional national tour provides less overhead with a greater opportunity to capitalize on both civic and national pride. With consideration for the time and opportunity, a tour taking place over summer provides income for musicians during the typical

¹¹⁶ Collin Woodard, *American nations: A history of the eleven rival regional cultures of North America*. New York, NY: Penguin Books, 2012, x-xi.

off-season while capitalizing on the season that attracts the biggest audiences and greatest income.¹¹⁷ Camouflaging the most effective American symphonic repertoire as a summer pops series benefits the conservation of American repertoire, financial stability of the Frontier Symphony, and creates an enormous potential to build new audiences with little or no access to an orchestra in their region.¹¹⁸ If 80% of the typical audience does not return to the organization,¹¹⁹ there is no inherent opportunity cost issues associated with single performances in regional areas. Instead, a lower supply of opportunity to see a performance could generate a higher demand for a single performance. The flexibility to provide high-quality to a larger geographic region provides opportunity to connect with new audiences through community building and provide wider economic support for the Frontier Symphony.

Community Building Through Partnerships and Local Activation

The Arts Council of Greater Baton Rouge organizes the annual Ebb & Flow Festival which brought together 65 community organizations, 70 arts markets vendors, and 104 visual exhibits in 2019, generating tens of thousands of dollars in revenue for local arts support. As a founding member and conductor, I led the new Civic Orchestra of Baton Rouge in their inaugural performance at the festival in partnership with the Louisiana Arts and Science Museum. The performance that took place in the organization's entrance gallery reflected the partnership with a "Sounds of Science" interactive program which included *sprach Zarathustra* by Richard Strauss and waltzes by Johann Strauss II featured in the film 2001: A Space Odyssey, selections from Holst's Planets, and Mendelssohn's *Fingal's Cave* or *Hebrides Overture*, inspired by the unique geological basalt structures that form the island Staffa. The free performance attracted roughly 125

¹¹⁷ Voss, 7.

¹¹⁸ See Appendix A for potential programming per region or smaller combined regions.

¹¹⁹ Bernstein, 36.

audience members, generated \$115 in unsolicited cash donations, and formed an enduring working relationship with the Louisiana Arts and Science Museum. Though the numbers are small, the concept highlights the ability to gather built-in audiences through community building and partnerships, the effect of relevant classical music disguised as a pops concert to enhance the personal relevance to the audience, the importance of performances in free, atypical spaces, and the exposure of music to non-classical concertgoers by an organization with zero budget for marketing or promotion outside of social media.

The concept could be scaled up to capitalize on local and state funding that support community centered engagement. Appendix B exhibits an aggregate of every arts organization in the United States organized by state. The list ranges from local artists and craft shops to regional and state arts councils. A small scale Ebb & Flow-like event can generate profit-sharing opportunities for the local vendors and the Frontier Symphony while benefiting from the built-in consumer loyalty or audience from each organization. The time per capita spent experiencing museums, concerts, and other cultural events for the average citizen translates to roughly four hours of participation per year.¹²⁰ Part of the benefit of partnering outside of tapping into built-in audiences is what can be considered as a “stacking” benefit, where those four hours can be spent experiencing multiple cultural events simultaneously — arts organizations can “stack” support by mitigating competition between each other for the time and money of audiences with finite resources. The experience becomes transactional and mutually beneficial for the audience, performer, and institutions alike.

¹²⁰ Flanagan, 46.

While metropolitan centers have a greater population, museums, arts organizations, and theaters are equally distributed in urban and rural counties in relation to the percentage of all arts organizations.¹²¹

Table 2. Distribution of selected arts industries, by rural-urban status of organizations in 2014¹²²

Type of arts industry	Percent of all arts organizations		Percentage point (pp) difference	Statistically significant*
	Rural counties	Urban counties		
Museums	43.1%	39.1%	+4.0 pp	No
Theater companies	15.5%	21.7%	-6.2 pp	No
Historical sites, zoos, botanical gardens	12.8%	9.9%	+2.9 pp	No
Nature parks	22.1%	5.9%	+16.2 pp	Yes
Other performing arts, independent artists, and promoters/agents	6.5%	23.4%	-16.9 pp	Yes

Rural arts organizations also draw non-local audiences at higher rates than do metropolitan arts organizations.¹²³ Because the rural territories of the United States are so vast, project-based funding to local and state agencies and direct funding to rural areas exceeded funding to

¹²¹ T. Wojan, & B. Nichols, (2017, November). Rural Arts, Design, and Innovation in America. Retrieved September 29, 2020, from <https://www.arts.gov/sites/default/files/Rural%20Arts%2011-17.pdf>, 5.

¹²² Ibid.

¹²³ Ibid., 6.

metropolitan areas in 2019.¹²⁴ Though the geographic area does produce travel expenses, performing in free, atypical spaces eliminates the cost opportunity dilemma associated with owning or renting space while providing a greater economic foundation for funding and a wider audience/partnership base.

Double-Edged Tax Expenditures, Self-Funding, and Financial Balance

A combination of simple and more complex solutions can be utilized to help secure financial balance. For an organization like the Frontier Symphony, uncertainty from business cycles and economic trends can be avoided by using a fixed rather than variable costs model for artistic salaries. Instead of per-call payments, a weekly or seasonal salary is more financially predictable and stable for both artist and organization. The expectation for a full-time salary from artistic and non-artistic can be mitigated with seasonal programming that adjusts each year to micro and macro financial climates.

The flexible organization of the L3C allows for unique opportunities to capitalize on grant funding and tax-deductible expenditures to nonprofits. The double-edge tax expenditure benefit result is a safety net that protects against the weather or climate of any particular year experiencing temporary downturn or long-term recession in contrast. The ultimate goal is profitability to help ensure success the following year, but a budget operating in the red can use the losses as a tax write-off that can also be invested in the future, and the greater the loss the greater the tax return. The potential moral hazard has little bearing due to the fact the Frontier Symphony is primarily mission-based.

¹²⁴ NEA. (2019). The Arts in Small and Rural Communities. Retrieved September, 2020, from <https://www.arts.gov/sites/default/files/NEA-Arts-in-Rural-Areas-Infographic-March2020.pdf>

To further the mission of conservation and dissemination of American symphonic repertoire to audiences with little or no access, concerts could be produced even in areas with low economic support and the value of the concert could be used as a tax expenditure. Free introductory lessons with members of the orchestra could be provided in areas experiencing issues with access, as well. If a significant amount of interest is generated by the prospect of lessons and issues of access, the Frontier Symphony could act as a conduit for remote seminars or lesson packages offered year-round.

The issue of availability to unpublished American repertoire provides another opportunity to further the mission of the Frontier Symphony. With the maximum touring time of one season, three-fourths of the year could be committed to planning, which could include the engraving of unpublished works sponsored by the symphony to be used for the performances and rented/sold to other organizations looking to program under-performed American repertoire. The performing arts, especially in the classical sphere, consistently fail to adjust to ever-changing socioeconomic climates.¹²⁵ Publishers are catching up to current trends in classical music like the increased desire to program compositions by women, transgender, Black, indigenous, and composers of color. The cultural plurality of the United States provides a vibrant array of repertoire representative of various idioms and cultural backgrounds that push against the inherited white, Eurocentric music of the classical canon. New publications of under-performed repertoire could be far ahead of trend with consideration of the US sesetercentennial anniversary in 2026. Revenue generated from such publications would further the economic security of the Frontier Symphony, increase the importance of American repertoire in the canon, and conserve relevant music for future generations.

¹²⁵ Flanagan, 58.

The New World

The Covid-19 pandemic has accelerated trends in essentially every sector by years. Industries and institutions that did not participate in the digital world were thrust into it. Though the pandemic has proven catastrophic in nearly infinite ways, it has provided an opportunity for the dead wood of antiquated approaches to be thrown in the fire of innovation. Mammoth orchestral organizations have been partially protected by their endowments while mid-level symphonies have been forced to shutter their doors and furlough employees without pay. Small-scale and regional orchestras will eventually return to business as usual because there is far less risk managing a \$300,000 operating budget in comparison to a symphony that uses hundreds of millions of dollars to support their salaried artists each season. If ticket sales typically account for half of an orchestras operating budget, the framing of the Frontier Symphony combined with traditional revenue streams like ad space, merchandising, recording sales, rentals, education outreach, and others only need to add up to 50% to make a self-sufficient orchestral model independent from direct federal funding and donor contributions. Power structures are shifting and the opportunity to equitably redistribute wealth in the performing arts has presented itself. The highest trained and most classically educated generation the United States has ever experienced is also keenly aware of systemic socioeconomic inequity. Though there is seemingly endless literature documenting the demise of the classical sphere, many perspectives point to an optimistic future. The tragedy that is the pandemic can yield the opportunity to create security for the arts in the twenty-first and twenty-second century is collectively embraced.

Chapter 4. Democratizing the Symphony

The spontaneous generation of the American symphonic heritage started as nothing and evolved into one of the greatest conduits for orchestral music in just two-hundred years. In comparison to European counterparts from whom the tradition was inherited, the institution of the orchestra in the United States is young yet strong and not without flaw. Systemic defects have caused—and continue to cause—increasingly apparent issues for the institution of the orchestra. Though structural deficits, economic downturn, and the pandemic are “nobody’s fault,” the way institutions are organized and run merits scrutiny. An increased competition in the entertainment, arts and leisure industries has flooded the market, yielding a decrease in public involvement with live, performing arts over the last few decades. The time and money investment needed by an individual to secure a ticket to the symphony is riskier than ever. Lack of public appeal has largely conditioned orchestras to focus their efforts on the conservation of Eurocentric classical repertoire rather than the exploration of culturally relevant repertoire (outside of the few works in the canon that have grown trite by overuse). Fortunately, universities, music education outreach programs, El Sistema, and El Sistema-inspired systems continue to produce greater populations of highly trained musicians and new advocates for the performing arts.

The Great Drought leapfrogged a generation of potential classical music supporters. The highest point in public support for the symphony coincides with an unpopular stylistic period, produced by an economically supportive but unaccountable power structures, forcing orchestras to revert to the past over the present or future, ultimately producing a diminished audience, alienated by a lack of culturally significant repertoire. Momentum from the prodigious decades of the ‘30s and ‘40s that produced symphonies with wide popular appeal was at a complete standstill. Works by composers like Copland, Barber, and Hanson, who amassed international reputations

during their lifetimes, were buoyed and survived the Drought, while the majority of the American symphonic heritage was largely forgotten. Contemporary trends have fortuitously revived the works of the first female and Black composers, but the majority of the repertoire is essentially extinct in contemporary programming.

The lack of an established symphonic heritage polarized views: those in favor of the inherited European tradition and those developing a uniquely American sound. Dvorak's belief that native music provided an abundance of source material for symphonic writing was initially dismissed by Amy Beach, who identified with the Celtic idiom, while others rejected the premise altogether due to their perceptions of musical hierarchy. Edward MacDowell, Ellsworth Phelps, George Frederick Bristow, Anthony Philip Heinrich, and others readily accepted native music, or their perception of native music, and were deeply involved in the debate long before Dvorak's arrival in the United States. Critic John Sullivan Dwight who dominated generations of composers in the nineteenth century, preferred conservative rather than experimental approaches, and determined the professional fate of many composers and their works.

The New York Philharmonic Society, the first organized orchestra in the United States, was established to pursue symphonic music at the highest level and dedicated itself to performing works by American composers. German immigrants escaping European turmoil found refuge in the United States and filled the orchestras. Teutonic forces in the New York Philharmonic pulled the organization away from their mission to promote the works by native composers, established in their articles of organization. The influence of early organizations like the New York Philharmonic, Boston Symphony Orchestra, and the Metropolitan Opera, and an historic gravitational pull towards Romantic German repertoire fundamentally altered the orbit of Eurocentric and American repertoire in the United States.

Recognizing the relationship between economics and success of the classical form, Theodore Thomas invested his entire life in the foundation of both the institution of the orchestra and symphonic repertoire. Thomas rescued the New York Philharmonic during economically challenging times, financially supported the Theodore Thomas Orchestra, and established the Chicago Symphony Orchestra, the first salaried, full-time orchestra in the country. He created systems like subscription services and donor funding techniques that are still relevant in contemporary modeling. Thomas provided reliable, lucrative opportunities to musicians, assumed all economic risk, programmed hundreds of American compositions, and exposed European art music across the country to the public at large. The secondary goal of fighting mediocrity through exacting standards in rehearsal and performance elevated the Theodore Thomas Orchestra to rival the best European orchestras. Thomas represented a solution to many issues facing classical music during his time. Today, the battle against mediocrity has been won, traditional orchestral modeling has outgrown its early success, and new problems require contemporary solutions. Reevaluating traditional structures and programming as a whole will lead to a more equitable and democratic symphony for the future.

Appendix A. Examples of Regional Programming

Deep South

Antheil - Tom Sawyer Overture
William Grant Still - *Sunday Symphony*

Yankeedom / New Netherland

Amy Beach - Masque Bal
Horatio Parker - Northern Ballad
George Frederick Bristow - Arcadian

Far West

Robert Ward - Prairie Overture
Douglas Moore - Symphony No. 2

Left Coast / El Norte

Aaron Copland - Salon De Mexico
William Dawson - Negro Folk Symphony

Greater Appalachia

Samuel Barber - Knoxville
Aaron Copland - Appalachian Spring

New France / Spanish Caribbean

Louis Gottschalk - Night in the Tropics
Florence Price - Symphony No. 1

Tidewater / Midlands

John Knowles Paine - Overture to 'As You
Like It'
Randall Thompson - Symphony No. 2

Pacific Additions

Aaron Copland - Our Town
Kevin Puts - Hymn to the Sun
John Luther Adams - Great White Silence

Appendix B. Aggregate of National Arts Organizations¹²⁶

State	Arts Centers	Non-profit Arts Organizations
Alabama	Alabama Center for Traditional Culture	Alabama Alliance for Arts Education
	Dale County Council of Arts and Humanities	Alabama Arts
	Center for Cultural Arts	The Arts Council
	Eastern Shore Art Center	Arts Council of Tuscaloosa
	Jan Dempsey Community Arts Center	Birmingham Art Association
	Kentuck Art Center	Dale County Council of Arts and Humanities
	Mary G. Hardin Center for Cultural Arts	North East Alabama Craftsman Association
	[Sloss Furnaces]	Huntsville Art League
	[Space One Eleven]	Mountain Valley Arts Council
		Sumter County Fine Arts Council
		Tennessee Valley Art Association
Alaska	Alaska Native Heritage Center	Alaska Arts Education Consortium
	Bunnell Street Arts Center	Alaska Design Forum
	Girdwood Center for Visual Arts	Alaska Native Arts
	Kenai Visitors and Cultural Center	Alaska State Council on the Arts
	Sheldon Museum and Cultural Center	Alaska Watercolor Society
	Southeast Alaska Indian Cultural Center	Arts in Ketchikan
	Totem Heritage Center	Fairbanks Arts Association
		Fairbanks Summer Arts Festival
		Haines Arts Council
		Homer Council on the Arts
		International Gallery of Contemporary Art

¹²⁶ Art Centers and Non-Profit Associations. (2015, November 24). Retrieved April 25, 2020, from <https://councilforarteducation.org/resources/art-centers-and-associations/>

		Juneau Arts & Humanities Council
		Kodiak Arts Council
		Out North
		Seldovia Arts Council
		WAG
Arizona	Arizona Latino Arts & Cultural Center	Arizona Artists Guild
	Bullion Plaza Cultural Center and Museum	Arizona Arts Alliance
	Chandler Center for the Arts	Arizona Clay Association
	Dinnerware Artspace	Arizona Commission on the Arts
	Mesa Arts Center / Mesa Contemporary Arts	Arizona Consortium for the Arts
	Phoenix Center for the Arts	Arizona Historical Society
	Prescott Center for the Arts	Arizona Humanities Council
	Scottsdale Center for the Performing Arts	Arizona Pastel Artists Association
	Sedona Art Center	The Drawing Studio
	Tempe Center for the Arts	East Valley Art Guild
	Tohono Chul Park	Five Arts Circle
	Tubac Center for the Arts	Free Arts of Arizona
	Vision Gallery	Gilbert Visual Art League
		Havasut Arts Council
		Mesa Art League
		Mesa Arts and Culture Festival
		Phoenix Arts Group
		Prescott Fine Arts Association
		Scottsdale Artists League
		Scottsdale Artists' School
		Scottsdale Cultural Council
		Sedona Visual Artists Coalition
		Sonoran Arts League
		Tempe Center for the Arts
		Traditional Fine Arts ORganization

		Tuscon Arts Brigade
		Tuscon Arist Colony
		Tuscon Pima Arts Council
		West Valley Arts Council
		WomanKraft
Arkansas	Arkansas Arts Center	Arkansas Arts Council
	Arkansas River Valley Arts Center	Arkansas Community Arts Cooperative
	Arts Center of the Ozarks	Arkansas Craft Guild
	Center for Art & Education	Arkansas Historic Preservation Program
	Delta Cultural Center	Arkansas Pastel Society
	The Fine Arts Center of Hot Springs	Batesville Area Arts Council
	The Ozark Folk Center	The Foundation of Art
	Rialto Community Arts Center	North Central Arkansas FOundation for Arts & Education
	South Arkansas Arts Center	Thea Foundation
	Walton Arts Center	Village Art Club
California (Northern)	Berkeley Art Center	[Total Northern and Southern CA Non-Profits]
	Blueline Arts	ArtAngels
	Chico Art Center	Arts Council of Napa Valley
	Creativity Explored	Arts COuncil SIlicon Valley
	Creative Growth Art Center	Arts & Culture Commission of Contra Coast County
	Center for Photographic Arts	Art Share Los Angeles
	The Firehouse Arts Center	ArtSpan
	Galería de la Raza	Asian American Women Artists Association
	Headlands Center for the Arts	Brewery Artwalk
	Intersection for the Arts	California Arts Council
	The Lab	California Lawers for the Arts
	Mendocino Art Center	California Society of Printmakers

	Mission Cultural Center for Latino Arts	City of Los Angeles Cultural Affairs Department
	Movimento de Arte y Cultura Latino Americana	Consejo Fronterizo de Arte y Cultura COFAC
	NIAD Art Center	Cultural Council for Monterey County
	O'Hanlon Center for the Arts	Foundation Center
	Pacifica Center for the Arts	Long Beach Arts
	Pacific Art League	Los Angeles Art Association
	Pence Gallery	Los Angeles County Arts Commission
	Richmond Art Center	Marin Arts -- Marin Arts Council
	Sacramento Fine Arts Center	Orange County Artsource
	Sanchez Art Center	Palo Alto Art Center Foundation
	San Francisco Arts Commission Gallery	Pasadena Society of Artists
	Santa Cruz Art League	PhotoAlliance
	Santa Cruz Mountains Art Center	Pleasanton Cultural Arts Foundation
	Sebastopol Center for the Arts	Pro Arts
	SF Camerawork	Riverside Arts Council
	SomAarts	San Diego Commission for Arts & Culture
	Vacaville Art League & Gallery	San Francisco Arts Commission
	Yerba Buena Center for the Arts	San Francisco Women Artists
	Viewpoint Photographic Art Center	Santa Barbara Contemporary Arts Forum
	Works / San Jose	The Green Art House
(Southern CA)	18th Street Arts Center	Visual Aid
	Armory Center for the Arts	VSA California
	Angels Gate Cultural Center	
	Barnsdall Park Municipal Art Gallery	
	Casa Romantica Cultural Center and Gardens	
	The Corita Art Center	
	the dA Center for the Arts	

	ECF Art Center	
	Gallery 825/LAAA	
	Huntington Beach Art Center Foundation	
	Irvine Fine Arts Center	
	LA Artcore	
	Muckenthaler Cultural Center	
	Orange County Center for Contemporary Art	
	P.S. Arts	
	Palos Verdes Art Center	
	Side Street Projects	
	Skirball Cultural Center	
	VIVA Art Center -- Valley Institute of Visual Art	
	Watts Towers Arts Center	
Colorado	Anderson Ranch Arts Center	Aspen Filmmest
	Art Center of Estes Park	Boulder County Art Alliance
	Art Students League of Denver	Chicano Humanities and Arts Council
	Arvada Center for the Arts and Humanities	Colorado Council on the Arts
	Carbondale Clay Center	Cultural Arts Council of Estes Park
	Center for Fine Art Photography	EcoArts
	Center for the Visual Arts	Louisville Art Association
	Colorado Photographic Arts Center	Mountainside Art Guild
	Colorado Springs Fine Arts Center	Thompson Valley Art League
	Core -- New Art Space	WESTAF -- Western States Arts Federation
	Cottonwood Center for the Arts	Working With Artists Photographic Workshops
	the Dairy Center for the Arts	
	Durango Arts Center	
	Fine Arts Center	

	Foothills Art Center	
	Glenwood Springs Center for the Arts	
	Pirate: Contemporary Art	
	Red Brick Center for the Arts	
	RedLine	
	Sangre de Cristo Arts Center	
	Tri-Lakes Center for the Arts	
	Western Colorado Center for the Arts	
Connecticut	Artwell Gallery and Community Center	Arts Council of Greater New Haven
	Brookfield Craft Center	Artspace
	Charter Oak Cultural Center	Connecticut Commission on the Arts
	Center for Contemporary Printmaking	Creative Arts Workshop
	Greenwich Arts Council	Greenwich Arts Council
	Griffis Art Center	Guilford Art Center
	Guilford Art Center	Naugatuck Arts Commission
	John Slade Ely House -- Center for Contemporary Art	Norwich Arts Council
	Real Art Ways -- Center for Contemporary Culture	Real Art Ways
	Silvermine Guild Arts Center	Ridgefield Guild of Artists
	Washington Art Association	Shoreline Arts Alliance
	Westport Arts Center	Stamford Art Association
		Tremaine Foundation
		Wesleyan Potters
		West Hartford Art League
Delaware	Center for the Creative Arts	Delaware By Hand
	Christina Cultural Arts Center	Delaware Division of the Arts
	Delaware Center for Contemporary Arts	Delaware Foundation for the Visual Arts
	Gilbert W. Perry, Jr. Center for the Arts	Delaware Heritage Commission
		Delaware Historical Society
		Delaware Humanities Forum

		Delaware Valley Art Therapy Association, Inc.
		Dover Art League
		Misphillion Art League
		Neward Arts Alliance
		Rehoboth Art League
		VSA Arts of Delaware
Florida	Artel	Alliance for the Arts
	ArtSouth	Artist Guild of Manatee
	Atlantic Center for the Arts	Arts Council of Southwest Florida
	Armory Art Center	Art League of Fort Myers
	Art & Cultural Center of HOLLYWOOD	Arts and Cultural Alliance of Sarasota County
	Art Center Sarasota	ArtSouth
	ArtCenter South Florida	Council on Culture & Arts
	Bakehouse Art Complex	Edge Zones Art Space
	Creative Clay Cultural Arts Center	Florida Arts -- Division of Cultural Affairs
	Damien B. Art Center	Florida Craftsmen
	Dor Teitelboim Center for Yiddish Culture	Florida Key Council of the Arts
	Edge Zones Art Space	Miami Beach Cultural Affairs Program
	Leesburg Center for the Arts	Miami Dade County Cultural Affairs
	Lighthouse Center for the Arts	Naples Art Association
	Maitland Art Center	Palm Beach COUNTY Cultural Council
	The More SPace	Southwest Florida FINE Craft Guild
	Morean Art Center	St. Johns Cultural Council
	Mount Dora Center for the Arts	United Arts of Central Florida
	Osceola Center for the Arts	VSA Arts of Florida
	Pabst Gallery at Atlantic Center for the Arts	Wellington Art Society

	Panama City Center for the Arts	Women in the Visual Arts
	Philharmonic center for the arts	
	Venice Art Center	
	The von Leibig Art Center	
Georgia	Annette Howell Turner Center for the Arts	Alternate Roots
	ART Station	Arts Clayton
	The Art Station	Atlanta Celebrates Photography
	Atlanta Artists Center	Creative Arts Guild
	Atlanta Contemporary Art Center	Dawson County Arts Council
	Atlanta History Center	Decatur Arts Alliance
	Art Station	Eyedrum
	Callanwolde Fine Art Center	Foundation Center
	Cultural Arts Center of Douglasville / Douglas County	Gertrude Herbert Institute of Art
	The Defoor Center	Georgia Council for the arts
	Eyedrum	Georgia Lawyers for the Arts
	Georgia Piedmont Arts Center	Macon Arts
	Hammonds House Galleries - Center of African American Art	Metropolitan Atlanta Arts Fund
	Jacqueline Casey Judgens Center for the Arts	Metropolitan Public Art Coalition
	King Plow Arts Center	Middle Georgia Art Association
	Mable House Arts Center	Monroe Art Guild
	Quinlan Visual Arts Center	Oconee Cultural Arts Foundation
	Spruill Center for the Arts	Paulding Find Arts Association
	Woodruff Arts Center	Roswell Fine Arts Alliance
		South Cobb Arts Alliance
		Savannah Arts Association
		VSA Arts of Georgia
		Women's Caucus for Art of Georgia
		The Work of Our Hands
Hawaii	The Arts at Marks Garage	Hawaii Arts Alliance

	Hana Cultural Center and Museum	Hawaiian Historical Society
	Hui No'eau Visual Art Center	Hawaii Museums Association
	Isaacs Art Center	Hawaii State Foundation on Culture and the Arts
	Lana'i Art Center	Kauai Society of Artists
	Maui Arts & Cultural Center	
	Volcano Art Center	
Idaho	Emerson Center for the Arts Culture	ArtFaire
	Jacklin Arts & Cultural Center	Arts Alliance
	Pendleton Center for the Arts	Cour d'Alene Art Association
	Pocatello Art Center	Idaho Art Education Association
	Sun Valley Center for the Arts	Idaho Art Lab
	Willard Arts Center	Idaho Commission on the Arts
		Idaho Falls Arts Council
		Idaho Humanities Council
		Idaho State Historical Society
		Idaho Watercolor Society
		Moscow Arts Commission
		Mountain Home Arts Council
		Pend Oreille Arts Council
		Pocatello Arts Council
		Teton Arts Council
Illinois	Addison Center for the Arts	Antioch Fine Arts Foundation
	ARC Gallery	Arts & Business Council of Chicago
	The Art Center	Chicago Artists' Coalition
	Beverly Arts Center	Chicago Art Department
	Bicentennial Art Center	City of Chicago -- Cultural Affairs & Special Events
	Brickton Art Center	Elmhurst Artists' Guild
	Cedarhurst Center for the Arts	Friends of the Arts
	Contemporary Art Center	Galena Artists' Guild
	David Adler Music and Arts Center	Illinois Arts Council

	Dellora A. Norris Cultural Arts Center	Illinois Historical Art Project
	Edwardsville Arts Center	ETA Creative Arts Foundation
	Evanston Art Center	The Naperville Art League
	Fine Line Creative Arts Center	Northbrook Arts Commission
	Fire Arts Center of Chicago	Northwest Area Arts Council
	Intuit: The Center for Intuitive and Outsider Art	Oak Park Area Arts Council
	Lill Street Art Center	Peoria Art Guild
	McLean County Arts Center	Ragdale Foundation
	Noyes Cultural Arts Center	Rockford Area Arts Council
	Prairie Art Alliance	The Society for Arts
	Prairie Center for the Arts	Skokie Northshore Sculpture Park
	Quincy Art Center	Springfield Art Association
	Riverside Arts Center	Terra Foundation for American Art
	Southern Illinois Arts & Artisans Center	Wheaton -- Fine & Cultural Arts Commission
	Women Made Gallery	Artlink
Indiana	Anderson Fine Arts Center	Art Association of Randolph County
	Chesterton Art Center	Arts Council of Indianapolis
	Garfield Park Arts Center	Columbus Area Arts Council
	Harrison Center for the Arts	Fine Arts, Inc.
	Indianapolis Art Center	Hendricks County Arts Council
	Lubeznik Center for the Arts	The Hoosier Salon
	Noblesville Cultural Arts	Indiana Arts Commission
	Sugar Creek Art Center	IndianArts
	Sullivan Munch Cultural Center	Indiana Coalition for the Arts
		New Harmony Gallery
		Tippecanoe Arts Federation
		VSA Indiana
Iowa	Ankeny Art Center	Art Guild of Burlington
	The Arts Center	Belmond Area Arts Council

	Carnegie Cultural Center	Central Iowa Art Association
	Bemis Center for Contemporary Arts	Humanities Iowa
	Des Moines Art Center	Iowa Arts Council
	Hearst Center for the Arts	Iowa Cultural Corridor Alliance
	Muscatine Art Center	Iowa Department of Cultural Affairs
	Octagon Center for the Arts	Iowa Museum Association
	Pearson Lakes Art Center	Iowa Women Artists
	Sioux City Art Center	Legion Arts CSPA
	Waterloo Center for the Arts	Marshall County Arts & Culture Alliance
		State Historical Society of Iowa
Kansas	5.4.7 Arts Center	Atchison Art Association
	Alcott Art Center	ARTSConnect
	The Arts Center on Main	Barton County Arts Council
	Baker Arts Center	City Arts
	Carnegie Arts Center	Kansas Art Education Association
	Chestnut Fine Arts Center	Kansas Art Quilters
	Grassroots Art Center	Kansas Art Therapy Association
	Hutchinson Art Center	Kansas City for the Arts
	Lawrence Arts Center	Kansas City Artists Coalition
	Leedy-Vouklos Art Center	Kansas Historical Society
	Lincoln Art Center	Lawrence Art Guild
	Manhattan Arts Center	Van Go Mobile Arts Inc.
	Wichita Center for the Arts	Wichita Arts
Kentucky	Baker-Hunt Art & Cultural Center	Berea Arts Council
	Gateway Regional Center for the Arts	Capitol Arts Alliance
	Kentucky Artisan Center	Kentucky Art & Craft Foundation
	Kentucky Center	Kentucky Arts Council
	Kentucky Folk Art Center	Kentucky Crafted
	Yeiser Art Center	Kentucky Craft Marketing Program
		Kentucky Guild of Art & Craftsmen

		Lexington Art League
		Lexington Arts & Cultural Council
		Louisville Visual Art Association
		VSA Arts of Kentucky
Louisiana	Acadiana Center for the Arts	Arts Council of Central Louisiana
	Contemporary Arts Center	Arts Council of Greater Baton Rouge
	River Oaks Square Arts Center	Arts Council of New Orleans
	South Louisiana Center for the Arts	Arts New Orleans
	Woldenberg Art Center	Central Louisiana Arts & Healthcare
	Zeitgeist Multi-Disciplinary Art Center	Creative Alliance of New Orleans
		KIDsmART
		Lafayette Art Association
		Louisiana Art Therapy Association
		Louisiana Watercolor Society
		New Orleans Arts District Association
		New Orleans Photo Alliance
		PhotoNOLA
		Slidell Art League
		St. Tammany Art Association
Maine	Acadia Workshop Center	Boothbay Region Art Foundation
	Center for Maine Contemporary Art	Deer Isle Artists Association
	Chocolate Church Arts Center	Five Rivers Art Alliance
	Eastport Arts Center	Kittery Art Association
	Collins Center for the Arts	L/A Arts
	Fiddlehead Art & Science Center	Maine Alliance for Arts Education
	Fine Arts Work Center in Provincetown	Maine Crafts Guild
	Maine Art Glass Studio	Maine Arts Commission
	Maine Fiber Arts	Maine Made
	Merrymeeting Arts Center	Maine Women in the Arts

	River Tree Center for the Arts	North Shore Arts Association
	St. Lawrence Arts Center	The Ogunquit Art Association
	Waterfall Arts	Portland Arts and Cultural Alliance
		Sanford Art Association
		Space Alternative Arts Venue
		Union of Maine Visual Arts
		VSA Arts of Maine
		Waterville Creates!
		York Art Association
Maryland	Annmarie Garden Sculpture Park & Arts Center	Allegany Arts Council
	Asian Arts & Cultural Center	Art League of Ocean City
	Black ROck Center for the Arts	Baltimore City Arts Net
	Chesapeake Arts Center	Baltimore Clayworks
	Delaplaine Visual Arts Education Center	Carroll County Arts Council
	Dorchester Arts Center	Cecil County Arts Council
	Guest Spot	Charles County Arts Alliance
	Mansion at Strathmore	Creative Alliance of New Orleans
	Maryland Art Place	Frederick Arts Council
	Maryland Hall for the Creative Arts	Garrett County Arts Council
	Mattawoman Creek Art Center	Howard County Arts Council
	Montpelier Art Center	Kent Island Federation of Arts, Inc.
	The Montpelier Center for Arts Education	Maryland Art Place
	Murphy Fine Arts Center	Maryland Art Source
	Pyramid Atlantic Art Center	Maryland Federation of Art
	School 33 Art Center	Maryland State Arts COuncil
	VisArts at Rockville	Mid Atlantic Arts Foundation
		National Council for the Traditional Arts
		Queen Anne's County Arts Council
		School 33 Art Place

		St. Mary's County Arts Council
		Sub-Basement Arts Studios
		Talbot County Arts Council
		Washington County Arts Council
		Worcester County Arts Council
Massachusetts	Arlington Center for the Arts	A.P.E. Ltd.
	The Art Connection	The Art Connection
	ArtSpace Maynard	Arts & Business Council of Greater Boston
	Boston Center for the Arts	Berkshire Creative
	Brookline Arts Center	Brookline Commission for the Arts
	Creative Arts	Cambridge Art Association
	Creative Arts Center	Cambridge Arts Council
	Community Arts Center	Concord Art Association
	The Essex Art Center	Copley Society of Art
	Fine Arts Work Center	East Boston Artists Group
	Folk Art Center of New England	Gallery 263
	Fountain Street Artist	Marblehead Arts Association
	Gateway Arts	Massachusetts Cultural Council
	Hunakai Studio School of Fine Arts	Mud Flat Studio
	Marion Art Center	Newburyport Art Association
	MIT List Visual Arts Center	New England Foundation for the Arts
	The Munroe Center for the Arts	Rockport Art Association
	New Art Center	Salem Art Association
	Northampton Center for the Arts	Salem Art Association
	Photographic Resource Center	Southeastern Massachusetts Arts Collaborative
	The Society of Arts and Crafts	Springstep
	South Shore Art Center	Volunteer Lawyers for the Arts of Massachusetts
	Snow Farm -- New England Craft Program	VSA Arts of Massachusetts

	Truro Center for the Arts	Wilmington Arts Council
	Wilmington Art Center	
	Zullo Gallery -- Center for the Arts	
Michigan	Ann Arbor Art Center	Arts Council of Greater Kalamazoo
	The Art Cafe	Arts Council of Greater Lansing
	The Art Center	Art Serve Michigan
	Artcenter	Art League of Michigan
	Art Center of Battle Creek	Artworks Gallery
	Arts and Scraps	Brighton Art Guild
	Birmingham Bloomfield Art Center	Dearborn Community Arts COuncil
	Crooked Tree Arts Center	Detroit Artists Market
	HDepot Center for the Arts	Detroit Focus
	Detroit Artists Market	Downriver Council for the Arts
	Flint Cultural Center	Greater FLint Arts Council
	FOrd Community & Performing Arts Center	The Guild of Artists & Artisans
	Forest Hills Fine Arts Center	Michigan Art Education Association
	Grosse Pointe Art Center	Michigan Humanities Council
	Krasl Art Center	Plymouth Community Arts Council
	Lansing Art Gallery	Shiawassee Arts Council
	Michigan Historical Center	St. Clair Art Association
	Midland Center for the Arts	VSA Arts of Michigan
	Nuveen Community Center for the Arts	
	Paint Creek Center for the Arts	
	Shiawassee Arts Center	
	Urban Institute for Contemporary Art	
	Van Singel Fine Arts Center	
Minnesota	Banfill-Locke Center for the Arts	American Craft Council
	Bloomington Art Center	Arts Alliance
	Bluff Country Artists Gallery	Artspace Projects
	Caponi Art Park Learning Center	ArtStart

	Eagan Antlers	COMPASS
	Edina Art Center	East Side Arts Council
	Franconia Sculpture Park	Grand Marais Art Colony
	High Point Center for Printmaking	Great River Arts Association
	Hopkins Center for the Arts	Intermedia Arts Minnesota
	IFP MSP	Lakes Region Arts Council
	Interact Center for the Visual and Performing Arts	Minnesota Artists' Association
	Jaques Art Center	Minnesota Art THERapy Association
	Juxtaposition Arts	Minnesota Historical Society
	Landmark Center	Minnesota State Arts Board
	Lanesboro Art Center	MNArtist
	Midway Contemporary Art	Northern Lakes Arts Association
	Minnesota Center for Book Arts	Northeast Minneapolis Arts Association
	Minnetonka Center for the Arts	Northside Arts Collective
	New York Mills REgional Cultural Center	Perpich Center for Arts Education
	Northern Clay Center	Springboard for the Arts
	Owatonna Arts Center	VSA Arts of Minnesota
	Paradise Center for the Arts	Willmar Area Arts Council
	Perpich Center for Arts Education	Women's Art Registry of Minnesota
	Rochester Art Center	
	Duluth Depot -- St. Louis County Heritage and Arts Center	
	Soap Factory	
	Soo Visual Arts Center	
	Traffic Zone Center for Visual Art	
	Walker Art Center	
	White Bear Center for Visual Art	
	Walker Art Center	
Mississippi	Ohr O'Keefe Museum of Art	Arts Council of Clinton
	Madison Square Center for the Arts	The Arts, Hancock County

	Mary C. O'Keeffe Cultural Center of Arts and Education	Columbus Arts Council
	Mississippi Arts and Entertainment Experience	DeSoto Arts Council
	Mississippi Craft Center	Greater Jackson Arts COuncil
	Powerhouse	Greenville Arts Council
	Southern Cultural Heritage Center	Mississippi Arts Commission
		Mississippi Cultural Crossroads
		Mississippi Quilt Association
		Montgomery County Arts Council
		Southern Cultural Heritage Foundation
		South Mississippi Art Association
		Sycamore Arts
		Yoknapatawpha Arts Council
Missouri	Bellas Artes	Art Dimensions
	Belger Arts Center	Arts Council of Metropolitan Kansas City
	Center of Creative Arts	ART St. Louis
	The Foundry Art Centre	Craft Alliance
	Leedy-Voulkos Art Center	The Foundry Art Centre
	The Pulitzer Foundation for the Arts	Grand Arts
	William & Florence Schmidt Art Center	Kansas City Artists Coalition
		Missouri Alliance for Arts Education
		Missouri Arts Council
		Sount Louis Artists' Guild
		Volunteer Lawyers and Accountants for the Arts St. Louis
		The Warehouse Studios
Montana	Butte-Silver Bow Arts Foundation	Alpine Artisans (Seeley Lake)
	Lewistown Art Center	Archie Bray Foundation for Ceramic Arts (Helena)

	Livingston Center for Arts and Culture	Dawson County Art Unlimited (Glendive)
	Livingston Depot Center	Missoula Cultural Council
	Stumptown Art Studio (Whitefish)	Missoula Quilters Guild
	Western Heritage Center (Billings)	Montana Arts Council
	Zootown Arts Community Center (Missoula)	Montana Watercolor Society
		Wallowa Valley Arts Council
Nebraska	Bemis Center for Contemporary Arts (Omaha)	Albion Arts Council
	Carnegie Arts Center (Alliance)	Art Farm @ Sheldon (Marquette)
	Edgerton Explorit Center (Aurora)	Cathedral Arts Project (Omaha)
	International Quilt Study Center (U of Nebraska – Lincoln)	Columbus Area Arts Council (Columbus)
	Hot Shops Art Center (Omaha)	Creativity Unlimited Arts Council (North Platte)
	Kimmel Harding Nelson Center for the Arts (Nebraska City)	Fremont Area Art Association (Fremont)
	Lux Center for the Arts (Lincoln)	Lincoln Arts Council
	Norfolk Arts Center	Nebraska Arts Council
	Prairie Arts Center (North Platte)	Nebraska Art Teachers Association
	West Nebraska Arts Center (Scottsbluff)	Nebraska Humanities Council
		Nebraska State Historical Society
		Nebraskans for the Arts
		Perkins County Area Arts Council (Grant)
		SLAM Omaha – Support Local Art & Music (Omaha)
Nevada	Brewery Arts Center (Carson City)	Arts4nevada
	Sierra Arts Center (Reno)	Churchill Arts Council
	St. Mary’s Art Center (Virginia City)	Nevada Arts Advocates
	Western Folklife Center (Elko)	Nevada Arts Council
		Nevada Department of Cultural Affairs (Carson City)
		Nevada Museum Association

		Sierra Arts
		VSA arts of Nevada (Reno)
New Hampshire	AVA Gallery and Art Center (Lebanon)	Arts Alliance of Northern New Hampshire
	The Belknap Mill (Laconia)	Arts Over New Hampshire
	Button Factory Art Studios (Portsmouth)	Cardigan Mountain Art Association (Canaan)
	MacDowell Colony (Peterborough)	Friends of the Arts
	Sharon Arts Center (Sharon)	Greater Derry Arts Council
	Wolfeboro Area Creative Arts Center	Hanover League of N. H. Craftsmen
		Lawyers for the Art – New Hampshire
		League of N.H. Craftsmen (Concord)
		Manchester Artists Association
		Monadnock Art / Friends of the Dublin Art Colony (Dublin)
		Mount Washington Valley Arts Association (North Conway)
		New Hampshire Alliance for Art Education
		New Hampshire Art Association (Portsmouth)
		New Hampshire Art Educators' Association
		New Hampshire Business Committee for the Arts
		New Hampshire Citizens for the Arts (Peterborough)
		New Hampshire Department of Cultural Resources
		New Hampshire Folklife
		New Hampshire Historical Society (Concord)
		New Hampshire State Council on the Arts
		VSA arts of New Hampshire

		White Mountain Art & Artists
		Women's Caucus for Art – New Hampshire Chapter
New Jersey	Art Center of Northern New Jersey (New Milford)	Access to Art (Cape May)
	The Art School at Old Church (Demarest)	Algonquin Arts (Manasquan)
	Arts Guild of Rahway (Rahway)	Art Association in Roxbury (Succasunna)
	Arts Horizons (Englewood)	Art Educators of NJ (Ocean)
	Atlantic City Art Center (Atlantic City)	Art in the Atrium (Morristown)
	Blackwell Street Center for the Arts (Denville)	Art Pride New Jersey
	The Center for Contemporary Art (Bedminster)	Arts Council of Princeton (Princeton)
	Center for the Arts in Southern New Jersey (Marlton)	Arts Council of the Morris Area (Morristown)
	GlassRoots Studio (Newark)	Arts Horizons (Englewood)
	Hammonton Arts Center	Cape May County Art League (Cape May)
	International Sculpture Center (Hamilton)	Discover Jersey Arts
	Markeim Art Center (Haddonfield)	Edison Arts Society (Edison)
	Ocean City Arts Center (Ocean City)	Garden State Arts Foundation (Woodbridge)
	Paul Robeson Center for the Arts (Princeton)	Glasstown Arts District (Millville)
	Perkins Center for the Arts (Moorestown & Collingswood)	Guild of Creative Art (Shrewsbury)
	Peters Valley Craft Center (Layton)	International Sculpture Center (Hamilton)
	Printmaking Center of New Jersey (Somerville)	Morris County Art Association (Morristown)
	The Ridgewood Art Institute (Ridgewood)	Newark Arts Council (Newark)
	Rutgers-Camden Center for the Arts (Camden)	Newark Arts Parade (Newark)
	Sumei Multidisciplinary Arts Center (Newark)	New Jersey Historical Society (Newark)

	Visual Arts Center of New Jersey (Summit)	New Jersey State Council on the Arts
	Wheaton Arts & Cultural Center (Millville)	Pine Shores Art Association (Manahawkin)
	Watchung Arts Center (Watchung)	The Puffin Foundation Ltd.
		Somerset Art Association (Bedminster)
		South Jersey Cultural Alliance (Pleasantville)
		VSA arts of New Jersey (New Brunswick)
New Mexico	516 Arts (Albuquerque)	Albuquerque Arts
	The Art Center at Fuller Lodge (Los Alamos)	Albuquerque Fiber Arts Council
	Center (Santa Fe)	Artesia Art Council (Artesia)
	El Museo Cultural de Santa Fe (Santa Fe)	Contemporary Art Society of New Mexico (Albuquerque)
	Espanola Valley Fiber Arts Center (Espanola)	The Encaustic Art Institute (Cerrillos)
	Indian Pueblo Cultural Center (Albuquerque)	Glass Alliance – New Mexico
	Mimbres Region Arts Council (Silver City)	Museum of New Mexico Foundation (Santa Fe)
	National Hispanic Cultural Center (Albuquerque)	The Doña Ana Arts Council (Las Cruces)
	Northern New Mexico Regional Art Center (Espanola)	Land Art (Albuquerque)
	Santa Fe Clay (Santa Fe)	New Mexico Art League (Albuquerque)
	Site Santa Fe (Santa Fe)	New Mexico Arts
	South Broadway Cultural Center (Albuquerque)	New Mexico Department of Cultural Affairs
	Taos Center for the Arts (Taos)	Roswell Fine Art League (Roswell)
	VSA North Fourth Art Center (Albuquerque)	Santa Fe Art Institute
		Taos Art School (Taos)
		Through the Flower (Belen)

New York (City)	Aperture Foundation	[All State]
	Apexart	I-20 Gallery
	BRIC Contemporary Art	Andy Warhol Foundation for the Visual Arts
	Czech Center New York	Aperture
	Dia Center for the Arts	ArtBridge
	The Drawing Center	The Art Commission of the City of New York
	Exit Art	Arts & Business Council of New York
	Franklin Furnace	Art in General
	Fisher Landau Center for Art (Long Island City)	Artists Talk On Art (ATOA)
	Holocenter – Center for Holographic Arts	Art Matters
	International Center for Photography	ArtTable, Inc.
	Jewish Community Center in Manhattan	BRIC Arts Media Bklyn (Brooklyn)
	The Kitchen	Brooklyn Arts Council
	New Century Artists	Delaware Valley Arts Alliance (Narrowsburg)
	Performance Space 122	Department of Cultural Affairs NYC
	P.S.1 MoMA (Long Island City)	Foundation Center
	Pure Vision Arts (West 17th)	Humble Arts Foundation
	White Box	Lower Adirondack Regional Arts Council
	White Columns	Make A Better Place
(State)	Arts Society of Kingston (Kingston)	More Art
	Bethel Woods Center for the Arts (Bethel)	New York Foundation for the Arts
	Burchfield Penny Art Center (Buffalo)	New York State Council on the Arts
	CEPA Gallery (Buffalo)	Printed Matter, Inc.
	Center for Photography at Woodstock	Putnam Arts Council
	Genesee Center for the Arts & Education (Rochester)	Queens Council on the Arts

	Hallwalls Contemporary Arts Center	Romare Bearden Foundation
	Lake Placid Center for the Arts	Sacandaga Valley Arts Network
	Light Work (Syracuse)	Scandinavia House
	Snug Harbor Cultural Center & Botanical Garden (Staten Island)	Volunteer Lawyers for the Arts
	Storm King Art Center (Mountainville)	
	Visual Studies Workshop (Rochester)	
	Women's Studio Workshop (Rosendale)	
North Carolina	African American Cultural Center (NC State University)	African American Atelier
	Afro American Cultural Center (Charlotte)	Arts Council of Fayetteville / Cumberland County
	Appalachian Craft Center (Asheville)	Ashe County Arts Council (Jefferson)
	The Arts Center (Carrboro)	Asheville Area Arts Council
	The Arts Center (Fayetteville)	Asheville Culture Project
	Arts of the Albemarle (Elizabeth City)	Associated Artists of Winston-Salem
	The Bascom Art Center (Highlands)	Chapel Hill Public Arts Commission
	Black Mountain College Museum & Art Center (Ashville)	Chatham County Arts Council
	Creative Art Exchange (Cornelius)	Durham Arts Council
	Center for Documentary Studies (Duke University)	Orange County Art Commission
	Greenhill Center for North Carolina Art (Greensboro)	Orange County Artists Guild (Carrboro)
	John C. Campbell Folk School (Brasstown)	Southern Highland Craft Guild (Asheville)
	The Imperial Centre for the Arts & Sciences (Rocky Mount)	The Upstairs Gallery (Tryon)
	The Light Factory (Charlotte)	Wilmington Art Association (Wilmington)
	McColl Center for Visual Art (Charlotte)	Wilson Arts – Arts Council of Wilson
	Matty Reed African American Heritage Center (Greensboro)	

	North Carolina Pottery Center (Seagrove)	
	Odyssey Center for the Ceramic Arts (Asheville)	
	Sawtooth Center for Visual Art (Winton- Salem)	
	Southeastern Center for Contemporary Art (Winston-Salem)	
	Southern Highland Craft Guild – Folk Art Center (Asheville)	
	Waterworks Visual Arts Center (Salisbury)	
	YMI Cultural Center (Asheville)	
North Dakota	The Arts Center (Jamestown)	The Arts Partnership (Fargo)
	Dakota Prairie Regional Center for the Arts (New Rockford)	Bismarck Art & Galleries Association
		Dakota West Arts Council (Bismarck)
		Mandan Art Association
		Minot Area Council for the Arts
		North Dakota Art Gallery Association
		North Dakota Arts Alliance for Arts Education
		North Dakota Council on the Arts (Bismarck)
		Northern Lights Arts Council (Langdon)
		North Valley Arts Council (Grand Forks)
		State Historical Society of North Dakota (Bismarck)
Ohio	Arts Castle – Delaware County Cultural Arts Center (Delaware)	The Artists’ Organization (Columbus)
	Artspace / Lima (Lima)	Bay Arts (Bay Village)
	Artworks (Cincinnati)	Cincinnati Arts Association
	Contemporary Arts Center (Cincinnati)	The Clay Alliance (Cincinnati)
	Cultural Arts Center (Columbus)	Columbus Arts

	Dayton Visual Arts Center (Dayton)	Enjoy the Arts / START (Cincinnati)
	Decorative Arts Center of Ohio (Lancaster)	Foundation Center
	Fitton Center for Creative Arts (Hamilton)	Greater Columbus Arts Council
	Holmes Center for the Arts (Winesburg)	Ohio Alliance for Arts Education
	Jupiter Studios (Alliance)	Ohio Art League (Columbus)
	Kennedy Heights Art Center (Cincinnati)	Ohio Arts Council
	The King Arts Complex (Columbus)	Ohio Bad Art
	Mansfield Art Center (Mansfield)	Spaces (Cleveland)
	Pendleton Art Center (Cincinnati)	Weston Art Gallery (CAA Cincinnati)
	Pump House Center for the Arts (Chillicothe)	Worthington Area Art League
	The Sculpture Center (Cleveland)	VSA arts of Ohio (Columbus)
	Solon Center for the Arts (Solon)	Z.A.A.P – Zanesville Appalachian Arts Project
	Troy-Hayner Cultural Center (Troy)	
	Wayne Center for the Arts (Wooster)	
	Wexner Center for the Arts (Ohio State University)	
Oklahoma	City Arts Center (Oklahoma City)	Allied Arts (Oklahoma City)
	Firehouse Art Center (Norman)	Arts Council of Oklahoma City
	Greenwood Cultural Center (Tulsa)	Arts and Humanities Council of Tulsa
	The Art Center (Guthrie)	Cherokee Artists Association (Tahlequah)
	Price Tower Arts Center (Bartlesville)	Individual Artists of Oklahoma (Oklahoma City)
		Living Arts (Tulsa)
		Norman Arts Council
		Oklahoma Arts Council
		Oklahoma Visual Arts Coalition (Oklahoma City)
		Red Earth (Oklahoma City)

Oregon	The 3D Center of Art and Photography (Portland)	ArtCentric (Corvallis)
	The Bush Barn Art Center (Salem)	Arts Central Oregon (Bend)
	Corvallis Art Center	Arts Council of Southern Oregon (Medford)
	Crossroads Center for Creative & Performing Arts (Baker City)	Blue Sky Gallery (Portland)
	Four Rivers Cultural Center and Museum (Ontario)	Columbia Art Gallery (Hood River)
	Maude Kerns Art Center (Eugene)	Columbia Gorge Arts & Culture Council (Hood River)
	Newport Visual Arts Center	Contemporary Crafts Gallery (Portland)
	Pendleton Center for the Arts	Coquille Valley Art (Coquille)
	Portland Institute for Contemporary Art	Eastern Oregon Regional Arts Council (La Grande)
	Rogue Gallery & Art Center (Medford)	Hillsboro Community Arts
	Salem Art Association Visual Arts Center	Lane Arts Council (Eugene)
	Sitka Center for Art and Ecology (Otis)	Oregon Arts Commission
	Umpqua Valley Arts Center (Roseburg)	Oregon Art Education Association
	Valley Art (Forest Grove)	Oregon Coast Council for the Arts (Newport)
	Woodburn Art Center & Glatt House Gallery (Woodburn)	Oregon Historical Society (Portland)
	World Forestry Center (Portland)	p:ear – education art recreation (Portland)
		PhotoZone Gallery (Eugene)
		Print Arts Northwest (Portland)
		Regional Arts & Culture Council (Portland)
		Salem Art Association
		Silverton Art Association
		Umpqua Valley Arts Association (Roseburg)
Pennsylvania	Abington Art Center (Jenkintown)	Art Foundation (Jim Thorpe)
	Allens Lane Art Center (Philadelphia)	Artists for Art (Scranton)

	The Banana Factory (Bethlehem)	Asian Arts Initiative (Philadelphia)
	The Baum School of Art (Allentown)	Berks Arts Council (Reading)
	Bottle Works Ethnic Arts Center (Johnstown)	Greater Pittsburgh Arts Council
	Brandywine Workshop	InLiquid (Philadelphia)
	Cheltenham Art Center	Institute of the Arts (Reading)
	The Clay Studio (Philadelphia)	Lancaster Arts
	Community Arts Center (Wallingford)	Lancaster County Art Association
	Da Vinci Art Alliance (Philadelphia)	Pennsylvania Council on the Arts
	Frick Art and Historical Center (Pittsburgh)	Philagrafika (Philadelphia)
	GoggleWorks Center for the Arts (Reading)	Pittsburgh Filmmakers
	Main Line Art Center (Haverford)	Society for Contemporary Craft (Pittsburgh)
	Manayunk Art Center (Philadelphia)	Slought Foundation (Philadelphia)
	Painted Bride Art Center (Philadelphia)	Women's Caucus for Art (Philadelphia)
	Philadelphia Art Alliance (Philadelphia)	
	Pittsburgh Center for the Arts	
	Pittsburgh Filmmakers	
	Pittsburgh Glass Center	
	The Print Center (Philadelphia)	
	Silver Eye Center for Photography (Pittsburgh)	
	Sweetwater Center for the Arts (Sewickley)	
	Touchstone Center for Craft (Farmington)	
	Wayne Art Center (Wayne)	
Rhode Island	Courthouse Center for the Arts (West Kingston)	Art League of Rhode Island (Providence)
	East Side Art Center (Providence)	Arts Learning Network
	Four Corners Arts Center	Alliance of Artists Communities (Providence)

		AS220 (Providence)
		New Urban Arts (Providence)
		Pawtucket Arts Collaborative
		Providence Art Club
		Rhode Island Art Education Association
		The Rhode Island Foundation Gallery (Providence)
		The Rhode Island Historical Society (Providence)
		Rhode Island State Council on the Arts
		South County Art Association (Kingston)
		Wickford Art Association
South Carolina	Aiken Center for the Arts (Aiken)	Abbeville Artist Guild
	Anderson County Art Center (Anderson)	Anderson Artist Guild
	Arts Center of Coastal Carolina (Hilton Head)	Culture & Heritage Museums
	Avery Research Center for African American History & Culture (Charleston)	McClellanville Arts Council
	Belton Center for the Arts (Belton)	South Carolina Historical Society
	Chapman Cultural Center (Spartanburg)	
	Columbia Odyssey Art Center (Columbia)	
	The Fine Arts Center (Greenville)	
	Fine Arts Center of Kershaw County (Camden)	
South Dakota	The Dahl Arts Center (Rapid City)	Northern Plains Watercolor Society (Rapid City)
	High Plains Western Heritage Center (Spearfish)	South Dakota Arts Council
	Redlin Art Center (Watertown)	South Dakota Arts Alive Network
	Washington Pavilion of Arts & Sciences (Sioux Falls)	
Tennessee	Appalachian Center for Craft (Smithville)	Handweavers Guild of Nashville

	Arrowmont School of Arts & Crafts (Gatlinburg)	Hendersonville Arts Council
	The Fly Arts Center (Shelbyville)	Humanities Tennessee
	Frist Center for the Visual Arts (Nashville)	Metropolitan Nashville Arts Commission
	Manchester Arts Center	Nashville Artist Guild
	The Parthenon Nashville	Plow Haus Artists' Cooperative (East Nashville)
	Rose Center (Morristown)	Tennessee Association of Craft Artists
		Tennessee Association of Museums (Nashville)
		Tennessee Arts Commission
		Tennessee Watercolor Society
Texas	Art Centre of Plano (Plano)	Art Alliance Austin
	Art Center of Waco (Waco)	Art Groups DFW
	Arthouse at the Jones Center (Austin)	Art League Houston
	Artpace (San Antonio)	Arlington Visual Arts Association
	Bath House Cultural Center (Dallas)	Art Educators of North Central Texas
	Blue Star Contemporary Art Center (San Antonio)	Artreach Dallas
	Creative Arts Center of Dallas	Arts Council of Fort Worth & Tarrant County
	Dallas Contemporary	Associated Creative Artists (Dallas)
	DiverseWorks (Houston)	Aurora Picture Show (Houston)
	Documentary Arts (Dallas)	Austin Visual Arts Association (Austin)
	Eye of the Dog Art Center (San Marcos)	Central Texas Watercolor Society (Waco)
	Guadalupe Cultural Arts Center (San Antonio)	Craft Guild of Dallas
	Houston Center for Contemporary Craft	Cross Timbers Artists Guild
	Houston Center for Photography (Houston)	Dallas Area Fiber Artists
	Irving Arts Center (Irving)	Dallas Arts District

	The Kemp Center for the Arts (Wichita Falls)	Denison Arts Council (Denison)
	Laredo Center for the Arts	Fort Worth Weavers Guild
	Latino Cultural Center (Dallas)	FotoFest (Houston)
	Lawndale Art Center (Houston)	Houston Arts Alliance
	Live Oak Art Center (Columbus)	Irving Art Association (Irving)
	McKinney Avenue Contemporary (Dallas)	Lone Star Art Guild
	Mesquite Arts Center (Mesquite)	MedAid.org / Gallery 106 (Austin)
	Nasher Sculpture Center (Dallas)	National Association of Latino Arts and Culture (San Antonio)
	National Center for American Western Art (Kerrville)	Plano Art Association (Plano)
	Oak Cliff Cultural Center (Dallas)	Pastel Society of the Southwest
	Orange Show Center for Visionary Art (Houston)	Southwest Water Color Society (Dallas)
	Pump Project Art Complex (Austin)	Texas Clay Arts Association
	Russell Farm Art Center (Burleson)	Texas Commission on the Arts
		Texas Cultural & Arts Network
		Texas Photographic Society
		Texas Pottery & Sculpture Guild (Fort Worth)
		Texas Society of Sculptors
		Texas Sculpture Association (Dallas)
		Texas Visual Arts Association (Dallas)
		Visual Arts Society of Texas
		VSA Texas (Austin)
		Women & Their Work (Austin)
		Women in the Visual and Literary Arts (Houston)
Utah	Alpine Art Center (Alpine)	Artists of Utah
	Bountiful Davis Art Center (Bountiful)	Artspace (Salt Lake City)
	Cache Valley Center for the Arts (Logan)	Davis Arts Council (Layton)

	Central Utah Art Center (Ephraim)	Downtown Art and Craft Market (Salt Lake City)
	Covey Center for the Arts (Provo)	Intermountain Society of Artists (Salt Lake City)
	Eccles Community Art Center (Ogden)	Lehi City Arts (Lehi)
	Kimball Art Center (Park City)	Midway Art Association
	Moab Arts & Recreation Center (Moab)	Moab Arts Council
	Salt Lake Art Center	Ogden Arts & Events (Ogden)
		Orem Arts (Orem)
		Park City Professional Artists Association
		Saltgrass Printmakers (Salt Lake City)
		Salt Lake City Arts Council
		Uintah Art Council (Vernal)
		Utah Artists Hands
		Utah Arts Alliance
		Utah Arts Council
		Utah Arts Festival
		Utah Museum Association
		VSA arts of Utah (Salt Lake City)
		Washington County Arts Council (St. George)
Vermont	Chaffee Art Center (Rutland)	Craft Emergency Relief Fund (Montpelier)
	Firehouse Center for the Visual Arts (Burlington)	Milton Artists' Guild (Milton)
	Frog Hollow – Vermont State Craft Center (Burlington)	Two Rivers Printmaking Studio (White River Junction)
	GRACE – Grass Roots Art Center & Community Effort (Hardwick)	Vermont Arts Council
	Springfield Historical Society & Miller Art Center (Springfield)	Vermont Crafts Council
	Southern Vermont Arts Center (Manchester)	Vermont Historical Society (Barre)

	Vermont Center for Photography (Brattleboro)	VSA Vermont
	Vermont Folklife Center (Middlebury)	
	Vermont Studio Center (Johnson)	
Virginia	1708 Gallery (Richmond)	1708 Gallery (Richmond)
	Arlington Arts Center (Arlington)	Arlington Arts (Arlington)
	Artspace (Richmond)	Art 180 (Richmond)
	The Art League (Alexandria)	Art Gallery 101 – Art Restoration (Fairfax)
	Bay School Cultural Arts Center (Mathews)	Arlington Artists Alliance
	Center In The Square (Roanoke)	The Art League (Alexandria)
	Charles H. Taylor Arts Center (Hampton)	Del Ray Artisans (Alexandria)
	Crossroads Art Center (Richmond)	Folk Art Society of America (Richmond)
	Greater Reston Arts Center (Reston)	The Arts Center In Orange (Orange)
	Lee Art Center (Arlington)	The Montpelier Center for Arts & Education
	Liberty Town Arts Workshop (Fredericksburg)	Newport News Arts Commission
	McLean Project for the Arts (McLean)	Northern Virginia Fine Arts Association (Alexandria)
	The Montpelier Center for Arts and Education (Montpelier)	Piedmont Arts Association (Martinsville)
	Peninsula Fine Arts Center (Newport News)	Tidewater Arts Outreach (Norfolk)
	Torpedo Factory Art Center (Alexandria)	Wolf Trap Foundation for the Performing Arts (Vienna)
	The Valentine Richmond History Center (Richmond)	Valley Educational Center for the Arts (Woodstock)
	The Virginia Center for the Creative Arts (Amherst)	
	Visual Arts Center of Richmond (Richmond)	
	William King Museum (Arts Center) (Abingdon)	

	Williamsburg Visual Arts Center (Williamsburg)	
	Workhouse Arts Center (Lorton)	
Washington	Bainbridge Arts & Crafts (Bainbridge Island)	Artdish NW forum on Visual Art
	Gage Academy of Art (Seattle)	Artist Trust (Seattle)
	Kirkland Arts Center (Kirkland)	Arts Corps (Seattle)
	Kirkland Performance Center (Kirkland)	ArtsFund (Seattle)We
	Northwind Arts Center (Port Townsend)	Art on the Avenues (Wenatchee)
	Monarch Contemporary Art Center & Sculpture Park (Tenino)	ArtsWest (Seattle)
	Phinney Center (Seattle)	Associated Arts of Ocean Shores
	Photo Center NW (Seattle)	Blue Earth Alliance
	Pilchuck Glass School (Stanwood)	CoCA Center on Contemporary Art (Seattle)
	Port Angeles Fine Arts Center (Port Angeles)	Glass Art Society (Seattle)
	Pratt Fine Arts Center (Seattle)	Hilltop Artists (Tacoma)
	Schack Art Center (Everett)	Jack Straw Productions (Seattle)
	Seward Park Clay Studio (Seattle)	Northwest Designer Craftsmen (Seattle)
	Tacoma Art Place (Tacoma)	PONCHO (Seattle)
(Government Art Agencies)		Pottery Northwest (Seattle)
		On The Boards (Seattle)
		Olympia Film Society
		Shoreline – Lake Forest Park Arts Council
		TK Artists Lofts (Seattle)
		Valley Arts Unlimited (Puyallup)
		Vashon Allied Arts (Vashon Island)
		Washington Lawyers for the Arts
		Washington State Arts Alliance (Seattle)

		Women Painters of Washington (Seattle)
		[Government Agencies]
		4Culture (Seattle)
		Bellevue Arts Commission
		Seattle – Arts & Cultural Affairs
		Snohomish County Arts Commission
		Tacoma Culture
		Washington State Arts Commission
West Virginia	The Arts Center (Martinsburg)	Allied Artists of West Virginia
	Clay Center for the Arts & Sciences (Charleston)	Arts in Action (Hurricane)
	Monongalia Arts Center (Morgantown)	Artsbridge Online
	Parkersburg Art Center (Parkerburg)	Berkeley Springs Studio Tour
		Fostoria Glass Society of America (Moundsville)
		Hampshire County Arts Council (Romney)
		Morgan Arts Council (Berkeley Springs)
		West Virginia Art Education Association
		West Virginia Artists and Craftsmen's Guild
		West Virginia Association of Museums
		West Virginia Commission on the Arts
		West Virginia Division of Culture and History
Wisconsin	Campanile Center for the Arts (Minocqua)	Art In Wisconsin
	Center for the Visual Arts (Wausau)	Arts Wisconsin
	Central Wisconsin Cultural Center (Wisconsin Rapids)	Beaver Dam Area Arts Association (Beaver Dam)

	Chestnut Avenue Center for the Arts (Marshfield)	Milwaukee Artist Resource Network
	Donna Lexa Community Art Center (Waukesha)	Peninsula Art School (Fish Creek)
	Eau Claire Regional Arts Center (Eau Claire)	Plymouth Arts Foundation
	Fairfield Center (Fairfield)	Wisconsin Arts Board
	Hardy Gallery (Ephraim)	
	John Michael Kohler Arts Center (Sheboygan)	
	Latino Arts Inc. (Milwaukee)	
	Mabel Tainter Theater (Menomonie)	
	Monroe Art Center (Monroe)	
	New Visions Gallery (Marshfield)	
	Northern Lakes Center for the Arts (Amery)	
	The Paine Art Center and Gardens (Oshkosh)	
	The Phipps Center for the Arts (Hudson)	
	Plymouth Arts Center (Plymouth)	
	The Pump House Regional Arts Center (La Crosse)	
	River Arts Center (Prairie du Sac)	
	Riverrun Center for the Arts (McNaughton)	
	Schauer Arts & Activities Center (Hartford)	
	Sharon Lynn Wilson Center for the Arts (Brookfield)	
	Walker's Point Center for the Arts (Milwaukee)	
	Windhover Center for the Arts (Fond du Lac)	
Wyoming	AVA Community Art Center (Gillette)	The Art Association (Jackson Hole)
	The Buffalo Bill Historical Center (Cody)	Cody Country Art League (Cody)

	Community Fine Arts Center (Rock Springs)	Laramie Art Guild (Laramie)
	Lander Art Center (Lander)	Ucross Foundation (Clearmont)
		Wyoming Arts Alliance (Cody)
		Wyoming Arts Council

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Vita

California-born musician Mathew Ward is currently an instructor in the instrumental music conservatory and conductor of the Philharmonia at the California School of the Arts in San Gabriel Valley, California. As the former Artistic Director of the Sewanee Symphony Orchestra, Professor of Music at the University of the South in Tennessee, and founding member of the Civic Orchestra of Baton Rouge, he championed innovative approaches to programming and audience engagement. Ward has also had the pleasure of conducting the Sewanee Summer Music Festival New Music Ensemble, the Louisiana State University Symphony Orchestra and LSU Philharmonia.

Mathew Ward holds an Undergraduate and Master of Music degrees in violin performance and a Teaching Artist Certificate at the Longy School of Music of Bard College in Cambridge, Massachusetts, where he studied with Jesse Mills and Dr. Sean Wang. He plans to graduate from the LSU School of Music in 2020 under the guidance of his major professor, Carlos Riazuelo, and minor professor, Dr. Lin He, both of whom, through openness and generosity, have supported Ward in an unexpected professional trajectory filled with eye-opening opportunity. Ward currently lives in Glendale, California with his two kittens, Esme and Aubrey, and his infinitely supportive partner Rhaea D'Aliesio — the greatest inspiration for all that is good and right.