

LOUISVILLE PHILHARMONIC SOCIETY, Inc.

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830 SOUTH FOURTH STREET
LOUISVILLE 3, KENTUCKY
JACKSON 1289

Louisville Philharmonic Society

The Louisville Orchestra

ROBERT WHITNEY, Musical Director

November 7, 1952.

The Rockefeller Foundation,
49 West 49th Street,
New York 20, New York

Copy sent Prof Douglas Moore 1/2/53

APR 10 1953

Gentlemen:

The Louisville Philharmonic Society, Inc., a Kentucky corporation, offers for your consideration a Project to stimulate, encourage and foster the creation, performance and recording of new musical works by living composers.

Historically the Louisville Orchestra is an old one, having given its first performance on December 3, 1866.

Louisville Philharmonic Society, Inc. was originally incorporated under the laws of Kentucky on April 6, 1936 under the name of "Louisville Civic Arts Association" and its name was changed to the present name by amendment to its Articles of Incorporation on April 2, 1942. Appropriate exemptions under the Internal Revenue Code have been authorized by letter dated March 23, 1948 from the Commissioner of Internal Revenue, "1491M-April 1946".

During the past five seasons the Louisville Philharmonic Society, Inc. has demonstrated on a small scale experimental basis that the commissioning, performance and recording of new music is a valuable and sound program. One new work has been commissioned for and given its world premiere at each regular subscription concert.

The Louisville Orchestra has achieved the support of the City and citizens of Louisville. Its principal source of income is from "The Louisville Fund" a fund raising organization for cultural activities in Louisville including, in addition to the Orchestra, other organizations in the fields of art, theatre, chorus, opera and dance. The Louisville Fund raises more than \$100,000 a year by means of contributions by corporations and citizens of Louisville and vicinity. Other sources of revenue, in addition to ticket sales and royalties, are the Department of Parks and Recreation of the City of Louisville in connection with the

THE LOUISVILLE STRING QUARTET

Orchestra's "Making Music" series for grade school children and the "Pop Concerts" for high school students, and the Louisville Free Public Library in connection with an "Introduction to Music" series given at the Library and its branches and musical direction in connection with the Library's FM radio station.

A description of the proposed Project may be found on the following pages. The Project here proposed was conceived and developed by the Honorable Charles Farnsley, Mayor of the City of Louisville, and this Society will expect to consult and work closely with Mayor Farnsley in its execution.

LOUISVILLE PHILHARMONIC SOCIETY, INC.

By *Mrs. Dann C. Byck - Pres.*

Mrs. Dann C. Byck, President

PURPOSE

THE PURPOSE OF THE PROJECT IS - - -

To foster the creation of musical works by contemporary composers.

To stimulate interest in the creative aspects of music.

To add to the library of existing music.

To insure commissioned music the repeated hearings necessary for the proper assimilation of new compositions.

To make such new music available for enjoyment by the free world, and to inform the free world of progressive action in America in the musical field.

THE PROJECT

THE PROJECT WHICH IS PROPOSED IS - - -

To commission 46 musical compositions a year.

To assure at least 4 performances of each
commissioned work.

To make such works available by tape recording
to the "Voice of America", "Radio Free Europe",
and possibly other similar uses.

To make records of such works available for purchase by interested schools, institutions
and individuals.

THE PROGRAM

- I. It is proposed that the Louisville Philharmonic Society, Inc. commission 46 new musical works, one of which would be given its world premiere by a performance of the Louisville Orchestra each week, beginning with the first week in January, 1954, except for six weeks during the summer.

Each work would be presented in public concerts in Columbia Auditorium, Louisville, Kentucky, the concert to be made up exclusively of works commissioned by the Louisville Orchestra. Each concert would be of approximately an hour's duration, the first of which would be made up of three previously commissioned works plus a new premiere. The second program would add a new premiere, and repeat the previous week's premiere and two other works from the first week's concert. The third program would repeat the first two premieres and add a new work. Each succeeding program would follow a similar pattern. The result would be that each new work would have four public hearings before being dropped from the current repertoire, thereby insuring each new work the repeated hearings so necessary for the proper assimilation of the new composition.

It would be the intention that 30 compositions would be by composers whose previous work would justify their being commissioned, 4 would be operas not to exceed thirty minutes in length by comparable composers and 12 would be by students in the field of musical composition.

Composers would thereby be given stimulation to create new works and students of composition would be encouraged and aided in developing their talents.

Between one-half and two-thirds of the composers commissioned would be American and the remaining one-third to one-half would be composers from other parts of the world including Europe, South America, Central America, Mexico and the Near East.

The programming would be arranged with the purpose of providing each concert with at least one commission by an American, one commission by a student composer, one commission by a composer from other parts of the world and the fourth by a composer from either America or elsewhere.

It is proposed that the selection of composers for commission be made by a committee made up on one of the following two bases namely (a) Mr. Robert Whitney (Conductor of the Louisville Orchestra), Mr. Quincy Porter, Mr. Otto Luening,

Mr. Aaron Copland and Mr. Roger Sessions, or (b) Mr. Robert Whitney and representatives from the musical staff of the New York Herald Tribune, the New York Times and the Louisville-Courier-Journal.

It is further proposed that two trips be made during the spring or summer of 1953 for the purpose of discussing the commissioning of composers outside of the United States, one of which to be made to Europe and the Near East and the other to South America, Central America and Mexico. It is believed that such on the spot investigations will materially assist the committee in making its selections.

There can be no question that there are a sufficient number of composers of merit to carry out the proposed Project. Attached hereto as Appendix "A" is a list of more than composers, compiled by Mr. Whitney, which shows that sufficient composers of merit can certainly be found to meet the high standards demanded for the justification of the proposed Project.

II. We feel that Louisville is the ideal place to inaugurate this program for the following reasons:

- (1) The commissioning by the Louisville Orchestra of 24 musical works in the past 5 seasons

(see Appendix "B") and introduction of a new work at each of its subscription concerts has made the name of Louisville synonymous with the most progressive policy toward the living composer, both of the United States and foreign countries, and has developed a large audience interest and enthusiasm for the ideal of the proposed Project.

- (2) The policy of the Louisville Orchestra during the past 5 seasons has developed an Orchestra and Conductor dedicated to and experienced in such a program.
- (3) Louisville's classic sized 50 piece Orchestra is well constituted both aesthetically and economically to offer a suitable tonal texture for the contemporary composer, and at the same time smaller costs of performance and recording.
- (4) The Louisville Orchestra, being an existing Orchestra with its own program, offers a method of reducing the cost of the proposed Project, since the proposed Project would not be asked to bear overhead costs currently being required by the other work of the Louisville Orchestra. A copy of the present budget of the Louisville Orchestra (exclusive of performances by the Louisville Orchestra on its tours outside of Louisville to Kentucky and Indiana) is attached as Appendix "C".
- (5) The Louisville Free Public Library, equipped with the finest modern recording equipment, has in the past and would as to each concert given under the proposed Project, make available fine quality tape recordings, which would be circulated to the "Voice of America", "Radio Free Europe" and perhaps others through the National Association of Educational Broadcasters.

- (6) The experience of the Louisville Orchestra in recording for both Mercury records and Columbia Masterworks has proven Louisville's Columbia Auditorium to be exceptionally fine acoustically for both concert and recording purposes.
- (7) The Louisville Philharmonic Society, Inc. has enjoyed unusually good and close relations with the local union of the American Federation of Musicians.
- (8) By encouraging such an imaginative and artistically creative Project in Louisville, a medium sized interior city of our country, a tangible stimulus would be given to the decentralization of the musical life of our nation, a goal we feel so much to be desired for our cultural well-being as a nation.

III. As heretofore mentioned recordings on tape would be made of all programs. The 46 newly commissioned pieces, in addition to 5 other new commissions in connection with the Louisville Orchestra's regular subscription concerts, plus a backlog of 24 pieces heretofore commissioned by the Louisville Orchestra, would provide means whereby 52 tape recordings could be made, or in other words a tape recording would be available for each week in the year for broadcast throughout the world. These tape recordings would be made using equipment already in the possession of the Louisville Free Public Library. Copies of such tapes would be made available for broadcast by the "Voice of

America" and "Radio Free Europe", as has been done in the past with tapes of regular concerts, with union permission. It would be hoped that such tapes could also be made available to educational institutions through N.A.E.B., and to radio stations in foreign countries. At the present time several foreign countries, through their governments, are sending tape recordings of musical performances to America for educational rebroadcast. A means would be provided whereby America could reciprocate, on a nongovernmental basis, and at the same time inform the free world of progressive policies toward music in America.

It is further anticipated that the Louisville Orchestra would make 12 long playing records (both sides) each year, employing the facilities and recording crew of Columbia Transcriptions, a division of Columbia Records, Inc. In this manner almost all of the commissioned works would be recorded on disks, which disks would then be sold to the public generally.

In this manner the musical libraries of colleges, schools and individuals could be enlarged to encompass the new compositions commissioned under the proposed Project.

At present it is planned that the Louisville Philharmonic

Society, Inc. would have these records made, and would sell them on a subscription basis of all 12 records for ~~\$50.~~ 65.

As the number of subscriptions increases, the net cost of recording would be gradually decreased, and eventually some income from this source should be available to help carry on the cost of the commissioning portion of the Project.

The recordings thus made available could be made the basis of further commercial release by one of the larger record companies, presumably Columbia Masterworks, as the Louisville Orchestra has an exclusive recording contract with that concern. Such commercial release through a regular company would be contemplated to encompass 4 long playing records (both sides) each year.

It is our belief that a program of the imaginative scope of the proposed Project, made available in the ways indicated, would command the attention of musical critics in the principal music centers of the western world, and bring music newly commissioned to the widest possible number of interested persons.

- IV. The expenses of and income from the proposed program Project are estimated in Appendix "D" which is attached hereto.

These estimates may be summarized as follows:

	<u>1st Year</u>	<u>2nd Year</u>	<u>3rd Year</u>	<u>4th Year</u>
Expenses	\$263,205	\$275,925	\$292,645	\$309,365
Income	<u>80,350</u>	<u>158,975</u>	<u>235,785</u>	<u>311,050</u>
Deficit	\$182,855	\$116,950	\$56,860	(\$1,685)

As can be seen from these estimates, full effect is given to the fact that the Louisville Philharmonic Society, Inc. is a going organization. The office space, staff, managerial expense, conductor salary, and all other items which are presently being borne by the Louisville Orchestra in connection with its regular program will continue to be so borne, and the Project is charged with only incremental costs.

So far as income is concerned, it is proposed that tickets for attendance at the concerts be sold at the same price as the downtown Louisville movie prices. Figures used in computing estimates of attendance are believed to be realistic but on the conservative side.

So far as the record sale is concerned, the income figures are computed on the basis of selling annual subscriptions in advance at the rate of ⁶⁵~~50~~ per year for the 12 records. In this manner it is hoped to avoid the necessity of carry-

ing a heavy inventory which would be required if sales of individual records were to be made. It has been estimated, conservatively, that there will be 1,000 subscriptions to records during the first year, 2,000 the second, 3,000 the third and 4,000 the fourth year.

In connection with the record sales by the Louisville Orchestra, which will be seen to be the chief source of income from the Project, it is proposed to advertise in a musical magazine, trade journals, some national publication such as the Saturday Review, and possibly some other places.

In addition, in connection with the commercial release of selections from the 12 records by a national record company, such as Columbia Masterworks, it is estimated conservatively again that during the first year there will be one record released, with a sale of 10,000 copies. The second year it is estimated that two such records will be released, three during the third and four during the fourth year. It is impossible to predict what the rate of royalties from such sales would be, inasmuch as the master recording would be available to the record company without expense to them. A royalty figure of 50% per record has been used in the computation, which is not believed to be high, and in fact

may be on the low side. The present royalty rate of the Louisville Orchestra with Columbia Masterworks on each record is 10% of 90% on the first 5,000 records and 7-1/2% of 90% on records sold above that number, which at a retail price of \$5.85 would amount to \$.5265 per record on the first 5,000 records and \$.3949 per record on those in excess of that number.

As can be seen from estimates of cost in Appendix "D", the recording portion of the Project, after the initial years, is expected not only to pay for itself but, over a period of time, should provide a means of eventually putting the Project on a self-supporting basis.

The time has now come when most of the existing music has been recorded, in many cases more than once. It is felt that this need for new repertoire makes the estimates of income from record sales quite conservative.

EXHIBIT A

SOME SUGGESTED COMPOSERS

This is not to be considered as comprehensive-particularly as regards foreign names--but as a sample list of composers of established reputation.

Almand, Claude
Antheil, George
Arnell, Richard
Auric, Goerges
Bacon, Ernst
Bal y Gay, J.
Barlow, Wayne
Bate, Stanley
Bax, Arnold
Beck, Conrad
Bennett, Robert R.
Bentzon, Jorgen
Bentzon, Niels Vigo
Benjamin, Arthur
Bergsma, William
Berezowsky, Nicolai
Berger, Arthur
Berger, Theodor
Berkeley, Lennox
Bernstein, Leonard
Blacher, Boris
Bliss, Arthur
Blitzstein, Marc
Bowles, Paul
Bloch, Ernst
Britten, Benjamin
Bricken, Carl
Brown, Harold
Barber, Samuel
Bush, Alan
Carter, Elliott
Castlenuovo-Tedesco, M.
Cazden, Norman
Chanler, Theodore
Chavez, Carlos
Copland, Aaron
Cowell, Henry
Creston, Paul
Dalla Piccolo, L.
Dello Joio, Norman
Delamarter, Eric
Dohanyi, Ernst
Donovan, Richard
Dubensky, Arcady
Diamond, David
Dukelsky, Vladmir
Egk, Werner
Elwell, Herbert
Fine, Irving
Finney, Ross Lee
Finzi, Gerald
Fortner, Wolfgang

Foss, Lukas
Francaix, Jean
Franco, Johann
Freed, Isidor
Fuleihan, Anis
Giannini, Vittorio
Gillis, Don
Goeb, Roger
Goosens, Eugene
Gould, Morton
Gruenberg, Louis
Green, Ray
Guarnieri, Camargo
Haieff, Alexander
Hanson, Howard
Harris, Roy
Henze, Hans
Hallfter, Rudolfo
Helfer, Walter
Hindemith, Paul
Holmboe, Vagn
Hermann, Bernard
Ibert, Jaques
Ireland, John
Jacob, Gordon
Jacobi, Fredrk.
Jones, Charles
James, Philip
Kirschner, Leon
Kay, Ulysses
Klebe, Giselher
Kautzen, Boris
Kubik, Gail
Korngold, Erich
Krenek, Ernst
Lockwood, Normand
Lopatinikoff, N.
Lourie, Arthur
Luening, Otto
Malipiero, G.
Martin, Frank
Martinu, B.
McBride, Robt.
Mennin, Peter
Menotti, G.
Messaien, O.
Milhaud, D.
Moncayo, Jose
Moore, Douglas
Morris, Harold
Nabukoff, Nicolai
Nordoff, Paul

Perle, George
Persichetti, Vincent
Piston, Walter
Phillips, Burrill
Poulenc, Francis
Porter, Quincy
Rawthorne, Alan
Read, Gardiner
Rodrigo, Juaquin
Rogers, Bernard
Rieti, Vittorio
Riegger, Wallingford
Riisager, Knudage
Rivier, Jean
Rosenthal, Manuel
Rubbra, Edmond
Ruggles, Carl
Rorem, Ned
Salas, Juan Orrego
Sanders, Robert
Santa Cruz, Domingo
Sauget, Henri
Scott, Tom
Schuman, Wm.
Siegmeister, Elie
Sowerby, Leo
Sessions, Roger
Shapero, Harold
Stevens, Halsey
Stravinsky, Igor
Swanson, Howard
Tansman, Alex
Tippett, Michael
Tscherepnin, Alex
Thompson, Randall
Thomson, Virgil
Toch, Ernst
Uhl, Alfred
Varese, Edgard
Vaughan Williams, R.
Walton, Wm.
Ward, Robert
Weber, Ben.
Weinberger, J.
Van Vactor, David
Vicuna, Juan Casanova
Villa Lobos, H.
Von Einem, G.

EXHIBIT B

WORKS COMMISSIONED BY THE LOUISVILLE ORCHESTRA

<u>COMPOSER</u>	<u>TITLE OF WORK</u>
Norman Dello Joio	The Triumph of St. Joan: A Symphony in three movements (Columbia Masterworks)
Roy Harris	Kentucky Spring
Arthur Honegger	Suite Archaïque
Bohuslav Martinu	Intermezzo
George Perle	Second Symphony
Paul Nordoff	"Lost Summer" for Mezzo Soprano and Orchestra
Vincent Persichetti	Serenade No. Five for Orchestra
Joaquin Rodrigo	Cuatro Madrigales Amatorios
William Schuman	"Judith" A Choreographic Poem (Mercury Record)
Heitor Villa-Lobos	"Erosion" The Origin of the Amazon River — Symphonic Poem (Columbia Masterworks)
Virgil Thomson	Wheat Field at Noon
Darius Milhaud	"Kentuckiana" (Divertissement sur Vingt Airs du Kentucky)
Claude Almand	"John Gilbert" A Steamboat Overture
Gian Francesco Malipiero	Concerto No. Three for Piano and Orchestra
Claude Almand	Concerto for Piano and Orchestra
Robert Russell Bennett	Concert Variations on a Crooner's Theme for Violin and Orchestra
David Diamond	"Timon of Athens" A Symphonic Portrait after Shakespeare
Paul Hindemith	Sinfonietta in E
Carl Bricken	"Daniel Boone" Legend for Orchestra
Virgil Thomson	Five Songs after William Blake
Otto Luening	Louisville Concerto
Lukas Foss	"Apologue" A Fable of Death
Tom Scott	Fanfare and Cantilena
Carlos Chavez	Short Symphony

Peter Mennin

Sixth Symphony

The Following composers have been commissioned for the 1953-54 season.

Quincey Porter

Jacques Ibert

Bernard Rogers

Roy Harris

APPENDIX "C"

BUDGET OF LOUISVILLE PHILHARMONIC SOCIETY, INC. FOR 1952-3 SEASON.

EXPENSES

Orchestra Salaries	\$62,905
Conductor	11,133
Soloists and Composers ¹	7,200
Music	1,200
Rental	3,175
Box Office, Stage Hands and Ushers	1,260
Managerial ²	5,350
Printing, Advertising and Promotion	4,315
Miscellaneous Concert Expenses	1,250
Office Salaries	8,030
Telephone and Telegraph	730
Postage, Stationery and Office Supplies	600
Insurance	500
Miscellaneous	805
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TOTAL	\$108,443

INCOME

Louisville Fund	\$56,081
City of Louisville	20,375
Ticket Sales	20,987
Louisville Free Public Library	10,000
Royalties and Other Income	1,000
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TOTAL	\$108,443

¹ Reduced to this figure as the result of postponement to next year of a commission by Mr. Roy Harris and the scheduled appearance of his wife at the same concert. Mr. Harris requested such postponement when he found that his other commitments would interfere with the completion of his work in time for this year.

² Under the present schedule of the Louisville Orchestra, the Manager's position does not require his full time. Under the item "Additional Salaries" of "Miscellaneous Expenses" in Appendix "D", the sum of \$3,600 has been included to place this position on a full time basis.

A P P E N D I X "D"

SUMMARY

ESTIMATED EXPENSES:

	272,749			
	<u>1st Year</u>	<u>2nd Year</u>	<u>3rd Year</u>	<u>4th Year</u>
Basic Budget	\$263,205	\$263,205	\$263,205	\$263,205
Travel	-	(4,000)	(4,000)	(4,000)
Additional Records	-	19,800	39,600	59,400
Recording Rehearsal Savings	<u>-</u>	<u>(3,080)</u>	<u>(6,160)</u>	<u>(9,240)</u>
TOTAL	\$263,205	\$275,925	\$292,645	\$309,365

ESTIMATED INCOME:

Ticket Sales: 6⁴.75

300 Average	\$10,350			
550 Average		\$18,975		
750 Average			\$25,875	
900 Average				\$31,050

Subscription Record Sales:

1,000	\$65,000			
2,000		\$130,000		
3,000			\$195,000	
4,000				\$260,000

Commercial Recordings:

1 Record	\$5,000			
2 Records		\$10,000		
3 Records			\$15,000	
4 Records				\$20,000
TOTAL	\$80,350	\$158,975	\$235,785	\$311,050

A P P E N D I X "D"

BASIC BUDGET

Composers (including extraction of parts):		
30 Commissions @ \$1,200 ¹	\$36,000	
12 Student " @ 500 ¹	6,000	
4 Opera " @ 2,000	8,000	\$50,000 ✓
Orchestra Salaries (excluding recording):		
100 services @ \$600 ²		60,000 ✓
Additional Opera Costs ³		24,104 ✓
Additional Conductor Salaries ⁴		4,000 ✓
Box Office and Stage Hands		2,720 ✓
Columbia Auditorium Rental:		
46 Performances	4,600	
54 Rehearsals	405	5,005 ✓
Tape Recording - Cost of Tapes and Engineer:		
52 @ \$84.22		4,380 ✓
Orchestra Salaries - Recording:		
12 Recording Sessions	37,896 ⁵	
12 Recording Rehearsals	18,480 ⁵	56,376 ✓
Columbia Auditorium Rental - Recording		720 ✓
Recording and Reproduction Expenses ⁶ :		
Recording Crew @ \$875	10,500	
1000 Pressings - 12 @ \$650	7,800	
1000 Record Jackets - 12 @ 50¢	6,000	
Masters and Label Disks-12 @ \$250	3,000	
Packaging & Mailing-12x1,000 @ 50¢	6,000	
Advertising & Promotion	5,000	38,300 ✓
Miscellaneous Expenses:		
Additional Salaries	6,600	
Programs, Ticket, Teleph. & Teleg.,		15,000
Stationery, Office Supplies, Etc.	5,000	11,600
Travel Expense in Connection with Composer Selection		4,000
Expenses of Committee to Select Composers		2,000
TOTAL		\$263,205

56,376
720
38,300
11,600
4,000
2,000
263,205

A P P E N D I X "D"

FOOTNOTES

- 1 The Louisville Orchestra's actual experience during the past two seasons has been that, with only two exceptions, it has been necessary to pay composers \$1,000 for the commission. The cost of extraction of parts to the Louisville Orchestra has been \$200. Accordingly it is believed that a price of \$1,200 for the commission and the extraction of parts is proper.
- 2 The figure of 100 services is arrived at as being composed of 46 performances and 54 rehearsals. The rate of \$600 per service is based on a minimum rate requested by the union of \$10 per player plus an allowance for additional players which the experience of the Louisville Orchestra shows many of the compositions will require, and in addition an amount for replacement of players because all members of the Louisville Orchestra will not be able to work a 46 week year but will need time off for summer study.
- 3 Estimated for 4 performances of each of 4 operas as follows:
- | | |
|---------------------------------|-----------------|
| Additional Orchestra Rehearsals | \$2,000 |
| Salaries of Singers | 7,840 |
| Costumes | 1,400 |
| Sets | 1,200 |
| Extra Stage Hands | 2,024 |
| Transportation | 800 |
| Stage Properties | 200 |
| Production Manager | 1,200 |
| Rehearsal Pianist | 240 |
| Miscellaneous | 440 |
| Recording | 3,360 |
| Director | 3,400 |
| Total | <u>\$24,104</u> |
- 4 This is provided to cover small additional salary to the regular Conductor and also compensation for an Assistant Conductor who may need to be called on under such a heavy program.

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These figures are based on actual figures taken from the experience of the Louisville Orchestra in March 1952 in making a recording for Columbia Masterworks, and include a 2 hour rehearsal and a 3 hour recording session. The rehearsal is primarily for the purpose of achieving balance and set-up working with the recording crew for technical reasons. The present minimum rate for a 2 hour recording session is \$38.50, of which only 40 minutes in each hour may be used for actual recording. It has proven not to be feasible to record both sides of a long playing record without overtime.

Recording rates are uniform nationally, and the American Federation of Musicians has indicated that it will seek a \$50 minimum rate for 2 hour recording sessions after the expiration of the present union contract on December 31, 1953. If this rate is increased, it is expected that the price of records will go up so that the increased price of records will offset such increased costs.

THE LOUISVILLE ORCHESTRA

Some comments by composers and critics concerning Robert Whitney and the Louisville Orchestra.

...."I've never had my works better performed than in Louisville. This orchestra gives more study, more real understanding to the works, and if you'll pardon the expression, they give more love to them."

---William Schuman, Courier-Journal, Nov. 21, 1950

David Hall of Mercury Record Corporation was just as enthusiastic as Schuman about the Louisville Orchestra. "Many of the older orchestras", he said, "play new American music with polish, but no vitality. But "The Louisville Orchestra has vitality". ---Courier-Journal, November 21, 1950

"It was a pleasure, indeed a pleasure to hear my new piece played by the Louisville Philharmonic Orchestra. I loved the orchestra; I loved conducting them; I loved listening to them." ---Virgil Thomson, December 16, 1948

...."I admire very much the work you are doing for American music in Louisville. I heard the broadcast of the Schuman piece and thought the orchestra sounded fine." ---Aaron Copland, March 7, 1950

"You may be assured that it was a very fine experience to work with your orchestra and your friendly "Man of good will", Robert Whitney. Before closing let me assure you that I look forward to the time when I may come back and be with you again. ---Dr. Roy Harris, May 2, 1949

"I'm grateful for the cooperation and the spirit in the reading which is much better than any of our over-advertised great orchestras could produce. But besides I'm astonished at the precision, the intonation and the accuracy and warmth with which your band plays. It is all honest, sincere, and capable. It is all I hoped for as a model of honest artistry in our grand and sprawling America. Please thank the orchestra and tell them I love them, every one. Then there was your spontaneous audience; warm, uninhibited and understanding. As leader of all this, you have demonstrated your vision, your faith and your genuine and great artistry. I wish for you and know you will have continued real triumphs and do wish you the strength to go right along.

---Otto Leuning, March 18, 1952

"I listened with much interest to your broadcast of my piece Saturday, and I may say it was one of the best performances of that work, as far as I could tell over the air. The orchestra is obviously well-trained and the individual players seem to be of high quality. What pleased me most was that you played the music with such a true sense of its intentions and did not try to make it into something it had no wish to be. The tempi were exactly right.

---Walter Piston, December 21, 1947

"A last note of thanks for the superb performance. It has been a real musical pleasure to work with you. Though I feel good inside at having done a good piece of work, I know too well that no communication exists till music is brought to life by performance, particularly when done with real understanding. All credit to you and the orchestra.---Norman Della-Joio, December 13, 1951

"I feel it was a success here, the visit of the orchestra, and I feel your own success was real and important. It has all caused much talk and there is great respect and admiration for you and the Louisville Orchestra as well as for the people who have stood behind you making this possible. As a plan of work, it has imagination and excitement and real creative force. I hope you are happy over it."

---Martha Graham, January 23, 1951

"I want to thank you for the record you sent me of Kentuckiana. It is an excellent performance and I would like you to thank the orchestra for me. Your conducting is precise and full of life."---Darius Milhaud

"The Serenade premiere was a complete delight to me in every way. The care and work you put into the piece resulted in a warm and solid performance. Seldom are first performances a pleasure. I knew this one would be last July when I delivered the score because I had the feeling that you were hoping you would like the score. This attitude is rare. Thank you for asking me to write the piece." ---Vincent Persichetti

"It is not a small thing for a young American conductor to face the technical and interpretive problems which these modern scores present and give them such earnest and sincere performance--the way in which living composers are to be developed is by performing their music. Therefore, laurels are due this orchestra and its leader for these admirable efforts."

---Olin Downes, New York Times, December 30, 1950

"Judging by yesterday's interpretations, all of the orchestra's members are expert instrumentalists, and the quality, coherence and balance of their playing were a notable tribute to the talent and organizing ability of Mr. Whitney. The performances also told of his marked ability as an interpreter, his musicianship and his understanding of the various scores. The dynamic range was generous and deftly graded; the range of color was equally wide."

---Francis D. Perkins, New York Herald Tribune, December 30, 1950

"New York likes to pride itself on being the music capitol of the nation--perhaps the world. But two weeks ago last Friday, a complacent segment of the city's music-loving public, assembled in Carnegie Hall, had a rude awakening. It listened to the 50-piece Louisville Orchestra, under its musical director Robert Whitney, give highly competent performances of six works by contemporary American composers, five of which were heard for the first time. That in itself was a novelty for the 57th Street habitues, who have been complaining bitterly that our own Philharmonic Symphony Orchestra plays too much modern music. But the startling fact is that all six compositions were specially commissioned by the Louisville group, which, in the past three seasons, has been responsible for the creation of sixteen such works."---Paul Affelder, Brooklyn Eagle, Jan. 14, 1951