

## Rosenthal Archives: Scope of the Collection

The Samuel and Marie-Louise Rosenthal Archives of the Chicago Symphony Orchestra holds over 2,000 linear feet of materials related to the founding, operation, and governance of the Chicago Symphony Orchestra (1890-present), Orchestra Hall (1904-present) and Symphony Center (1997-present), the Civic Orchestra (1919-present), and the Chicago Symphony Chorus (1957-present). The collections encompass a wide range of formats including manuscripts, printed books and music, architectural plans, scrapbooks, press clippings, programs, photographs, sound recordings, films, and videos.

Institutional records are divided into 12 main groups. The records of the **Board of Trustees**, established in 1890, along with those of the ten **General Managers**, document the growth of the Orchestra to its present international status. There is substantial information in the **Artistic Administration** records regarding programming, the contracting of guest artists, and the development and management of the Civic Orchestra, Chicago Symphony Chorus, and the Education department. Materials relating to media, touring, and the day-to-day management of the Orchestra, Orchestra Hall, and Symphony Center are found in the records of the **Operations** department. Box office statements, press releases and clippings, program books, and other publications as well as photographs and biographies of Orchestra members and guest artists form part of the **Marketing and Communications** department records. Financial transactions and fundraising efforts of the organization are documented in the records of the **Finance** and **Development** departments, respectively. The activities of the CSO League, the Orchestra's primary volunteer group, are also documented in the Development department records.

In addition to the institutional records, the Rosenthal Archives holds other collections of great interest relating to the Chicago Symphony Orchestra. The **Music** collection includes scores and parts from the Theodore Thomas Music Library, the Frederick Stock Collection of original compositions and arrangements, and the Fritz Reiner Score Collection. The **Audio and Moving Image** collections contain all of the Orchestra's commercial recordings, radio broadcasts, television programs, and recordings/videos of pre- and post-concert lectures. The **Oral History** collection contains tapes and transcripts of interviews of hundreds of individuals associated with the Orchestra including musicians, trustees, staff, subscribers, volunteers, and music critics, among others. Three-dimensional Artifacts and Ephemera include fine arts such as paintings and sculptures in addition to awards, posters, and memorabilia. Collections emanating from outside the Orchestra, including the personal papers, music, photographs, scrapbooks, and memorabilia from several former musicians, are accessioned as Special Collections.

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## Rosenthal Archives: THEODORE Search Tips by Category

### Artistic Administration Department

**Date Range:** 1900-[ongoing]; (bulk 1975-[ongoing]).

**Size of Collection:** 24 linear feet (65 boxes)

**Series Description:** Record group ART is arranged in thirteen series: A. Office of the Artistic Administrator; B. Guest Artists' Contracts and Riders; C. Civic Orchestra; D. Chicago Symphony Chorus; E. Education Department; F. Chamber Music Program; G. Composer-in-Residence Program; H. Continuing Education; I. Office of Frederick Stock; J. Office of Jean Martinon; K. Office of Sir Georg Solti; L. Other CSO Music Directors.

**Access:** Selected corporate records are closed for a 30-year period. Many files within this group contain confidential materials and are not open to the public. Some series may not currently be available in the online catalog. Please consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code ART followed by a hyphen and the series letter. Examples: to retrieve a list of holdings within the Frederick Stock series use Keywords: ART-I.

Formed in 1977, the Artistic Administration Department is responsible for all aspects of programming. The Civic Orchestra of Chicago, the Chicago Symphony Chorus, and the Education Department are also part of the Artistic Administration. The department has inaugurated a number of programs to promote growth, learning, and appreciation of classical music, including the Chamber Music Program, the Composer-In-Residence program, and Continuing Education programs.

Materials in this record group include correspondence, contracts, programs, printed publicity material, photographs, and various awards and certificates. Also included is the correspondence and effects of several music directors—Frederick Stock, Jean Martinon, and Sir Georg Solti—as well as a small collection of correspondence and season planning files from the offices of Irwin Hoffman (Acting Music Director, 1968-1969) and Carlo Maria Giulini (Principal Guest Conductor, 1969-1972).

### **C. Civic Orchestra of Chicago; 1919-[ongoing]**

Since its founding in 1919 by Frederick Stock, the Civic Orchestra of Chicago has prepared pre-professional musicians (including students from Northwestern University, Roosevelt University, University of Chicago, and DePaul University) for positions in orchestras around the world. Among the alumni are many Chicago Symphony Orchestra members who began their careers in the Civic Orchestra. Programs, photographs, brochures, press clippings, and administrative records provide insight into the history of the Civic, while over 800 audio tape recordings of concerts document past performances. The records in this series also reflect the emerging role of women and minority players as well as the role of CSO musicians and music directors as teachers and mentors to Civic members.

### **D. Chicago Symphony Chorus; 1957-[ongoing]**

The Chicago Symphony Chorus, founded in 1957 by Margaret Hillis, was the first permanent symphony orchestra chorus in the country. Similar in scope to the Civic Orchestra collection, the Chorus series contains programs, photographs, press clippings, brochures, personnel rosters, and administrative records. Two boxes of biographical materials, photographs, and press clippings document Miss Hillis's role as founder and director. Her career is further documented in the Margaret

Hillis Collection, which forms part of the Special Collections group. More recent materials pertain to the tenure of current chorus director Duain Wolfe.

#### **E. Education Department; 1920-[ongoing]; bulk 1967- [ongoing]**

Education and outreach by the Chicago Symphony Orchestra through Young People's Concerts began under Theodore Thomas in 1900 and was expanded by Frederick Stock in 1919 to include the first continuous series by an American orchestra of children's concerts designed specifically for school children. Youth Auditions, begun in 1920 under Stock's tenure, provided an opportunity for many local music students to perform with the Orchestra over the years, and were an important boost to the careers of many soloists, including Herbie Hancock and Walter Liberace. A department devoted primarily to education was formed in 1967 and designated Special Services to reflect the inclusion of special projects and liaison work with the CSO's volunteer office. The department continued the management of the Youth Auditions and Youth Concerts and organized programs both at Orchestra Hall and in the community. In 1988 a further expansion of programming and outreach led to the formation of an Education Department.

This series contains the subject files of the Administrator/Director of Educational Programs; newsletters produced by the Special Services Department; programs and planning files for the various education concert series; photographs and publicity for concerts and events; and teaching guides and other materials given to educators to familiarize students with classical music and enhance their concert experience. A number of videos produced by and for the department are also included in the A-V record group.

#### **G. Composer-in-Residence Program; 1987-[ongoing]**

The Chicago Symphony Orchestra has been involved with the Composer-in-Residence program since 1987 when John Corigliano assumed the position. Subsequent composers-in-residence include Shulamit Ran (1990-1997) and Augusta Read Thomas (1997- ). Administrative files contain correspondence between Artistic Department personnel and the composer(s)-in-residence on various topics including commissions as well as special initiatives, such as John Corigliano's Young Composers Project. Also included are publicity materials, photographs, and several recordings and videos.

#### **I. Office of Frederick Stock; 1900-1942 (1 box)**

Frederick Stock, music director from 1905 until 1942, founded the Civic Orchestra as well as Youth Auditions and the Children's Concerts series. He was a prolific composer and arranger, and over one hundred of his manuscripts form part of the Frederick Stock series within the Music record group. Stock also was an ardent proponent of American music, and programmed an unprecedented number of works by American composers on CSO concerts. Unfortunately, little of his correspondence is extant.

Included in this series is correspondence with John Alden Carpenter, Mary Garden, Reinhold Glière, Daniel Gregory Mason, and Dmitri Shostakovich. Additionally, there are several folders containing condolences sent after Stock's death, documents concerning his naturalization problems during World War I, and correspondence concerning the disposition of his music library. Related collections are held by the Newberry Library and the University of Michigan.

## **J. Office of Jean Martinon; 1962-1969 (4 linear feet in 10 boxes)**

Jean Martinon, music director from 1963 until 1968, maintained his own office at Orchestra Hall, and this series consists of his personal correspondence and season planning files. As a composer, Martinon was very interested in the promotion and performance of new music. During his tenure, he led the CSO in performances of a number of world and American premieres, including compositions by Marius Constant, George Perle, Oedoen Partos, Hans Werner Henze, Donald Martino, Ulysses Kay, Easley Blackwood, and Roger Sessions. Martinon also premiered several of his own works, including Symphony no. 4 (*Altitudes*), commissioned for the 75th anniversary of the Orchestra. His files contain extensive correspondence with composers, as well as his personal comments and evaluations of various compositions. Extensive correspondence with conductors and guest artists is also included. A related collection is held at the Northwestern University Music Library, consisting of Martinon's compositions.

## **K. Office of Sir Georg Solti; 1969-1990 (5 boxes)**

This series contains correspondence, subject and planning files, and some personal memorabilia from the offices of Sir Georg Solti. The bulk of the collection dates from 1969 through 1978, and documents Solti's first decade as CSO music director. Correspondence includes letters to and from a number of noted conductors, artists, and composers including Claudio Abbado, Daniel Barenboim, Leonard Bernstein, Pierre Boulez, Elliott Carter, Carlo Maria Giulini, Morton Gould, Hans Werner Henze, Karel Husa, Igor Stravinsky, Alan Stout, and Michael Tippett. Solti's activities with other organizations—including the BBC, London Philharmonic, London/Decca Records, and the Royal Opera House—also are documented in this series.

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## **Audio/Video Collections**

### **Audio Recordings**

Frederick Stock and the Orchestra recorded Mendelssohn's Wedding March from the Incidental Music to *A Midsummer Night's Dream* on May 1, 1916. The Columbia Graphophone Company released the recording in October 1916. Since then, the Orchestra has amassed a discography numbering over 900 works, and recordings by the Orchestra have earned fifty-eight Grammy<sup>®</sup> Awards from the National Academy of Recording Arts and Sciences. A complete collection of commercial recordings is maintained in the Rosenthal Archives as well as a comprehensive discography.

Though the Orchestra's concert performances have been broadcast regularly since 1925, early concerts were aired live and were usually not recorded to disc, except by local enthusiasts with access to professional equipment. Many of these unique "off-the-air" recordings have been recovered and added to the collection. Additionally, the Archives is the repository for all radio broadcast master tapes recorded by the WFMT Fine Arts Network, encompassing nearly every subscription concert performed between 1965 and 1968 and from 1976 to 2001, numbering altogether over 1,000 programs. The broadcasts capture live performances, are mostly unedited, and contain many modern works not commercially recorded. The series of compact discs, *From the Archives*, produced every year for the Orchestra's Symphonython is assembled almost exclusively from this unique collection.

The collection also contains reference cassette tapes representing the Oral History Project—nearly 500 interviews obtained from subscribers, musicians, trustees, staff, volunteers, as well as select composers, conductors, and guest artists. Also included are pre- and post-concert lectures, featuring discussions and interviews with composers, noted scholars, conductors, and musicians.

## **Film and Video**

The earliest film in the Moving Image Collection contains footage from the 1930s when the Chicago Symphony Orchestra teamed up with members of the Woman's Symphony Orchestra for summer concerts in Grant Park. Over a six-year period, a member of the Orchestra documented rehearsals on a 16 mm camera, capturing the interaction of musicians, entourages of guest artists, and the only surviving footage of Frederick Stock conducting the Orchestra.

The collection also contains a complete set of extant telecasts from the *Great Music from Chicago* series, featuring some of the only footage of conductors Fritz Reiner, Sir Thomas Beecham, George Szell, Hans Rosbaud, Paul Hindemith, and Pierre Monteux. This is complemented by hundreds of other videos featuring the Chicago Symphony Orchestra.

Also included are telecasts of the Illinois Young Performers' Competition (aired on WTTW-TV from 1985 until 1994), fundraising promotional videotapes, television news footage of special events, press conferences, pre- and post-concert conversations, interviews, and concert and rehearsal footage.

**Date Range:** 1916- [ongoing]

**Size of Collection:** ca. 3000 titles/programs

**Series Description:** Record group AV is currently arranged in seven series:

**AV-CSO:** Chicago Symphony Orchestra radio broadcasts; bulk 1965-[ongoing]; audio only.

**AV-COM:** Chicago Symphony Orchestra commercially-released recordings and videos; 1916-[ongoing]; various audio and moving image formats

**AV-GMC:** Hour of Music and Great Music from Chicago telecasts; 1953-1963; various audio and [primarily] moving image formats

**AV-LEC:** CSO seminars and pre-concert lectures; 1987- [ongoing]; various audio and moving image formats

**AV-EDUC:** Educational programs produced by or featuring the CSO; ca. 1977-[ongoing]; various audio and moving image formats

**AV-DEV:** Fund-raising and other development-related programs; 1969-[ongoing]; various audio and moving image formats

**AV-GEN:** Includes television news footage, press conferences, miscellaneous interviews, and concert and rehearsal footage; 1934-, bulk 1971-[ongoing]; various audio and moving image formats.

**Access:** Collection does not circulate; restricted to onsite access. At present, the online catalog does not include the series AV-COM (commercial recordings and videos). A complete discography and other AV finding aids are available in the Rosenthal Archives.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter

under Keywords the record group code AV followed by a hyphen and the series code; add additional keywords or use name or date fields to narrow your search. Examples: to retrieve all CSO radio broadcasts featuring Pierre Boulez use Keywords: AV-CSO & Boulez; to retrieve all lectures about Shostakovich, including both audio and moving image formats, use Keywords: AV-LEC & Shostakovich. We also suggest that you utilize the Word Wheel buttons to paste names and works into the search form, particularly when searching the AV-CSO (radio broadcast) series. See also the Oral History record group description for information on recorded interviews with musicians and other individuals.

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## Records of the Board of Trustees

**Date Range:** 1890-[ongoing].

**Size of Collection:** 20 linear feet (59 boxes)

**Series Description:** Record group TOA is arranged in seven series: A. Bylaws and Certificates of Incorporation; B. Minutes of the Board; C. Board Committees, Minutes and Attachments; D. Annual Directories; E. Annual Reports; F. General Records and Correspondence; G. Trustees and Governing Members Newsletters.

**Access:** Selected corporate records are closed for a 30-year period; some files within this group remain confidential. Consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code TOA followed by a hyphen and the series letter. Example: to retrieve a list of Annual Reports, use Keywords: TOA-E. Please note that some series may not currently be available in the public catalog.

The third oldest orchestra in the nation, the Chicago Symphony Orchestra was incorporated in October 1890, as the Orchestral Association. Early officers of the Association were drawn from the city's leading industrialists, philanthropists, and educators: men such as the meat packers Charles H. Swift and Allison V. Armour; real estate magnates Bryan Lathrop and Philo Adams Otis; gas company president Charles Norman Fay; International Harvester founders John Jay Glessner and Harold McCormick; University of Chicago president William Rainey Harper; and architect Daniel H. Burnham. Notable trustee board presidents have included Nathaniel K. Fairbank, George Adams, Bryan Lathrop, Clyde M. Carr, Charles H. Hamill, Edward L. Ryerson, Jr., Eric Oldberg, and Louis Sudler.

Among current trustees are CEOs of several international corporations, whose Chicago Symphony Orchestra—related activities range from fundraising to work in committees, where policies are established that may influence performing arts organizations nationwide. As a whole, these materials detail the governance of the CSO and provide insight into the extracurricular activities of Chicago's civic leaders for over one hundred years.

Files include the founding documents of the Orchestral Association, including the Orchestra Prospectus and Guarantee from October 1890 and the Certificate of Incorporation from December 16, 1890, as well as legal documents relating to the above. The bylaws include all amendments from

1905 to the present, indicating changes in numbers of trustees and governing members and governing procedures.

The earliest minutes of the Board of Trustees, recorded in longhand in a bound volume, outline the founding of the Orchestra as well as the capital campaign for Orchestra Hall. Major donors to the hall fund are listed and include Orchestra Hall architect Daniel Burnham, as well as other Chicago notables: Thomas E. Donnelley, Marshall Field, Henry M. Hubbard, Eleanor W. McClurg, Bertha Palmer, Charles H. Swift, and George P. Upton. More recent board minutes are loose-leaf and typed, and contain annual meeting minutes as well as the minutes of various committee meetings prior to 1964. Post-1964 committee meeting minutes form part of a separate series organized alphabetically by committee.

Directories of Trustees and Governing Members, along with Annual Reports and Newsletters, detail the governance as well as the artistic accomplishments and financial standing of the Chicago Symphony Orchestra from approximately 1967 to the present. The General Records and Correspondence series contains substantial material relating to the financing and building of Orchestra Hall in addition to miscellaneous trustee correspondence dating from 1895. Also included in this series is a sizeable collection of the papers of former chairman of the board, Louis Sudler (chairman, 1966-1976; chairman emeritus, 1976-1992), who was a Chicago real estate magnate, philanthropist, and baritone. Sudler was instrumental in hiring Sir Georg Solti as music director and spearheading the Orchestra's first European tour in 1971.

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## Records of the Development Department

**Date Range:** 1890-[ongoing]

**Size of Collection:** 29 linear feet (45 boxes)

**Series Description:** Record group DEV is arranged in eight series: A. Office of the Vice President for Marketing and Development; B. Capital Campaigns; C. Planned giving; D. Government Grants; E. Annual Fund; F. Volunteer Programs; G. Chicago Symphony Society; and H. Research Department.

**Access:** Selected corporate records are closed for a 30-year time period; many series in this group contain confidential materials and are permanently retained within the departmental offices. Currently only series E and F are accessible via the public online catalog. Please consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code DEV followed by a hyphen and the series letter. Examples: to retrieve a list of holdings within the Volunteer Programs series use Keywords: DEV-F.

Development Department records document the fundraising activities of the Chicago Symphony Orchestra. Prior to the 1960s, fundraising was handled primarily by the trustees and general manager. A Community Affairs office was established in 1963 to handle development-related activities, and the Development Department was formalized in 1967.

Activities center around large Capital Campaigns, as well as annual gift solicitations from individuals,

corporations, foundations, and other granting agencies. Three volunteer groups also are under the domain of the department—the Auxiliary Volunteers and the CSO League. The Auxiliary Volunteers assist staff in various departments with routine duties, special projects, and public functions. Founded in 1968, the CSO Associates (originally called the Junior Governing Board, and subsequently the Business and Professional Association) is composed primarily of young professionals whose fundraising and educational activities have made a significant contribution to the organization. The CSO League, founded in 1934, has a long tradition of coordinating the Orchestra's biggest fundraising events, such as the Viennese Ball, Corporate Night, Symphonython, and Opening Night ceremonies, as well as a Musician's Luncheon and other more intimate events. Members of the CSO League are active in educational activities as well. Through their Docent Program, trained volunteers present lecture/discussions to students and patrons.

Records of the Development Department consist of correspondence, memoranda, legal documents, photographs, invitations, newsletters and other print material, and reports. The records supplement Finance Department data with specific profiles on individual and corporate donors, Trustees and Governing Members, and their gifts and bequests. Correspondence within this group frequently details composer commissions, special projects, instrument purchases, and major campaign donors. As event planning is a major function of this department, photographs of events and publicity for and about the events make up a large portion of the collection and form part of the Annual Fund series.

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## Records of Finance and Administration

**Date Range:** 1890-[ongoing]

**Size of Collection:** 28 linear feet (65 boxes)

**Series Description:** Record group FIN is arranged in six series: A. Office of the Vice President for Finance and Administration; B. Annual Financial Statements and Auditor's Reports; C. Pension Fund; D. Media Royalties; E. General Ledgers, Charts of Accounts, and Cash Books; and F. Tax Records.

**Access:** Selected corporate records are closed for a 30-year period. Some series in this group contain confidential materials and are not open to the public; only series B and E are currently included in our online catalog. Please consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code FIN followed by a hyphen and the series letter. Example: to retrieve a list of Annual Financial Statements use Keywords: FIN-B.

Members of the Board of Trustees handled all financial transactions until 1925, at which point a regular staff member took over the duties of comptroller. A Finance Department was formed in 1963 and is currently responsible for administering payroll, accounts payable, and accounts receivable; maintaining bank relationships and business insurance; financial reporting and planning; coordinating staff planning, facilitating staff development, and overseeing employee relations for all administrative staff; managing employee benefits and maintaining employee records for both orchestra members and administrative staff; and providing information systems services and support.

The Finance & Administration Department record group includes correspondence, financial statements and auditor's reports, financial ledgers, tax records, information relating to media royalties, and some personnel information. Early financial statements detail such diverse information as artist fees, box holders, donors, tour dates and income, advertising accounts, complimentary ticket allotment, musician pensions, and hall rentals. Early tax records track the tenures of substitute musicians and support staff, not documented elsewhere.

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## Records of the President/Manager

**Date Range:** 1891-[ongoing] ; (bulk 1967-[ongoing])

**Size of Collection:** 32.5 linear feet (58 boxes)

**Series Description:** Record group MAN is arranged in 13 series: A. Milward Adams; B. George H. Wilson; C. Anna Millar; D. Frederick J. Wessels; E. Henry Voegeli; F. George Kuyper; G. Seymour S. Raven; H. Silas W.G. Edman; I. John S. Edwards; J. [Interim/Acting Manager]; and K. Henry Fogel.

**Access:** Selected corporate records are closed for a 30-year period; some files within this group remain confidential. Consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code MAN followed by a hyphen and the series letter. Example: to retrieve a list of files within the Frederick Wessels series use Keywords: MAN-D.

The papers and correspondence of each of the CSO's previous ten general managers (the position title was changed to President in 1996) are maintained in this group. Most of the general managers have been personally involved in all functions associated with trustee relations, development, marketing, publicity, artistic planning, and operations. Correspondence in this record group includes letters to and from many of the leading composers, conductors, and artists of the twentieth century.

### A. Milward Adams, Manager, 1890-1894

#### Biography

The first manager of the Auditorium Theatre (1889-1910) as well as the Chicago Orchestra, Milward Adams (1857-1923) came to Chicago in 1870 and began work as an errand boy for Wilson Brothers clothiers. He was later employed by Carpenter & Sheldon of the Star Lecture Course and was closely associated with the management of the Summer Garden Concerts. After George B. Carpenter died in 1881, Adams assisted Mrs. Carpenter in the management of the concerts and eventually managed the series himself. In 1887 he became manager of the Central Music Hall, where he remained until the Auditorium Theatre opened in 1889. Adams was appointed manager of The Orchestral Association at the first meeting for incorporation on December 17, 1890.

#### Contents (1 folder)

Archival holdings consist exclusively of incoming correspondence from Charles Norman Fay, Vice President of The Orchestral Association, March 6, 1891. The Newberry Library in Chicago holds a related collection, the Milward Adams Photographs, consisting of 130 autographed musician and

celebrity portraits in ten volumes.

## **B. George H. Wilson, Manager, 1894-1895**

### **Biography**

George H. Wilson (1854-1908) studied piano and organ as a child in Boston and later was a chorus member of the Apollo Club and the Handel and Haydn Society. In 1892 he was appointed secretary of the Bureau of Music at the World's Columbian Exposition. Wilson succeeded Adams as manager of the CSO in 1894, and although his position with the Orchestra was that of secretary of the Association, his duties included general work of management, advertising, press notices, and out-of-town concerts. At the same time, upon the resignation of Adolph W. Dohn, Wilson became editor of the CSO program books. After his brief tenure as manager and secretary (he resigned after only one year), Wilson moved to Pittsburgh where he served twelve years as manager of the Pittsburgh Orchestra and the Art Society.

### **Contents (1 folder)**

Archival holdings consist exclusively of incoming correspondence from music director Theodore Thomas, 1893.

## **C. Anna Millar, Manager, 1895-1899**

### **Biography**

Anna Millar (1865-1928) was possibly the first female manager of a major orchestra in the United States. She was also a partner in the artist management firm Sanford & Millar, with responsibility for the early concert tours of pianists Teresa Carreño and Edouard Zeldenrust, and violinist Willy Burmester.

Millar was born on a farm near Muscatine, Iowa, and attended Northwestern University's Conservatory of Music where she majored in piano. After some initial experience as an artist representative, she was hired by The Orchestral Association in 1894 as the manager of season ticket sales and was quickly promoted to the position of general manager in 1895. After leaving the Chicago Orchestra in 1899, Millar moved to New York City where she managed a real estate business, and sometime later took on the management of the Kansas City Symphony Orchestra. She eventually retired to Florida, where she continued in the real estate business.

### **Contents (.4 linear feet in 1 box)**

Anna Millar's correspondence is divided into three series and arranged chronologically: 1. CSO, 1895-1899: incoming correspondence concerning publicity, subscription sales, guest artists, and tour bookings; 2. Personal Correspondence, 1898-1899: incoming correspondence from friends and relatives including arrangements for a European vacation in 1899; 3. Sanford & Millar, 1898-1899: business correspondence with Millar's east coast partner Harry E. Sanford, the bulk concerning arrangements for the Carreño tour. Also included is correspondence from agents Henry Wolfsohn (New York) and Hermann Wolff (Berlin); tour sponsor Chickering & Sons; Charles H. Wessels (tour manager for west coast Carreño tour); and booking agents from various cities. The management of the following artists is also briefly detailed: Emil Sauer, Willy Burmester, Engelbert Humperdinck, Edouard Risler, Alexandre Petschnikoff, Clotilde Kleeberg, Lillian Nordica, Leonora Jackson, Antoinette Szumowska, Blanche Marchesi, and Moriz Rosenthal.

## **D. Frederick J. Wessels, Manager, 1899-1926**

### **Biography**

Frederick Wessels (1860-1948) came to the Orchestra as treasurer in 1896, after serving as the Secretary of the Apollo Musical Club for several years. He continued as treasurer of The Orchestral Association after being elected manager in 1899, and held both positions until his retirement in 1926. During his tenure as manager, he and Henry Voegeli, the assistant treasurer of the Association, founded a recital management partnership, Wessels & Voegeli, which they ran with great success from 1912-1925.

### **Contents (.4 linear feet in 1 box)**

Wessel's papers include materials concerning German-born music director Frederick Stock and his American naturalization during World War I, as well as subscription records of individuals donating to the Orchestra Hall Building Fund (1903-1910).

## **E. Henry Voegeli, Assistant Manager and Treasurer, 1905-1926; Manager 1927-1943**

### **Biography**

A native of Saint Louis, Missouri, Henry Voegeli (1876-1943) attended Colorado State Agricultural College and came to Chicago in 1892. He later served with the first Illinois regiment in the Spanish-American War (1898) before turning towards a career in music. Voegeli worked for the Orchestral Association for forty-three years—first as assistant to Frederick Wessels (1900-1926) and then as manager (1927-1943), a position he held until his death.

### **Contents (.8 linear feet in 2 boxes)**

Highlights of Voegeli's papers include correspondence with the composers Arnold Schoenberg, John Alden Carpenter, Alfredo Cassella, Carl Eppert, Reinhold Glière, Zoltán Kodály, Ernest Shelling, and William Walton. Also included is correspondence with various artists and trustees, including Edward L. Ryerson, as well as materials related to the death of Frederick Stock and the disposition of his music library.

Voegeli collaborated on a recital series from 1912 to 1925 with previous Orchestral Association manager Frederick J. Wessels, and founded a Chicago Chamber Music Society (see Special Collections for its corporate minutes). The Chicago Historical Society holds a related collection of Henry Voegeli papers consisting of correspondence from 1909 to 1943, including 65 letters from Frederick Stock.

## **F. George Kuyper, Manager, 1944-1959**

### **Biography**

George Kuyper (1899-1987) worked as the personnel director of the Boston Symphony Orchestra, served as director of Education at Hampton Institute in Virginia, was a teaching fellow at New York University, and then became an associate manager for the Boston Symphony Orchestra before accepting the position of general manager for the The Orchestral Association in 1944. After leaving the CSO in 1959, he worked for the Los Angeles Philharmonic and as a consultant to the Ford Foundation before retiring to Costa Mesa, California.

### **Contents (3 linear feet in 7 boxes)**

Kuyper's papers chronicle the sometimes turbulent period in the Orchestra's history following the death of music director Frederick Stock in 1942. Especially significant is the correspondence documenting the controversy surrounding the hiring of Wilhelm Furtwängler, former conductor of the Berlin Philharmonic during the Nazi occupation of Germany. This series also includes material concerning the tenures of music directors Désiré Defauw (1943-1947), Artur Rodzinski (1948-1949), and Rafael Kubelík (1950-1953), as well as substantial correspondence with Fritz Reiner (1953-1959).

#### **G. Seymour S. Raven, Manager, 1960-1962; General Manager, 1962-1964**

##### **Biography**

A Chicago native, Seymour Raven (1918-1994) attended the University of Chicago and Northwestern University where he specialized in music theory and composition. While a graduate student at Northwestern, he was accepted into the conductors' class of the Civic Orchestra of Chicago. Raven served in the U.S. Army during World War II and, upon his discharge, returned to Chicago and worked as drama and music critic for the *Chicago Sun-Times* (1946-1947), then as music critic and editor at the *Chicago Tribune* (1947-1960), before his appointment as manager of The Orchestral Association in January 1960. After leaving the CSO, Raven became an administrator at the University of Illinois at Chicago where he remained until his retirement in 1991.

##### **Contents (1.7 linear feet in 4 boxes)**

Raven's papers include significant correspondence with music directors Fritz Reiner (1960-1963) and Jean Martinon (1962-1964), as well as numerous guest artists, conductors, and orchestra members. Raven was also involved in the American Symphony Orchestra League (ASOL), and his papers include meeting notes and correspondence concerning both ASOL and the Major Managers group.

#### **H. Silas W. G. Edman, General Manager, 1964-1967**

##### **Biography**

Silas Edman (1930- ) grew up in Western Massachusetts where his father was managing editor of a newspaper and one of the founders of the Berkshire Music Festival. Edman graduated from Amherst College and from 1953 to 1958 was a personnel department supervisor and auditor for the First National City Bank of New York, at its Sao Paulo, Brazil division. From 1958 to 1962 he served as controller and assistant secretary to the Board of Directors of the New York Philharmonic, and from 1962 until 1964 was administrative director of the Sir Georges-Etienne Cartier Center in Montreal with additional management responsibilities for the Montreal Symphony Orchestra. Edman became general manager of the CSO on July 1, 1964.

##### **Contents (4.4 linear feet in 11 boxes)**

Edman's papers include correspondence with music director Jean Martinon, chorus director Margaret Hillis, and numerous guest artists, conductors, and orchestra members. Also documented is the period surrounding Orchestra Hall's first major renovation in 1966, including a major fundraising campaign and the formation of the Development department.

#### **I. John S. Edwards, General Manager, 1967-1984**

##### **Biography**

Born in Saint Louis, John Schnell Edwards (1912-1984) received his AB degree from the University of North Carolina in 1932, and a master's degree in English literature from Harvard University in 1934.

He worked as a music critic for the *Saint Louis Globe Democrat* and held a part-time position with the Saint Louis Symphony from 1934 until 1937, when he accepted the post of assistant manager of the National Symphony Orchestra. In 1939 he returned to Saint Louis as manager of the symphony where he remained until 1942, when he was named business manager of the Los Angeles Philharmonic and the Hollywood Bowl. Three years later he became associate manager of the Pittsburgh Symphony and subsequently served as manager of the Baltimore (1948-1951) and National symphony orchestras (1951-1955) before returning to Pittsburgh in 1955 as general manager, a post he held for the next twelve years. Edwards became the CSO's general manager in 1967 and was instrumental in hiring Georg Solti as music director and organizing the Orchestra's first European concert tour in 1971 as well as additional tours to Europe and Japan.

Edwards's experience and wide-ranging interest in the arts resulted in numerous honors and nationwide recognition. Known as the "Dean of American Symphony Orchestra Managers," he was the first recipient of the Louis Sudler Award "for distinguished service to the profession of symphony orchestra management" and also received honorary doctoral degrees from DePaul University and the Cleveland Institute of Music. For many years Edwards was an influential leader in the affairs of the American Symphony Orchestra League, serving as their fifth president and later as Chairman of the Board for 15 consecutive seasons. In 1975 he was recipient of the League's Gold Baton Award—the highest national award for distinguished service to music and the arts. His death on August 10, 1984, at the age of 72, ended one of the most notable careers in arts administration.

#### **Contents (28 linear feet)**

Edwards's papers include correspondence about the appointment of Georg Solti as music director in 1969, as well as extensive correspondence with Solti and many other conductors, composers, and artists. Also well documented is his energetic committee work for many civic and arts-related groups, including the American Symphony Orchestra League (with which he was involved from its founding in the 1930s through his death in 1984) and the Major Managers group, consisting of the leaders of America's largest symphony orchestras. Edwards's personal memorabilia and photographs can be found in Special Collections (SC11: John S. Edwards Collection).

#### **K. Henry Fogel, Executive Director, 1985-1996; President 1996-2003**

##### **Biography**

Henry Fogel was appointed to the position of executive director in August 1985; in April 1996 his title was changed to president to more accurately reflect the scope of his duties. Prior to joining the CSO, Fogel served as executive director of the National Symphony Orchestra in Washington, D.C. (1981-1985), orchestra manager of the New York Philharmonic (1978-1981), and vice president and program director of radio station WONO in Syracuse, New York, where the first radio fundraising marathon for an orchestra was conceived. Since then, Fogel has acted as producer and broadcast host for over 100 radiothons for some twenty-six different orchestras. A native of New York, he received his education at Syracuse University.

##### **Contents (this series is currently unprocessed; access is restricted)**

Fogel's tenure covers the period of transition of music directors, from Sir Georg Solti to Daniel Barenboim, and also the Campaign for a Symphony Center.

## Records of Marketing and Communications

**Date Range:** 1891-[ongoing]

**Size of Collection:** 151 linear feet (439 boxes)

**Description:** Record group PRM is arranged in seventeen series: A. Office of the Vice President; B. Press Clippings; C. Newsletters; D. Concert Programs; E. Music Directors; F. Associate/Assistant/Principal Guest Conductors; G. Guest Artists; H. Orchestra Members; I. Trustees and Governing Members; J. Staff; K. Press Releases; L. Publications; M. CSO Event Photographs; N. Foreign Tours; O. Composers-in-Residence; P. Other photographs and publicity; and Q. Marketing/Ticketing.

**Access:** Selected corporate records are closed for a 30-year period. Some files within this group contain confidential materials and are not open to the public. Only selected series are currently available in the public online catalog. Please consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code PRM followed by a hyphen and the series letter. Examples: to retrieve a list of holdings within the Guest Artist series use Keywords: PRM-G.

The Marketing and Communications Department, known in previous years as both Public Affairs and Public Relations, assumes responsibilities for print and media marketing, public relations, graphic arts, the Ticketing Department, Box Office, and telemarketing. Some of the most frequently referenced materials emanate from this department, including concert programs, press clippings, publications, documentation of tours and events, and photographs and biographies of music directors as well as various guest artists, orchestra musicians, and trustees.

### **B. Press Clippings; 1885-[ongoing]**

The Chicago Symphony Orchestra's press clipping scrapbooks, dating from 1894 through 1980, consist of over seventy-five folio-size volumes and contain articles, primarily from Chicago-area newspapers, documenting the activities of the CSO, events at Orchestra Hall, and other musical events in Chicago; microfilm copies are available for access. More recent press clippings, in addition to a number of early tour reviews and other articles not pasted into the scrapbooks, are maintained in the Archives.

### **C. Newsletters; 1965-[ongoing]**

The CSO has, over the years, produced various newsletters documenting the activities of the Orchestra. These newsletters provide a general overview of the season and are also a valuable source of information about concert tours, fundraising, volunteer activities, and special events. Many of the feature stories provide captions and other contextual information for photographs in the Archives' collections.

### **D. Programs ; 1891- [ongoing]**

### **E. Music Directors; 1891-[ongoing]**

## **F. Associate/Assistant/Principal Guest Conductors; 1918-[ongoing]**

Photographs, press clippings, and biographical materials about each of the Orchestra's nine music directors as well as various associate, assistant, and principal guest conductors are maintained in these two series.

## **G. Guest Artists ; 1891-[ongoing]**

Materials regarding guest artists who have performed at Orchestra Hall or with the Chicago Symphony Orchestra are included in this series. The collection contains photographs, biographies, and related press materials on hundreds of the major artists of the twentieth century including composers Béla Bartók, Sergei Rachmaninov, and Igor Stravinsky; conductors Igor Markevitch, Pierre Monteux, and Bruno Walter; pianists Ignace Paderewski, Dame Myra Hess, and Josef Hofmann; violinists Maud Powell, Gino Francescatti, and Jascha Heifetz; and singers Mabel Garrison, Leontyne Price, and Dietrich Fischer-Dieskau. The series is currently divided into four chronological subseries (pre-1980, 1980-1989, 1990-1999, and 2000s) and arranged alphabetically within each.

## **H. Orchestra Members; 1891-[ongoing]; [bulk 1970-]**

Files regarding members of the Orchestra are arranged in two alphabetical subseries (former and current members) and contain biographies, photographs, and press clippings. Because a public relations office was not established until the late 1960s, the majority of files pertain to those who were members of the Orchestra from 1970 to the present. While only a small percentage of pre-1970 CSO musicians are currently documented, the Archives' staff is frequently able to obtain biographical information upon request from former CSO member Norman Schweikert, who maintains an extensive collection of materials relating to the lives of orchestra musicians in major U.S. symphony and opera organizations.

## **I. Trustees/Governing Members ; 1891-[ongoing]**

### **J. Administrative Staff ; 1970-[ongoing]**

Photographs, biographical material, and clippings document a number of past and present trustees and governing members. Of particular interest are the files regarding the original trustees of The Orchestral Association (Adolphus C. Bartlett, Nathaniel K. Fairbank, C. Norman Fay, Charles D. Hamill, and Ezra B. McCagg), all prominent Chicagoans. Other files include data on administrative staff (primarily managers and department heads) as well as photographic documentation of staff activities.

### **K. Press Releases; 1956-[ongoing]**

Though press releases were occasionally issued prior to 1956, they were not systematically retained. Since 1956, however, all press releases have been arranged chronologically, indexed, and bound in volumes by season. The indices for each volume, which include specific dates and headlines, provide one of most succinct overviews of CSO concerts, guest artists, and special events. The online catalog includes most of these volumes, with the complete index reproduced in a note field.

## **L. Publications; 1891-[ongoing]**

Publications produced by Marketing and Communications include brochures, flyers, and other publicity material for concerts, special events, and tours. Arranged by season, these publications are often the primary source for information on ticket and subscription prices, various concert series, and the activities of the Orchestra.

## **M. Orchestra Events; 1893-[bulk 1970-]**

Important Orchestra events such as domestic tours, season openings, world premieres, guest artist appearances, recording sessions, and receptions have been documented almost from the time of the Orchestra's founding. This unique series consists primarily of photographs and, more recently, color slides and transparencies. See also Development and Artistic Administration series (including Chorus, Civic Orchestra, and Education) for event photographs relating specifically to the activities of those departments.

## **N. Foreign Tours ; 1971-[ongoing]**

Since embarking on its first European tour under music director Sir Georg Solti in 1971, the CSO has performed in numerous foreign countries including Argentina, Austria, Australia, Belgium, Brazil, Denmark, England, Finland, France, Germany, Holland, Hong Kong, Hungary, Ireland, Italy, Japan, the Netherlands, Portugal, Romania, Russia, Scotland, Spain, Sweden, and Switzerland. Photographs, programs, brochures, press clippings, and memorabilia regarding these tours are maintained as a separate subseries and arranged chronologically by tour date.

## **Q. Marketing/Ticketing ; 1892-[ongoing]**

The marketing series consists primarily of material produced by the Ticketing and Sales department. One of the most significant subseries within this group is the box office statements. These handwritten ledgers provide attendance figures and ticket income for all Orchestra Hall events from 1906 to the mid 1980s. For many non-subscription concerts and non-Orchestra events, these records are an invaluable resource, providing a general index to all Orchestra Hall events for which programs or other documentation may not exist. The online catalog includes all of these ledgers, with non-CSO events (including recitals and rentals) listed chronologically in a note field. Also of interest are the subscriber card files that provide the names and addresses of all CSO subscribers from 1905 to the mid 1980s as well as information on their seat locations, series, and ticket prices. Included are the subscription records for a number of notable Chicagoans, from Marshall Field to Frank Lloyd Wright.

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## **Music**

When Theodore Thomas was hired in 1891 to found the Chicago Orchestra, his contract stipulated that he bring his complete library of scores and parts for over 3,500 works for use by the new orchestra. By this time Thomas had spent nearly half a century conducting more than 2,000 orchestra concerts across the United States and had amassed one of the largest private libraries of orchestral music in the world.

Upon Thomas's death in 1905, the entire collection was donated to the Chicago Symphony Orchestra, with the exception of a small number of scores given to the Newberry Library. A 1906 newspaper article commented, "In scope and completeness, there are few such collections of musical literature even among the great reference libraries of Europe . . . for every score and part contain interpretive markings, which he has added, the phrasing, the dynamics, the ornamentations, and are an enduring record of Thomas's art." As Thomas was the first conductor to introduce uniform bowing, the marked scores and parts are particularly valuable documents for the study of performance practice. Over 200 manuscripts have been found in the collection. Particularly notable items include: a manuscript of William Henry Fry's orchestral poem *A Day in the Country* (cited in reference works as lost); a manuscript score of Richard Strauss's Symphony in F minor, Op. 12, with the holograph revisions sent by Strauss to Thomas pasted in; many of Thomas's own arrangements; and first edition scores to works given their American premiere by Thomas.

Though Thomas's library comprises the majority of the music holdings in the Archives, there are several other significant collections. Frederick Stock, the Orchestra's second music director and a very prolific composer and arranger, left nearly his entire body of work to the CSO, including 130 original compositions and arrangements. Many of these scores and parts are in manuscript, and since most were performed or even premiered by the CSO, the majority bear Stock's own interpretive markings. Over 90 scores marked by another of the Orchestra's famed conductors, Fritz Reiner, have been set aside strictly for study purposes, as have hundreds of scores marked by Margaret Hillis, founder and longtime director of the Chicago Symphony Chorus. In addition, there is a collection of music by Chicago-area composers including Leo Sowerby, John Alden Carpenter, Felix Borowski, Eric DeLamarter, Wilhelm Middelschulte, George Colburn, A. Albert Noelte, Rudolph Ganz, David Van Vactor, Thorwald Otterstrom, and Adolf Weidig.

**Date Range:** 1840- [ongoing]

**Size of Collection:** ca. 3500 titles

**Series Description:**

- A. Theodore Thomas Music Library; over 3000 titles dating from ca. 1840-1905, both printed and manuscript; scores and/or parts
- B. Fritz Reiner Marked Scores; 133 titles dating from ca. 1870-1940
- C. Frederick Stock Compositions and Arrangements; 38 original compositions and 95 arrangements dating from 1898-1942; scores and/or parts
- D. Felix Borowski Compositions; 17 original compositions; numerous arrangements dating from ca. 1910-1950; scores and/or parts
- E. Orchestral Scores and Parts (primarily music from the Stock era, 1905-1942).

**Access:** Collection does not circulate; restricted to onsite access. Finding aids for these collections are available in the Rosenthal Archives.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code MUS followed by a hyphen and the series letter. Examples: to retrieve a list of holdings within the Fritz Reiner Marked Scores series, use Keywords: MUS-B.

At present, the online catalog includes the following: music manuscripts from the Theodore Thomas Music Library; all Fritz Reiner Marked Scores; all Frederick Stock Compositions and Arrangements;

and Felix Borowski original compositions (Borowski was the CSO's program annotator from 1908 to 1956). Additional scores marked by Reiner are available in Northwestern University Music Library's Fritz Reiner Archive.

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## Operations

**Date Range:** 1903-[ongoing]; (bulk 1967-[ongoing]).

**Size of Collection:** 56 linear feet (101 boxes).

**Series Description:** Record group OPR is arranged in eight series: A. Office of the Vice President of Operations; B. Season Scheduling and Production, 1960-[ongoing]; C. Tour Management, 1971-[ongoing]; D. Union Contracts and Negotiations, 1923- [ongoing]; E. Media, 1926- [ongoing]; F. Orchestra Personnel Manager, 1964- [ongoing]; G. Ravinia; and H. Hall and Building Management, 1903- [ongoing].

**Access:** Selected corporate records are closed for a 30-year period; many files in this group contain confidential materials and are not open to the public. Please consult the Archives for further information.

**Quick Search Tips:** To search the online catalog for a specific series within this record group, enter under Keywords the record group code OPR followed by a hyphen and the series letter. Examples: to retrieve a list of holdings within the Media series use Keywords: OPR-E; to retrieve a list of recording session files within the Media series use Keywords: OPR-E & recording & session. Please note that some series may not currently be available in the public catalog.

Beginning with the opening of Orchestra Hall in 1904, many of the functions related to building management were handled by the Box Office, while responsibilities related to tour management, scheduling, and orchestra personnel fell under the domain of the general manager. In the 1940s, most of these duties were transferred to a single operations manager and in 1967 a separate department was formed. The Operations Department currently manages the production of all concerts; supervises all Symphony Center activities (including rentals of the facilities); oversees all media activities; and manages the personnel of the Orchestra, from entrance auditions to union contracts, attendance, rotations, payroll, and musical instrument inventory and insurance.

The Operations Department record group includes correspondence, contracts, performance and tour schedules, audition and personnel files, insurance forms, leases, blueprints, architectural drawings, and photographic materials, all documenting the day-to-day operations of the Chicago Symphony Orchestra and the maintenance of Orchestra Hall. The voluminous tour files include rosters of Orchestra members and staff, travel arrangements and itineraries, and contracts with concert halls. Union contracts date to the 1920s and include contracts with the American Federation of Musicians as well as the Chicago Federation of Musicians (Local No. 10-2080), American Guild of Musical Artists, International Alliance of Theatrical Stage Employees, and other trade unions. Media files contain contracts with record companies, television networks, and radio stations, along with correspondence and schedules detailing the specifics of CSO recording sessions and media projects.

The Ravinia series details arrangements, both contractual and logistical, for the Orchestra's

appearances at the Ravinia Festival during the summer seasons. The Hall and Building Management series includes clippings and photographs chronicling the building of Orchestra Hall in 1904, its subsequent renovations, and the expansion into Symphony Center in 1997. Also included are rental contract files-a primary source of information about the usage of Orchestra Hall by other performing arts groups and organizations.

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## Oral History

**Date Range:** 1984- [ongoing]

**Size of Collection:** ca. 500 interviews; ca. 700 audiocassettes; 3 linear feet (3 boxes) of transcripts; 2 linear feet (2 boxes) of administrative files.

**Series Description:**Record group OHP consists of the following series:

- A. CSO Musicians, and interviews about specific CSO musicians
- B. CSO Staff
- C. CSO Subscribers/Concertgoers
- D. CSO Trustees/Governing Members
- E. CSO Volunteers (CSO League and Chicago Symphony Associates)
- F. Special interest (critics, conductors, guest artists, composers, program annotators, radio announcers, and others affiliated with or knowledgeable about the CSO)
- G. Chicago Symphony Chorus members

**Access:** Access is provided to the written transcripts if a signed permission form is on file. The audiocassettes do not circulate and are accessible only within the Archives. Permission to publish any portion of this collection must be obtained from the Rosenthal Archives of the Chicago Symphony Orchestra and, when applicable, from the interviewee.

**Quick Search Tips:** To search the online catalog for a complete listing of oral histories enter under Keywords the record group code OHP. To search for a specific series within this record group, enter under Keywords the record group code followed by a hyphen and the series letter. Examples: for interviews with CSO musicians use Keywords: OHP-A.. Other keywords can be added to the search such as conductor, critic, composer, or instrument names. Specific names and subjects may also be pasted into the search form using the Word Wheel buttons.

Begun in January 1984 in preparation for the Orchestra's Centennial, the Oral History Project employed trained volunteers and staff members to collect nearly 500 interviews in an effort to document the cultural impact of the Chicago Symphony Orchestra on the community and to establish a repository of primary sources for its history. Interviews were obtained from several distinct groups of individuals-subscribers, musicians, trustees, staff, and volunteers-primarily from those with an affiliation spanning ten or more years. Conductors, composers, critics, and others with a special relationship to the Orchestra were interviewed whenever possible. Reference cassettes are available for the majority of the collection and approximately 30% of the interviews have been transcribed. The entire collection is included in the Archives' online catalog; however, only those interviews that have been transcribed include detailed content summaries.

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