

A R T U R O T O S C A N I N I

The NBC Symphony Orchestra

The N B C
S Y M P H O N Y
O R C H E S T R A

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INTRODUCTION

by *Hendrik Willem van Loon*

“SI MONUMENTUM REQUIRIS — AUDITE!”



WE OFTEN hear the complaint from the younger generation that the age of miracles is past. For everything that could possibly be invented has been invented. Everything that could possibly be discovered has been discovered. Until we have now reached a point where life has been degraded into an utterly commonplace adventure, filled with commonplace pleasures and commonplace disappointments, but absolutely devoid of that element of surprise which had until now given it glamour and flavor.

I am sorry but I can't quite see it that way. On the contrary, I feel very much inclined to say that never in all history have we lived in a world where miracles were as plentiful as they are this very day. They are of course slightly different from those wonders that made our ancestors gape when Queen Victoria was able to exchange compliments with President Lincoln by means of an electric spark and when Monsieur Bleriot flew all the way from France to England in a sort of wooden crate provided with a little toy engine. But they are there just the same. And when we fail to see them, it is our own fault because we are not bright enough to look for them where they are. Let me give you an example of what I mean.

In the corner of my living-room there stands a small wooden box. A cabinet-maker is responsible for its shape and design, but its invisible contents were devised by the engineers of the RCA. With the help of that little wooden box I can do what no Cosimo de' Medici, the contemporary of Palestrina, was ever able to do. I can do what no Miklos Esterhazy, the faithful employer of old Papa Haydn, was ever able to do. Yes, I can even do what the great King Frederick, who once allowed Johann Sebastian Bach to play for him on his brand-new pianoforte, was never able to accomplish. By the mere turning of a handle, I can not only command the presence of Palestrina and Haydn and Bach and all the other great musicians of the past, but I can make them come unto me garbed in such splendor as was never theirs while their mortal selves, somewhat uncomfortably, still dwelt among their very mortal neighbors. For which, if they could have joined me on such cheerful occasions, they would have given right heartfelt thanks. For then at last they would have caught a glimpse of their own true grandeur. Then at last they would have realized how sadly their genius had been hampered by lack of the proper way of expressing itself.

An orchestra, meaning a band of performers on various instruments, is something of comparatively recent origin. The "orchestra" in the days of Socrates and Aristophanes was merely the semi-circular space right in front of the stage that was occupied by the chorus, and the Greek

chorus was composed of a body of men who recited those verses which were necessary to explain to the audience what was being done by the actors on the stage. After several centuries, during which this chorus had spoken its lines without the accompaniment of any instruments, a few harps and lyres were introduced to give the performance a little more color.

The Romans, who were excellent administrators and bridge builders, but painfully inarticulate in everything pertaining to the arts, copied the idea of the Greek chorus, except that, being a military nation, they preferred their own raucous trumpets (the ancestors of our flutes, clarinets, bassoons, trombones and French horns) to the three stringed lyres and the six stringed harps of the Greeks when it came to a little incidental music. But neither Greeks nor Romans ever seem to have thought of combining their different instruments in such a way that they would produce that "harmonious ensemble" which is so pleasing to our modern ears. When they wanted a greater volume of sound they used fifty tubas and cornus instead of ten and the effect must have been about as agreeable as the augmented efforts of a hundred irritated taxi-drivers who find themselves caught in a traffic jam and who are trying to expedite matters by all of them blowing their horns at one and the same time.

However, such as it was, that sort of music seems to have given great delight to those benighted heathen. Wherefore, the moment the Church was triumphant, all instrumental music was strictly forbidden. Not so much on æsthetic grounds (which would have been perfectly reasonable) as on religious ones. This music was of pagan origin. Therefore it had better disappear from the face of the earth together with everything else that might remind the people of their old heathenish days.

The Church however was much too wise not to realize that whereas man could perhaps live without bread, he would insist upon some sort of art in his life and therefore it hastened to introduce a new sort of music of its own, the so-called Gregorian chant, which endeavored to inspire the worshippers without exposing them to the tempting tones of the lyre and the harp and the flutes of the old, wicked god Pan.

For almost half a thousand years the western world had practically no other music than this rather plaintive form of reciting and during that time instrumental music was living a sort of boot-leg existence, practiced exclusively by those strolling actors and mountebanks who also had been forbidden to practice their ancient and honorable craft, as they too were a survival of the days when the world was still steeped in pagan darkness.

How during the latter half of the Middle Ages the minstrels and minnesingers once more succeeded in making music an essentially worldly form of entertainment and how instrumental music once more came into its own is one of the most interesting chapters in the history of music, but lack of space makes it impossible for me to describe it in detail. Suffice it therefor to say that during the first half of the sixteenth century the instrumentalists once more appeared upon the scene as highly respected and highly useful members of society, whose services were in great demand for those bands (composed of flutes and all sorts of stringed instruments) which were

an indispensable part of that musical innovation that took place during the latter half of the sixteenth century.

Again the Church accepted the inevitable and although it led to a prolonged struggle, the instrumentalists finally won out and after the days of the Renaissance, spiritual as well as worldly composers made a liberal use of every form and variety of instrument. They continued to do so until after a century of effort the fiddlers and flute players and harpsichordists were able to set themselves entirely free from the human voice, and thereupon began to give us that which today we know and love by the name of symphonic music.

Symphonic music was too difficult to be performed exclusively by clerical brothers or worldly amateurs. It was a job for the professionals and these professionals were now being gathered together in regular orchestras. Needless to say that they had to be paid decent wages or whatever went by the name of decent wages in the sixteenth century, and therefore only the very rich could afford to maintain such organizations, which often counted as many as fifteen or twenty men, as compared to the ninety-four artists who today sit in the special orchestra of the National Broadcasting Company.

Fortunately in that age, every person of breeding was supposed to be able to sing or to play at least one instrument and therefore the standard they insisted upon was very high and it remained so all during the eighteenth and the beginning of the nineteenth centuries.

The main difficulty of these early days of symphonic music lay in the lack of really dependable instruments. There was no trouble about the string instruments. The fiddle-making dynasties of Cremona were turning out a product that has never been surpassed for its tonal qualities. But the wind instruments remained exceedingly unsatisfactory until less than sixty years ago.

And then there was always the question of the ever increasing expense of these ever increasing orchestras, until there were practically no private patrons left (unless, like Wagner's good King Ludwig, they were of unsound mind) who felt that they could afford this bankruptcy-provoking luxury. Wherefore orchestras became either national or municipal affairs and had to depend for their continued existence upon the good will of a city council or some government which considered a first rate orchestra a sound investment in artistic publicity.

Even so, the nineteenth century witnessed a glorious development of the symphonic orchestra and of symphonic music and everything might have been for the best in the best of all possible worlds if the Great War (which should really be known as the Great Revolution) had not put a brutal end to this Paradise of the composer, the soloist and the average musician. For as soon as the war was over, unemployment and the rising tide of social consciousness diverted the taxpayer's money away from such "useless expenditures" as music and painting, and set it to work for the more practical purpose of keeping millions of people from dying through sheer starvation. Until during the last ten years in a great many parts of the world it seemed that the curtain was

about to descend upon the entire chapter of symphonic music. The great symphonic orchestras were threatened with extinction through a lack of funds.

It was then that the unexpected happened. Those radio companies which had come into existence only a few years before, now came to the rescue, not only by broadcasting entire series of concerts by America's leading symphonic organizations but also by contributing vast sums of money to the sustaining funds of those orchestras for the privilege of placing microphones in their concert halls.

And now, in addition to all this, the National Broadcasting Company has gathered together an exclusive band of the best of our performers (the first full-time, full-sized symphony orchestra established by and for radio in the United States) to be led into action by the best among our modern symphonic conductors. So that today the noblest music of all time is the common possession of every citizen who can afford a little receiving set, worth perhaps the price of two or three tickets to a regular symphony concert.

By pushing a button and turning a little dial, this way or that, the humblest listener, no matter in what part of the world, can now enjoy a concert, the like of which would have made poor Beethoven and Mozart throw up their hands in despair and exclaim, "Why weren't we born a hundred years later!"

I suppose that here I should mention the name of that man who during a long and devoted career has contributed more than any one else to bring about the present happy state of affairs. But he is said to be a modest sort of person whom such praise would irk rather than please. Furthermore, why should I try and express in words what he himself can reveal unto us so infinitely better by the sound of that mysterious instrument that so willingly obeys the wave of those two magic hands?

For it has been given unto Arturo Toscanini to do that which few others before him have ever been able to achieve. While still in the full vigor of his years and at the pinnacle of his fame, he is allowed to build himself a monument which bears but one short and proud sentence:

''STRANGER, IF YOU WANT TO KNOW WHO I AM—LISTEN!''

THE NBC SYMPHONY ORCHESTRA



ISTORY has a way of repeating itself—a characteristic which it shares with music. But history, like a great symphony, becomes absorbingly interesting not through the repetition of familiar themes but according to the novelty, originality and unexpectedness of their variation and re-introduction.

The history of the NBC Symphony Orchestra is a novel, original and unexpected variation of a theme already familiar in the symphony of history. Other great symphony orchestras have come into being. Several have established records as rich in prestige as in tradition. Yet none has such a strikingly different and fascinating story to tell as this infant of them all (it is scarcely four months old as this volume goes to press). The circumstances which inspired its conception, the reasons for its creation and the service to which it is dedicated are altogether unique, entirely different from those of any orchestra hitherto established.

A true perspective of events demands that this history of the NBC Symphony Orchestra be precluded by the story of symphonic music in radio—for this orchestra represents both cause and effect. The beginning of that story goes back some years before November 13, 1937, when the NBC Symphony Orchestra made its historic debut over the combined networks of the National Broadcasting Company. Its origin even antedates the memorable broadcast of November 15, 1926 which inaugurated the National Broadcasting Company. Symphonic music was an outstanding feature of that program, but even before the days of corporately established broadcasting stations, Dr. Frank Conrad had broadcast recordings of symphonic music from his experimental station in Pittsburgh.

From the very first day of its existence the National Broadcasting Company has continued to feature symphonic music on its schedules. Not only has it brought to its listeners programs by the finest orchestras both here and abroad—the list today includes practically every major symphony orchestra of the world—but for years NBC has also maintained its own broadcasting orchestra, one of such size and merit as to earn significant commendation not only from the public but from eminent conductors invited to direct it from time to time. It was the nucleus of a full-sized symphony orchestra and, with the addition of extra musicians, frequently performed works of standard symphonic repertoire.

Up until the advent of radio broadcasting the enjoyment of symphonic music was a pleasure limited to a relative few. Only a few large cities could afford to maintain a symphony orchestra, and prohibitive touring costs limited the number of out-of-town concerts to a few more favored centers. Today, the Maine fisherman, the Texas rancher, the Montana miner, the Louisiana cotton-picker, farmers, villagers and townsmen living far removed from music centers can and do enjoy as much symphonic music as the most ardent music patrons can hear in the concert halls of New York, Berlin, Vienna, Paris, London or Rome. With this opportunity to taste the best in

music our nation has acquired a growing appetite for the great tonal masterworks.

This demand which it created, radio has continued to supply. Each year more and more symphonic programs have appeared on broadcasting schedules—more single programs, new series and longer series. And each year listener appreciation and listener response has been increasing in even greater ratio.

Radio executives have been watching with much interest and studying with great care this amazing development of music culture in our country. Today it has become generally recognized that their industry has been the greatest single factor in its promotion. "What should be the next step in furthering this cultural enterprise?"

The novel, original and unexpected answer to that question brings us to the actual beginning of this history of the NBC Symphony Orchestra.

During the winter of 1936-37, David Sarnoff, President of the Radio Corporation of America and Chairman of the National Broadcasting Company's directorate, an active and ardent patron of music, himself, conceived the idea of augmenting the NBC Staff Orchestra to a full-sized, full-time symphony orchestra. The idea was evolved to serve a two-fold purpose: not only to supply the constantly growing demand for more symphonic broadcasts, but to present such programs under the most ideal conditions for radio listening—to create a major symphony orchestra exclusively for the broadcasting studio, where tonal quality, balance and musical detail could be transmitted with a fidelity not achievable by orchestras broadcasting from concert halls acoustically proportioned and conditioned for concert hall listening. Such a symphony orchestra, of necessity, would have to be the peer of any in existence in order to compete in prestige and public interest with the famous orchestras radio had been bringing and would continue to bring to a music-hungry public. The mere creation of such an orchestra would not be sufficient. Great conductors would be required to drill it to present-day standards and reveal its excellence.

"If great and famous conductors, why not the greatest and most famous of them all?" But that conductor, known, respected and beloved throughout this country and throughout the entire music world, very definitely and conclusively had bidden farewell to America the season before. "Impossible," Mr. Sarnoff was told: That word was accepted as a challenge. One known to be an intimate friend and confidant of the great Italian Maestro was drafted to cooperate. And so it came about that Samuel Chotzinoff, music critic of the New York Evening Post, set sail for Italy in January 1937, commissioned to accomplish the "impossible"—and he did. Radiograms flashed the news to this country and newspapers acquainted the entire nation with the facts on February 4: the maestro would return to the United States to conduct ten broadcasts* for the National Broadcasting Company the following December, providing, of course, that he was supplied an orchestra equal to the occasion.

To assemble a completely new symphony orchestra, one worthy of the world's greatest con-

*An eleventh broadcast was subsequently added to the series.

ductor, within a few short months—that also was said to be “impossible.” Had not history demonstrated repeatedly that it took at least ten years to develop and polish an orchestra to that degree of excellence?

The exigencies of radio do not permit ten-year waits. In broadcasting, when buttons are pushed things must happen—even if new devices must be contrived to make them happen. Tradition to the contrary, NBC officials argued that only two requisites were essential to creating a truly great orchestra: an ensemble of instrumentalists of unquestioned skill, individual artistry and experience, top-rankers in their profession; and conductors expert in perfecting an ensemble.

As soon as it was announced that the NBC Orchestra was to be augmented to full symphonic size, applications began to arrive from the finest instrumental artists not bound elsewhere by contracts—for the opportunity to play under Arturo Toscanini is a privilege coveted by the most distinguished musicians. From all over the United States, from Europe and South America came applications, more than seven hundred of them.

Yet there were unique problems to be solved in selecting the required number of musicians even from that array of distinguished applicants. The very fact that this orchestra was being organized exclusively for radio created new and exacting standards for the selection of its personnel. In the Radio City studios, acoustical environment and the newest improved broadcasting equipment magnify the slightest imperfection, the slightest imprecision, or lack of tonal blend. This not only demanded the most expert technical skill and artistry of individual musicians thoroughly experienced in ensemble playing, but the tonal quality of each man's instrument had to be evaluated individually. Every instrument and every man had to blend into this ensemble of which a higher polish was demanded than any orchestra hitherto assembled.

After months of the most searching selection the ninety-four men eventually chosen assembled for their first rehearsal on October 4, 1937. At the suggestion of Maestro Toscanini, Artur Rodzinski, brilliant young conductor of the Cleveland Orchestra, had been engaged as drill-master. At the conclusion of that first rehearsal, Rodzinski declared: “I doubt if there has ever been assembled anywhere at any time a new orchestra that promises so much for the future. We start with a great beginning—now comes the hard work of welding parts into unity. I feel safe in saying that the future will speak for itself.”

With that conviction and in that spirit, conductor and musicians started to work. Six days a week they labored, two and a half to five hours a day, not to mention the hours of practice individually pursued after leaving the rehearsal studio. They rehearsed all together and as single choirs. While conductor was drilling brasses or woodwinds, concert master in another studio would be rehearsing the strings as a group or in sections.

Though the orchestra was not scheduled to make its debut until Saturday, November 13, by November 2, less than a month after the orchestra assembled for its first rehearsal, such amazing

progress had been made that Rodzinski did not hesitate to accept the suggestion that a rehearsal be broadcast, and accordingly the radio audience was invited to listen to a dress rehearsal—to hear “an orchestra in the making.”

Opening of his own Orchestra's season in Cleveland prevented Rodzinski from remaining in New York to conduct the NBC Symphony Orchestra's debut broadcast on Saturday night, November 13, 1937. Pierre Monteux, France's most distinguished conductor, the former conductor of the Boston Symphony Orchestra and present conductor of the San Francisco Symphony, presided at that historic event, remaining to conduct the first three weekly broadcasts.

New York's foremost music critics came to appraise this newest of symphony orchestras and their accolade was bestowed in unanimous acclaim of its excellence. Critics in other music centers, listening over the air, also were inspired to write columns equally enthusiastic in praise. These latter reviewers emphasized the fact that the occasion established new standards in the art of broadcasting orchestral tone. Thus, from its debut the NBC Symphony Orchestra fulfilled its purposed destiny. It also fulfilled the prediction made by Rodzinski just six weeks before, that this orchestra would “speak for itself,” and so eloquently did it speak that authoritative opinion did not hesitate to accord it rank among the great symphony orchestras of the world.

The two subsequent concerts conducted by Monteux served to confirm first impressions. Under Rodzinski, its original drill-master who returned December 4 to conduct the next three broadcasts, the NBC Symphony Orchestra continued to achieve new eminence.

On Christmas Night, 1937, Arturo Toscanini stepped to the podium to commence his eagerly anticipated series. The ovations bestowed upon the great Italian maestro and his orchestra by the brilliant studio audience, and the superb music-making which evoked that demonstration, were heard by the unnumbered millions who listened to that broadcast. That is history not necessary to repeat—as are the lasting impressions, thrills and reactions to Arturo Toscanini's subsequent broadcasts in this series, heard on consecutive Saturday nights from 10:00 to 11:30 p.m., Eastern Standard Time, over the combined networks of the National Broadcasting Company, the network of the Canadian Broadcasting Corporation and five international short wave stations. Never has any conductor or any orchestra served such a vast audience!

The regular Saturday night broadcasts of the NBC Symphony Orchestra are presented in NBC's Studio 8-H in Radio City, New York, before audiences of fourteen hundred individually invited guests. Only twice has this Orchestra appeared before paying audiences. Both were benefit concerts conducted by Maestro Toscanini in Carnegie Hall, New York. The proceeds of the first benefit, on February 6, 1938, were devoted to the Italian Welfare League, Inc., of New York; and those of the second on March 4, 1938, were divided: seventy-five per cent to the New York Local, 802, American Federation of Musicians, for its unemployed, and twenty-five per cent to the Verdi Rest Home for the Aged and Destitute Musicians of Milan, Italy.

On following pages will be found biographical sketches of the artists comprising this newest

of symphony orchestras and of its first three conductors. It is worthy of note that twenty-one of its members formerly held first-desk positions in other famous orchestras, i.e., leaders of their respective choirs. It will also be observed that its members obtained their training under great masters, and their experience in such noted orchestras as the Philadelphia, Boston, New York Philharmonic, New York Symphony, Cleveland, Cincinnati, Minneapolis, San Francisco, Metropolitan Opera and other orchestras in this country; the Leipzig Gewandhaus, La Scala, Berlin Royal Opera, Amsterdam Concertgebouw, Vienna, Brussels, Paris, Warsaw and equally renowned European orchestras; and such distinguished chamber music ensembles as the London, Gordon, Cleveland, Musical Art, Mischakoff, Kreiner, Perolé and other string quartets . . . Though the youngest of symphony orchestras, the NBC Symphony Orchestra possesses ninety-four impressive pedigrees.

A thought-provoking perspective of the NBC Symphony Orchestra and its significance is deftly worded in the following quotation from an editorial which appeared in the New York Herald Tribune, November 26, 1937, just thirteen days after the Orchestra's debut broadcast:

"No comparable enterprise has been attempted in America. Its possibilities are limitless; its effect on the democratization of music culture in the United States may well be profound. Thus, by a single bold and imaginative stroke, the ultimate popularizing of great symphonic music, conceived upon the highest levels of beauty and dignity and self-respect, becomes an attainable ideal."

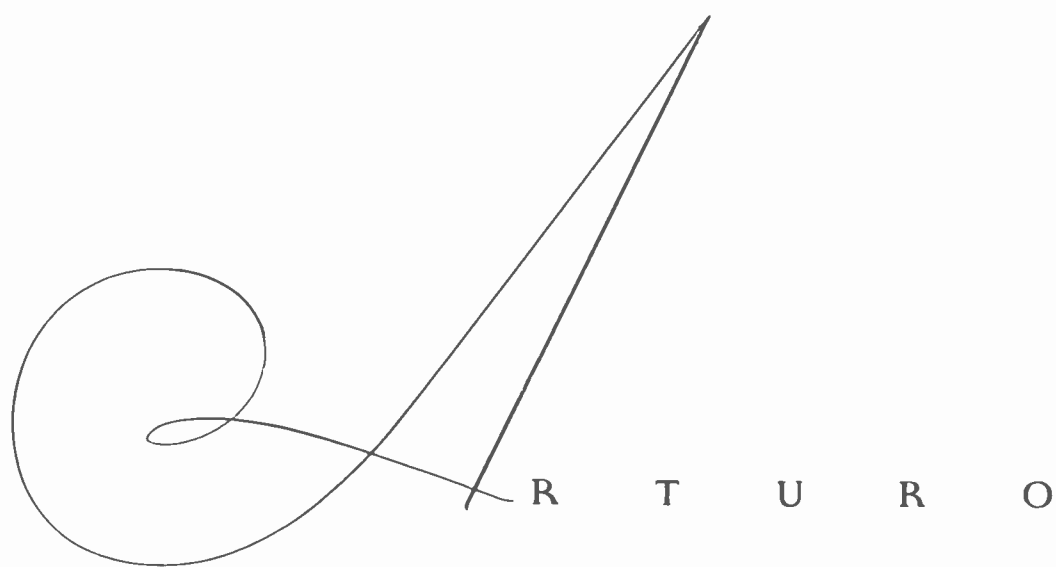
No less significant are these excerpts from an editorial in the New York Evening Post of December 28, three days after Maestro Toscanini's first broadcast with the NBC Symphony Orchestra on Christmas Night:

"When Toscanini and his magnificent National Broadcasting Company Symphony Orchestra finished the concluding strains of the Brahms First, Saturday night, the hearts of the music critics present in the studio audience were very full indeed. The reviews the next morning had the hushed tones of these who had seen a corner of the veil that hides the central mystery of music lifted. It was, several of them said, the experience of a lifetime.

"So it was, and what interests us is that this experience of a lifetime was shared by at least 20,000,000 persons in America and many millions more abroad. What interests us is that the Toscanini broadcast had been looked forward to for a good eight months; that it was the biggest item of news Saturday night and outweighed our last note to Japan in general conversation; that it brought listeners to the loudspeaker who had never willingly tuned in a symphony before; that the country is still talking about it . . .

"Is this one of the moments of realization that make artistic history; one of those pivotal points of popularization? . . .

"We think so, somehow. The National Broadcasting Company may have built better than it knew."



ELIMINATING the twice-told tales of his triumphs—which would require listing practically every one of his public performances during an extraordinarily busy half century—a biography of Arturo Toscanini can be condensed into a few short lines. There are only a few dates, a few authenticated facts to record, for the Maestro is a very modest man, singularly uncommunicative, one who prefers living his own thoughts, who considers his private life of little concern to others. The volumes and endless columns which have been written about him contain little more than eulogies of his art and attempts to explain the phenomenon personified in his music-magic.

Arturo Toscanini was born in Parma, Italy, March 25, 1867. His father, a tailor, was one of those fiery, ardent followers of the Italian patriot, Garibaldi, which may or may not account for the unquenchable ardor of the man, but not his genius—there is not the slightest trace of artistic bequeathment from his ancestors. But being an Italian he grew up to love song and at the age of nine was sent to the local conservatory to learn something about music. Within two years he had won a scholarship in Professor Carini's cello class. At the age of eighteen he became a graduate cellist, the proud possessor of a "con lode distinta" certificate.

Those were years of arduous labor, for the young Toscanini was so near-sighted that it was necessary for him to memorize every note he studied. When he began playing cello in opera orchestras he was obliged to memorize every note and marking on the score, voice as well as instrumental parts, for those eyes could not be trusted to follow the beat and signals of his conductor. But Fate had merely disguised her blessing—it was this very handicap that started the youthful cellist up the steep and winding path which led eventually to heights otherwise unattainable.

He was just past nineteen that memorable night of June 15, 1886, when Fate thrust before him the opportunity for which she had been training him. Claudio Rossi's opera company, with which he was playing cello, was scheduled to give a performance of "Aida" in Rio de Janeiro. The storm of local criticism which had been brewing over Conductor Superti suddenly broke. An angry audience refused to permit him to commence the overture. There was no other conductor in the company prepared to take his place. Someone timidly reminded the distracted impresario that his young cellist "at least knew all the notes," and before the young man could realize what had happened he discovered himself conducting the overture. At the conclusion of the first act there were wild demonstrations of approval. By morning he had become a public hero.

T O S C A N I N I • C O N D U C T O R

From that day onward the conductorial career of Arturo Toscanini has continued to be one triumph after another. He was immediately recalled to Italy and soon found himself in charge of the orchestra of Europe's most famous opera house, La Scala in Milan. When Giulio Gatti-Casazza left La Scala to preside over New York's Metropolitan Opera (November 16, 1908) he brought his star conductor with him. Together they continued to make new operatic history until after the outbreak of the World War, in 1915, when Toscanini felt obliged to return to his native Italy. There and throughout Europe he continued to win new laurels in concert as well as in opera. In 1920 he made a brief concert tour of the United States with La Scala Orchestra. He returned again in 1926 to be a guest conductor of the New York Philharmonic Orchestra, remaining with that orchestra as regular conductor and later as its Musical Director until April 27, 1936. Engagements in Europe continued to busy Toscanini each of those summers. In 1930 Cosima Wagner invited him to conduct at Bayreuth—the first invitation ever extended a non-German to conduct at the Wagner Festivals. In 1931 he made an historic tour of Europe with the New York Philharmonic Orchestra. In 1934 he commenced his famous series of performances at Salzburg.

The facts and circumstances of Toscanini's return to the United States in December, 1937, to conduct the NBC Symphony Orchestra, are told elsewhere in this book.

Now at the age of seventy-one, still at the zenith of his artistic career, as music critics agree, it is his rich reward to command the unstinted homage of the greatest generation of music-lovers in history. Because of—and in spite of—the mechanical wonders of his day, it can be said without fear of contradiction, that no other individual in all of music history has brought such unique musical pleasure into the lives of so many persons as has Arturo Toscanini. His contemporaries high and low, the high priests of musical art and the humblest worshippers, have vied with each other in expressions of admiration and gratitude for sharing in the profound benefits of his priceless gifts. Yet, to Posterity he will bequeath a heritage no less precious—for a study of his life, when it is finally written, will give the world a new definition of that word "genius," one that will inspire new goals for human achievement in realms beyond that of music. For those who have observed him at work, in rehearsal and performance, arrive at one conclusion: Arturo Toscanini has been blessed by Nature with the ability to perceive new visions of perfection, with the insatiable urge, indomitable will and inexhaustible energy to achieve that which he envisions . . . Gifts? Perhaps, but gifts which have come to him more as the fruits of zealous, indefatigable labor.



A R T U R R O D Z I N S K I

DESTINED by his parents to become a lawyer, time reveals that Artur Rodzinski was predestined to achieve fame as a conductor. A strict father insisted that he earn his Doctor of Laws degree at the University of Vienna, yet, sympathetic to his son's artistic interests, music was tolerated as a hobby — but only on condition that it not interfere with law.

Just as young Dr. Rodzinski was about to embark upon his career as a lawyer, the World War started. A Pole — even though born in Spalato, Dalmatia, January 2, 1893 — he enlisted in

the Austrian Army and served on the Russian front until seriously wounded. While recuperating at Lwow, in Poland, he turned to composing music for diversion. A choral work which he wrote was accepted for performance at the Lwow Opera, and the composer was invited to conduct. So ably did he wield the baton that he was asked to try his hand at "Carmen." Then a difficult new Polish opera was entrusted to him. News of his success reached Warsaw and he was invited to repeat the work there. Warsaw Opera officials were so impressed that they asked Rodzinski to remain as a regular conductor. Now convinced that his potential future in music was brighter than his prospects in law, he did not hesitate to accept. Diligently he set about making up for lost time and preparing for those new opportunities he felt certain would be his. During five years at the Warsaw Opera he added to his prestige a reputation for dynamic interpretations of symphonic music, with the Warsaw Philharmonic Orchestra.

Then Stokowski chanced to hear him conduct "Die Meistersinger" and immediately engaged him as Assistant Conductor of the Philadelphia Symphony. During Rodzinski's two years in Philadelphia he also served on the faculty of the Curtis Institute of Music and conducted in Philadelphia's Grand Opera Company.

Next came invitations for guest performances with orchestras in New York, Rochester, Detroit and Los Angeles. Los Angeles liked him so much that he was kept there for four years directing that city's orchestra. Then Cleveland claimed him. What Rodzinski has accomplished during the last four years in leading the Cleveland Orchestra to new heights is known from coast to coast by those who have followed his annual series of broadcasts from Cleveland.

His diligent polishing of that orchestra was known to Toscanini before the latter heard him prepare and direct performances at Salzburg during the Summer of 1937. It was Rodzinski's tenacity as a drill-master, plus his discerning musicianship and brilliant interpretative gifts, that suggested to the Maestro his recommendation of Rodzinski to assemble and drill the new orchestra which the National Broadcasting Company organized in the Fall of 1937.

How that new orchestra made such amazing progress under this gifted conductor that it was prepared to broadcast a "dress rehearsal" under his direction a fortnight before its scheduled debut is music history. Then both conductor and orchestra won new laurels when Rodzinski returned to conduct three broadcasts immediately before Toscanini took charge.

Thus has Artur Rodzinski justified that decision made in Warsaw, only a few years ago. This Doctor of Laws has achieved his rank among the truly great conductors of his generation.



P I E R R E M O N T E U X

TO THE MUSIC PUBLIC of two continents, Pierre Monteux is known as "France's most distinguished conductor." His intimate friends call him "the Travelling Salesman of Music" and "the Commuting Conductor," for he seems to be constantly on the move, conducting guest performances. Such appellations bespeak not only the high esteem which he commands internationally but the widespread popularity of this genial and extraordinarily gifted chef d'orchestre.

Precocious talent was recognized to be his in early boyhood, and sympathetic parents encouraged him. When he displayed a special fondness for the viola — a most unusual choice for a youngster — he was sent to the National Conservatory in the French Capital (where he was born in 1875). He was only eighteen when he won two coveted honors; his diploma and the position as first viola of the famous Colonne Orchestra of Paris! Soon he was also serving that organization as its Assistant Conductor. Then Serge de Diaghileff, that keen appraiser of art values, heard the young man conduct and immediately engaged him to lead the orchestra of the memorable Ballet Russe.

It was during his last tour of the United States with the Ballet Russe that Gatti-Casazza invited Monteux to become director of French repertoire at the Metropolitan Opera in New York. For three seasons he distinguished himself in that role, leaving only to become conductor of the renowned Boston Symphony Orchestra. During his five seasons in Boston, he raised the historic old Boston Symphony to new heights, and then departed for Amsterdam to become associated with Willem Mengelberg at the famous Concertgebouw. During the ten years he continued that association he also found time to serve the Amsterdam Wagner Society and the Paris Symphony Orchestra as their conductor. It was about this time that Monteux acquired his nickname as "the Commuting Conductor." But after disassociating himself from his two posts in Holland — he resigned as permanent conductor of the Paris Symphony Orchestra only in January of 1938 — demands for his guest performances all over Europe only increased. In summer he would commute to New York's Stadium or the Hollywood Bowl — not to mention flying trips in winter to conduct our foremost orchestras. The itinerary of his engagements reads like a symphonic Baedeker.

For the last three winters he has spent most of his time in San Francisco bringing that city's symphony orchestra to an excellence new in its twenty-six years history.

In selecting Pierre Monteux to conduct the premiere and first three broadcast programs of the NBC Symphony Orchestra, National Broadcasting Company officials chose wisely. Noted for his fastidious attention to minute detail, plus those other qualities which have won him renown, he was nominated for the responsibility of launching this new orchestra when Artur Rodzinski, its original drill-master, was prevented (by the opening of his own season in Cleveland) from presiding at the NBC debut.

Governments and rulers have honored this great conductor with many decorations but none ranks higher than those bestowed upon him by his admiring audiences.

MISCHA
MISCHAKOFF

CONCERTMASTER



MISCHA MISCHAKOFF's appointment as Concertmaster of the NBC Symphony Orchestra continues a record of notable achievements. He was one of the boy prodigies of Leopold Auer's violin class at the old St. Petersburg Conservatory in Russia. There he captured highest awards, including the Rubinstein Prize of 1,200 rubles and the coveted Gold Medal. He had embarked upon a fame-winning career in concert before accepting the position of concertmaster of the Petrograd Symphony Orchestra. Coming to this country he won new laurels as concertmaster of the Philadelphia Symphony, before serving the Chicago Symphony in a similar capacity. During his seven years there, he frequently appeared as soloist. He also organized the Mischakoff String Quartet which for twelve years has claimed recognition as one of America's leading chamber music ensembles. Mr. Mischakoff terminated his bachelorhood only recently. His hobby is collecting rare old Italian violins — his \$50,000 "Strad" is the ranking prize of a considerable collection.



S A M U E L
A N T E K

V I O L I N

A NATIVE of Chicago, Samuel Antek came to New York to study violin under Joseph Achron and Leopold Auer. Upon the death of Professor Auer, Mr. Antek was awarded a fellowship at the Juillard Graduate School of Music, where he completed his studies under Louis Persinger and Albert Spaulding. Since the age of sixteen, he has been winning praise as a concert violinist — and his recitals last year at New York's Town Hall and in Chicago again elicited significant praise from outstanding critics. He has appeared as soloist with symphony orchestras directed by Leopold Stokowski, Walter Damrosch, and Bruno Walter. Mr. Antek plays a fast game of tennis and devotes considerable spare time to the study of psychology.

EDWIN
BACHMANN

V I O L I N



THE INCENTIVE to achieve distinction in the world of music came naturally to Edwin Bachmann. His mother was a celebrated concert pianist in Budapest, and his father, a prominent Cantor. After completing his studies at the Budapest Conservatory of Music — from which his mother was also a graduate — he was appointed concertmaster of the Budapest Symphony Orchestra, a rare honor for such a young violinist. After holding that post for three years, Mr. Bachmann joined the New York Russian Symphony Orchestra for two seasons, following which he played for five years in the New York Symphony Orchestra. For several years, Mr. Bachmann, in company with Leopold Auer and Efrem Zimbalist, was one of the artist violin teachers at the Curtis Institute in Philadelphia. His reputation as an outstanding chamber music player has been gained with such ensembles as the Letz and Mischa Elman Quartets, and chamber music appearances in company with Jascha Heifetz. His avocation is collecting rare books, especially those referring to music, and his collection of autographs is a notable one. He remains a bachelor.



B E R N A R D
B A K E R

T R U M P E T

THIS WELL KNOWN trumpet soloist has been associated with NBC for five years. Formerly, Mr. Baker played for seven years with the New York Symphony Orchestra under Dr. Walter Damrosch. His two young children already give evidence of potential music talent, and he is encouraging them to progress in their piano studies. For relaxation Mr. Baker enjoys swimming, but golf is his favorite hobby. In common with many other members of the NBC Symphony Orchestra, Mr. Baker says that the most outstanding event in his life was the first time he played under the direction of Maestro Toscanini.

LUCIEN
BARENBLAT

V I O L I N



AN EXPERIENCED conductor as well as being a violinist of extraordinary ability, Mr. Barenblat brings to the string choir wide concert experience in this country and abroad. He was born in Poland and studied music at the Warsaw Conservatory and subsequently at the Royal Conservatory of Brussels. His teachers were Marchot, Zimmer and Onnou. His distinguished musical career includes engagements with the Warsaw Philharmonic and the Brussels Symphony. In 1930 he won the Gold Medal awarded by King Albert of Belgium, and in 1932 the greatly coveted "Prix Kreisler" in international competition at Liege. Mr. Barenblat plays tennis . . . almost as well as he plays his Jean Baptiste Vuillaume violin. He enjoys taking pictures of his family, all of whom are musically gifted.



WILLIAM JOHN
BELL

TUBA

NOT ONLY does he play the tuba with rare artistry, but Mr. Bell has other claims to fame. He is a composer in his own right, and is also the inventor of a super-tuba known as the "Bellophone," which has a range of four octaves as against the two and one-half octaves of the usual tuba. Born in Creston, Iowa, he began his study of the tuba at the age of eight, and later graduated from the Cincinnati Conservatory of Music. A member of the Cincinnati Symphony Orchestra for thirteen seasons, he played with the Goldman Band for eleven seasons. During his career he has also played under the direction of such distinguished conductors as John Philip Sousa, Arthur Pryor, Patrick Conway, and Bachman. He has written a number of original compositions for his instrument, also a "Foundation Method for the Tuba." Mr. Bell says his favorite hobby is singing, but he is also an ardent baseball fan.

ARCADIE
BIRKENHOLZ

V I O L I N



AMONG THE YOUNGEST members of the NBC Symphony Orchestra violin choir is Arcadie Birkenholz, who was born in New York City in 1906. He studied under such famous masters as Leopold Auer and Leopold Lichtenberg, both of whom predicted a brilliant musical career for the young virtuoso. Their predictions proved correct, for Mr. Birkenholz has given many successful concerts and played with distinction as soloist with a number of famous orchestras all over the country. He enjoys playing the piano almost as much as his famous violin, which was made by the illustrious N. Gagliano. His love of music is a heritage—as he states "All my family were and are musicians." Mr. Birkenholz is still a bachelor.



R O B E R T
B L O O M
O B O E

A VERSATILE and distinguished musician, Mr. Bloom came to the NBC Symphony with a training and experience gained under famous teachers and conductors. As a boy, he sang in a synagogue choir in Pittsburgh where his father is still Cantor. He took up the oboe when he was asked to join an orchestra which owned an oboe but had no one to play it. He became so interested that he began to study that instrument seriously, also the English horn under Marcel Tabuteau at the Curtis Institute of Music, where he was also a member of the conducting classes of Artur Rodzinski. For six years he was a member of the Philadelphia Orchestra under Stokowski, playing both English horn and oboe, leaving there to become first oboist of the Rochester Philharmonic under José Iturbi and a member of the Rochester Civic Orchestra under Guy Fraser Harrison. Mr. Bloom makes airplane and ship models as an avocation, and for exercise prefers to play badminton.

T O B I A S
B L O O M

V I O L I N



ONLY twenty-six years old, Mr. Bloom is another of the brilliant younger members of the NBC Symphony Orchestra. A native American, he is a graduate of the Juilliard Graduate School of Music, where he studied under Michael Press, Carl Flesch, and the late Paul Kochanski. He was a member of the Minneapolis Symphony Orchestra for two seasons, played with the Radio City Music Hall Orchestra for one year, and with the Monte Carlo Ballet Russe for a season. He is also an experienced chamber music artist, having played in such well known ensembles as the Barrère Chamber Orchestra and the Maganini Sinfoniette. Mr. Bloom is still a bachelor. His hobby is photography; his favorite exercise is swimming.



REMO
BOLOGNINI
V I O L I N

SOUTH AMERICA'S most famous violin virtuoso—Remo Bolognini was born in Buenos Aires at the turn of the century. Under South American teachers he won distinction as a child prodigy, giving his first public recital at the age of 13. A pupil of the renowned Eugene Ysaye, he subsequently made a concert tour through Italy where his brilliant playing attracted Toscanini's attention. This resulted in an engagement to play with the New York Philharmonic Orchestra as soloist. For five years he was Concertmaster of the Philharmonic at Buenos Aires, two years assistant concertmaster with the Chicago Symphony and four years assistant Concertmaster of the New York Philharmonic. He has played as soloist with many world famous orchestras and under such directors as Toscanini, Beecham, Stock, Ansermet, Rosse and many others. As Third Assistant Concertmaster of the NBC Symphony Orchestra, Mr. Bolognini shares second desk in the first violin section with Mr. Nosco.

A R T U R O
C E R I N O

F R E N C H H O R N



MR. CERINO was born in Italy and at the age of fourteen joined the English Navy Station on the Island of Malta. After "seeing the world" he settled down to study French horn at the Institute Principe Umberto under Professor Lecce, and since has been associated with many of the outstanding orchestras of this country. He has plied his art with the Cleveland Symphony under the direction of Nikolai Sokoloff, the St. Paul Symphony, the Ernest Bloch Ensemble, the German Grand Opera Company of Berlin, and for the past ten years with the NBC Symphony under the batons of Dr. Walter Damrosch and Dr. Frank Black. His chief interest, he says, is playing good music — he also plays the violin and drums. He is fond of baseball and likes bicycle races.



H E N R Y
C L I F T O N

V I O L I N

A WIDELY EXPERIENCED musician . . . a violin soloist who has given many concerts in Europe and America, Henry Clifton has the distinction of being born in Vienna of British parents. After studying at both Prague and Vienna Conservatories with such masters as A. Rosé and Franz Ondricek, Mr. Clifton came to America after several seasons of European concerts. Seven years with the New York Symphony and two with the New York Philharmonic, in addition to playing with chamber music ensembles and personal recitals complete his career before joining the NBC Symphony. He collects books on anthropology, medicine and travel.

MANUEL
COMPINSKY

V I O L I N



MANUEL COMPINSKY comes of a family highly esteemed in the music world—concert audiences in many lands know him as a member of the famous Compinsky Trio. A native of Russia, he is the son of a noted pianist and pedagogue. Mr. Compinsky attended Trinity College in London and has studied under such world renowned masters as Emile Sauret, Eugene Ysaye, and Leopold Auer. In 1930 he founded the Aeolian String Quartet. For the last several seasons he was Conductor and Director of the Pacific Symphony Orchestra in Los Angeles. His chief interest is composing and arranging music. For recreation he prefers horse-back riding.



C A R L T O N
C O O L E Y
V I O L A

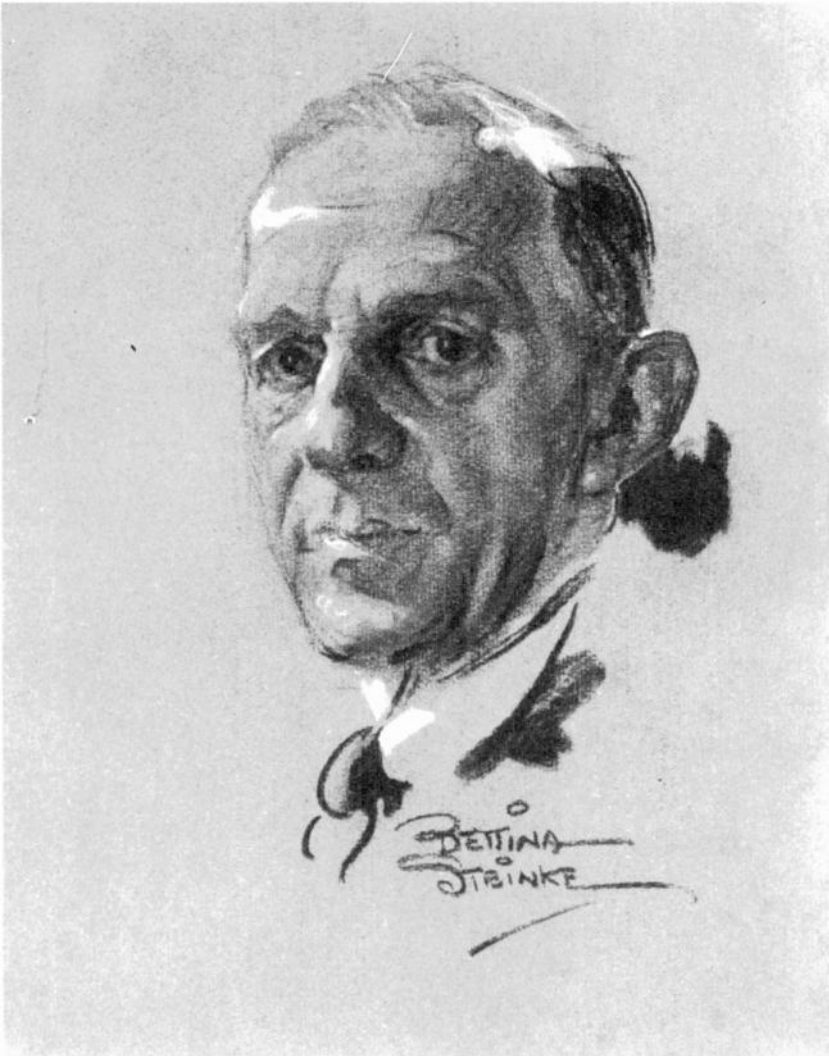
AS LEADER of the viola section, Carlton Cooley brings a wealth of experience and fine musicianship to this important post. After completing his musical education under Frederick Hahn, of the Philadelphia Musical Academy, and Louis Svecenski, Institute of Musical Art, New York, Mr. Cooley entered the Philadelphia Orchestra in 1919. His work here was so outstanding that he received the appointment of Second Concertmaster (violin) with the Cleveland Orchestra. Subsequently he became the principal viola player of the Cleveland Orchestra, which post he held for fifteen seasons (1923-37), and left to join the NBC Symphony. He is a composer in his own right, having more than a score of works published during the past decade. Although music is his chief interest, he has many varied diversions, ranging from mechanical engineering to the history of vintage wines. He finds recreation in golf, and twice has made a hole in one!

H E N D R I K
d e V R I E S

F L U T E



A NATIVE Hollander, Hendrik de Vries was born in Amsterdam and completed his musical education at the Conservatory of Amsterdam. For ten years he was first flute player in the Royal Opera in Berlin, playing under such celebrities as Dr. Karl Muck and Richard Strauss. Other famous musical organizations in which Mr. de Vries has been associated include the Concertgebouw in Amsterdam and the Symphony Orchestra of Oslo, Norway. For many years he toured the capitals of Europe with his own chamber music ensemble. He has also played under Arnold Schoenberg, the noted composer . . . Mr. de Vries is an ardent collector of Dresden porcelain.



F R E D
D U L T G E N

F R E N C H H O R N

BORN AND REARED in New York City, Mr. Dultgen brings to the NBC Symphony Orchestra the experience gained from a long and distinguished record of engagements with famous orchestras. He was a member of the New York Symphony Orchestra for sixteen years and in 1920 made the European tour with that organization under Walter Damrosch — the first American orchestra to make such an extensive European concert tour. Other associations include three seasons with the Cincinnati Symphony, seven years with the Metropolitan Opera Company, the Georges Barrère Ensemble, and the Victor Herbert Orchestra. Mr. Dultgen is married and has two daughters. His favorite hobby is playing bridge and he is an ardent baseball fan.

AUGUSTIN
DUQUES



CLARINET

A NATIVE of the sunny south of France, M. Duquès claims Toulouse as his birth place. After winning the first prize in the Toulouse Conservatory at the age of 17, three years later he also won the coveted first prize of the Paris Conservatory, thus automatically becoming a member of the celebrated Societe des Concerts du Conservatoire in Paris. There he played for six years under such famous directors as Andre Messager, Henri Rabaud, and Philippe Gaubert. Coming to the United States he was invited to become first clarinetist of the New York Symphony under Dr. Walter Damrosch, Bruno Walter and Otto Klemperer. Since 1931 M. Duquès has been first clarinetist with the NBC Symphony Orchestra. He swims for exercise and reads for relaxation.



A B R A H A M
E D I S O N

C E L L O

A RUSSIAN by birth, Mr. Edison comes from a long line of musical ancestors on both sides of his family, and his brother Harry is also a member of the NBC Symphony Orchestra. He studied cello under William Ebann and later under Leo Schultz. His first major orchestral engagement was with the Russian Symphony with which he played for four and a half years. Long a member of the New York Philharmonic Orchestra, he has played under such famous conductors as Toscanini, Mengelberg and Furtwängler. For the last ten years he has been associated with NBC, playing under the batons of Drs. Walter Damrosch and Frank Black. His favorite sports are fishing and tennis.

H A R R Y
E D I S O N

D R U M S



MR. EDISON'S father was a distinguished trumpet player, having been a member of several Russian opera and symphony orchestras. Coming to this country when very young, Mr. Edison studied under Max Nickel of the Metropolitan Opera House, and subsequently became a member of the Russian Symphony Orchestra, with which he remained for ten years. This drum virtuoso is a brother of the NBC Symphony Orchestra cellist, Abraham Edison. An ardent golfer, he has won his membership in the "hole in one club". Horticulture is his avocation.



JACK D.
EPSTEIN

TROMBONE

A NATIVE of Chicago, Jack Epstein obtained his training under Frank Crisafulli, first trombonist of the Chicago Civic Opera Company. Before joining the NBC Symphony Orchestra, Mr. Epstein played several seasons with the Chicago Symphony Orchestra under the batons of Dr. Frederick Stock and Eric de Lamater. In addition to playing the trombone, Mr. Epstein is an able cellist. Tennis and golf occupy his leisure hours in summer, but his year-round hobby is photography. His father was a talented amateur cornet, clarinet and violin player.

B E N J A M I N
F E L D H A N

V I O L I N



AFTER HIS GRADUATION from the New York Institute of Musical Art, Mr. Feldhan won a Fellowship at the Juilliard Graduate School of Music, where he studied under Spiering, Dethier, Kneisel, Letz and Kochanski. He then joined the Cincinnati Symphony Orchestra and played with Fritz Reiner for two years. Other directors for whom he has played include Foch, Arnold Volpe, Modeste Altschuler, and Frank Damrosch. Mr. Feldhan is a New Yorker by birth, plays the piano, enjoys a fast set of tennis and is interested in educational psychology. His interest in violin methodology caused him to be appointed director of the violin department of The Seymour School of Musical Re-Education.



LEON
FLEITMAN

V I O L A

COMING FROM a family with musicians on both sides of the house for five generations, Mr. Fleitman naturally chose music for his vocation. Born in Southern Russia, he was graduated from the former St. Petersburg Imperial Conservatory in 1919, following which he became associated with the famous Musical Drama in the Russian metropolis where he played under the baton of Fitelberg for several seasons. He also played in various other European symphony orchestras before coming to this country to join the Cleveland Symphony Orchestra, with which he remained for six seasons at first desk. For the last nine years he has been an NBC staff artist. He devotes his leisure time to amateur photography and to philately. For exercise he prefers swimming and playing tennis.

P H I L I P
F R A N K

V I O L I N



MR. FRANK says that the two high points in his musical career were being chosen by Josef Hoffman as one of a group of representative American artists to take part in the Golden Jubilee of King George and Queen Mary, later playing in the home of Lady Astor and the American Embassy in London . . . and, his recital during the Mozart Festival in Salzburg when he played the Mozart A Major Concerto at the Mozarteum before a distinguished audience. Born in Brooklyn, he won many musical contests for aspiring young musicians in New York and was awarded a scholarship at the Curtis Institute of Music in Philadelphia, where he studied under Leopold Auer and Efrem Zimbalist. His granduncle was also a celebrated musician and played by Imperial Command before Emperor Franz-Joseph of Austria.



R A F A E L
G A L I N D O

V I O L I N

FROM A father who for many years was an outstanding teacher of cello in Mexico City's Conservatory of Music, Rafael Galindo acquired his ambition for a career in music. He completed his musical studies in Paris under such celebrated violin teachers as Lucien Capet and Joseph White. Following several recital tours of France, Spain and Portugal, he subsequently became concertmaster of the Philharmonic Orchestra of Madrid for six years. Upon his return to America, Mr. Galindo has been heard repeatedly in programs broadcast over the National Broadcasting Company networks. His favorite hobby is sketching, and he composes.

B E N
G A S K I N S

F L U T E



SUNBURY, PENNSYLVANIA, was the birthplace of Mr. Gaskins. At an early age he entered the Cleveland Institute of Music, where he studied the flute under Weyert A. Moore and theory under Ernest Bloch. For eight years he was a member of the Cleveland Orchestra, playing solo flute, and for two years he played with the New York Philharmonic, making the European tour under Toscanini with that organization. Other engagements include the New York State Symphony, the Goldman Band, the Lewisohn Stadium Concerts, and since 1933, he was a member of the Radio City Music Hall Symphony. Mr. Gaskins is also the official piccolo player of the NBC Symphony Orchestra, laying aside his flute for the higher pitched instrument when the score requires. His favorite sport is baseball.



J A C Q U E S
G A S S E L I N

V I O L I N

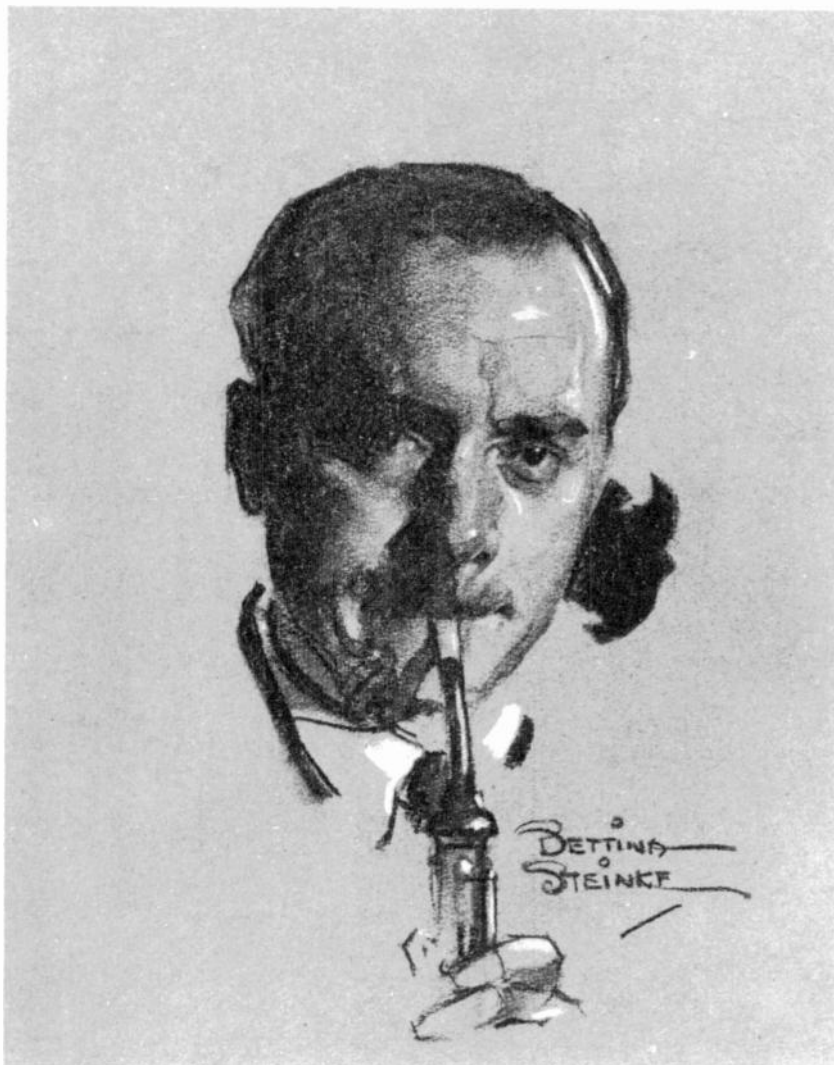
JACQUES GASSELIN was a child prodigy . . . not only winning first prize for violin at the celebrated Conservatoire de Paris when only 15 years of age . . . but repeated his triumph the following year by winning the seldom awarded "Prix d'honneur," which is contested for only by former first prize winners. M. Gasselín had started his professional concert career at seven! He has made numerous European tours as well as playing with the leading symphony orchestras in the United States and abroad. For many years he was a soloist with the Paris Opera, and with the Société des Concerts du Conservatoire, and Concertmaster of Les Concerts Padeloup. He rides horseback for exercise and his hobby is collecting first editions and rare musical manuscripts. As First Assistant Concertmaster, M. Gasselín shares the first violin desk with Mr. Mischakoff.

W I L L I A M
G E G N E R

V I O L I N



A RUSSIAN by birth, small wonder that Mr. Gegner should play the violin extraordinarily well because his grandfather was a violinist, his father played the clarinet, and his brother, also a violinist of note, studied under the famous Joachim. Mr. Gegner was formerly concertmaster of the Manhattan Symphony Orchestra and also of the Chaliapin Opera Company. He was for three years a member of the Metropolitan Opera Company, and concertmaster of the German Grand Opera. His work is well known to the radio audience as he has been playing on NBC programs for several years.



FILIPPO
GHIGNATTI
ENGLISH HORN

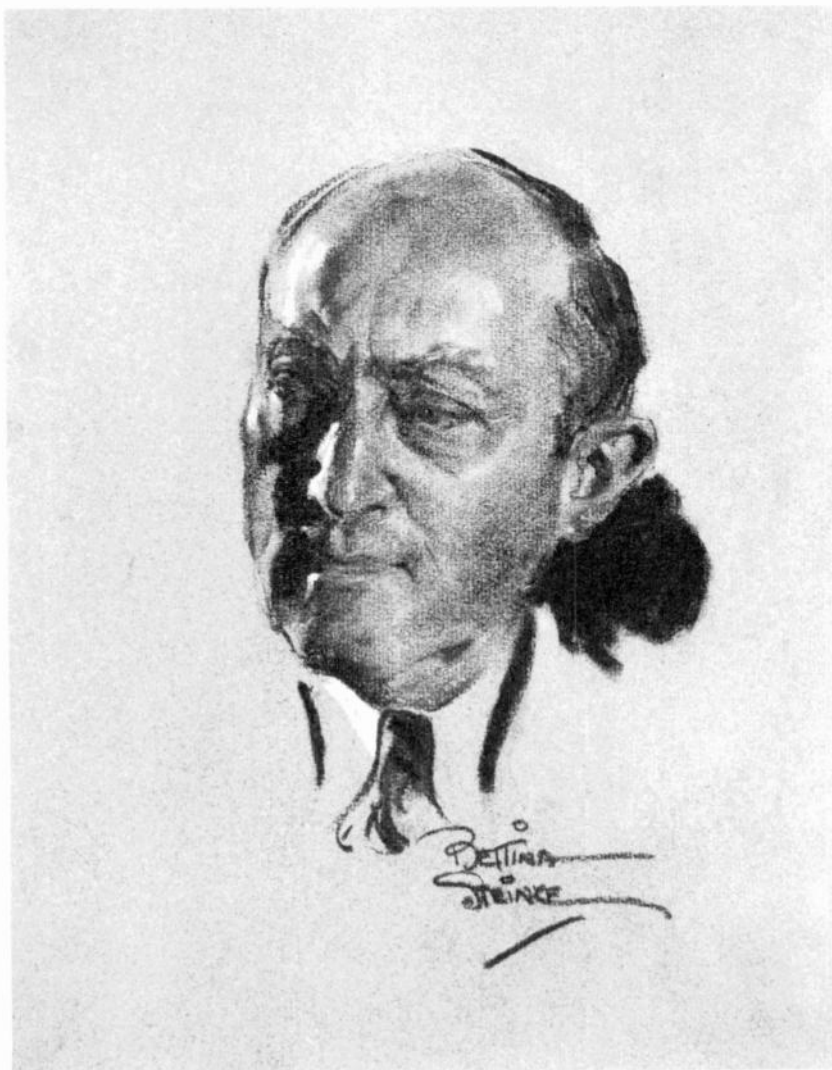
A COUNTRYMAN of Toscanini, Mr. Ghignatti, at the very beginning of his professional career, had the privilege of playing under the baton of the Maestro for several years in Italy. Born in Mantova, he studied at the Institute Brera Novara. His first professional engagement was with the Symphony Orchestra of Milan under Toscanini, and for four years he played under the Maestro in La Scala Opera Orchestra. Coming to this country, he was engaged by the Metropolitan Opera Company where he remained for several seasons. For the last ten years he has been associated with NBC . . . Though Mr. Ghignatti is the official English Horn player of the NBC Symphony Orchestra, when the score requires it he lays aside that instrument to play oboe parts.

J O S E F
G I N G O L D

V I O L I N



JOSEF GINGOLD, born twenty-seven years ago in Poland, came to this country as a child, returning to Europe at the age of sixteen to study under the great master Eugene Ysaye. After three years of intensive preparation, he made his debut as soloist with the Antwerp Symphony Orchestra. So immediate was his success that a tour of forty concerts throughout France, Holland, and Belgium followed. Upon his return to the United States, Mr. Gingold gave five New York recitals and toured American music centers in concert, including an appearance as soloist with the Minneapolis Symphony Orchestra. He has also been associated with such noted chamber music ensembles as the Beaux-Arts, Neo-Russian, and Kreiner String Quartets. He has also served as assistant concertmaster of the Manhattan Symphony Orchestra. Baseball and photography are his major hobbies.



K A R L
G L A S S M A N

T Y M P A N I

IN THE SCRAPBOOK of Mr. Glassman can be found significant compliments from many noted critics. Born in Breslau, Germany, he first studied the violin, which sharpened his sense of pitch, a prime requisite of tympanists. Coming to this country, he practiced tympani under Fred Seitz, and has played the kettle drums in many of the outstanding symphony orchestras, including the Russian Symphony, the Metropolitan Opera Orchestra, the New York Philharmonic, the New York Symphony, Volpe Young Men's Symphony, Victor Herbert's Orchestra and others. Mr. Glassman is an enthusiastic gardener and spends his leisure time cultivating flowers. His favorite form of exercise is swimming.

MAURICE
GOLODNER

V I O L I N



MR. GOLODNER is a "veteran" NBC artist having been associated with its broadcasting music groups for some six years. For seven years he was assistant concertmaster with the Capitol Theatre Symphony and with the Roxy Theatre Symphony. He studied at the Columbia University Music School under Alexander Bloch and Philip Mittell. Tennis and photography occupy his leisure moments when not playing his magnificent Jean Baptiste Vuillaume violin.



FRANK
GOODRICH
V I O L I N

A BORN NEW YORKER, MR. FRANK GOODRICH inherited the love of music from his father, who played the trumpet. He completed his violin studies under the famous violin teacher, George Lehman, and after playing a series of concerts entered the Russian Symphony Orchestra, where he remained for two years. During the next decade he played continuously with the New York Symphony Orchestra and also served as an "extra" with the Metropolitan Opera House Orchestra. Mr. Goodrich also played with the Russian Ballet Orchestra. He collects rare books and finds relaxation in tennis and swimming when not playing his Januarius Gagliano violin. His young daughter is an accomplished pianist.

A R T H U R
G R A N I C K

V I O L A



FROM A GRANDFATHER who was a famous violin maker in the Russia of the Tsars, Arthur Granick inherits his love of music of the strings. When only sixteen, he was offered a contract to play the violin in a quartet on the Pacific Coast, but almost at the same time was awarded a fellowship in viola at the Curtis Institute of Music and completed his graduate work under the tutelage of Louis Bailly. He had previously studied violin under Jacques Malkin. For one year he played solo viola in the National Symphony Orchestra under the baton of Dr. Hans Kindler. Besides playing his rare Montagnana viola, Mr. Granick is also an accomplished pianist. He declared his favorite sports are swimming and tennis.



L O U I S
G R E E N

C L A R I N E T

LOUIS GREEN'S FATHER, who was a celebrated clarinet player, was his first music teacher. Born in Russia, at the age of fifteen he came to America where he continued his studies under Alexander Selmer, first clarinetist of the New York Philharmonic during the days of Gustave Mahler. Three years later he was invited to join the Russian Symphony under Modeste Altschuler and played with this noted organization for ten years. Subsequently, he played two years in the New York Symphony and six years in the Cleveland Orchestra. Then he became a member of the original orchestra of Station WJZ, which later became the key station of the NBC Blue Network. Mr. Green is fond of tennis, but he states that his favorite winter diversion is playing chamber music with his colleagues.

HENRY
GREENBERG

DOUBLE BASS



MR. GREENBERG comes to the NBC Symphony Orchestra with a long and successful record, gained through associations with outstanding orchestras both here and abroad. Born in Poland, he studied at the Warsaw Conservatory of Music under Professors Bech and Wolanek. Before coming to America in 1923, he had been first double bass player with the Warsaw Imperial Opera for thirteen years, and had also played with the Warsaw Philharmonic for several seasons. In this country he has been a member of the Detroit Symphony Orchestra under Gabilowitsch, and also has played in the New York Symphony Orchestra under Nikolai Sokoloff, Albert Stoessel and Walter Damrosch. From a father who was an army band leader and a mother who was an accomplished pianist, Mr. Greenberg comes naturally by his great love of music, and in addition to playing the string bass he also plays the piano and the violin. His favorite hobby is photography and he finds recreation in playing golf and in attending the movies.



G E O R G E S
G R I S E Z

C L A R I N E T

THE GREAT FRENCH composer and pianist, Saint-Saëns, took the youthful clarinet player under his wing and helped him in the early stages of his career . . . after fulfilling Saint-Saëns' prediction that he would win the first prize at the Paris Conservatoire.

The following year, 1903, Mr. Grisez came to America and accepted the post of first clarinet player with the Boston Symphony Orchestra, which post he held until 1914.

During the years of 1920-22, he was associated with the New York Chamber Music Society. In 1923 he joined the Philadelphia Symphony Orchestra, later receiving appointment to the Minneapolis Symphony Orchestra. In addition to his duties with the Minneapolis Symphony, Mr. Grisez found time to form a woodwind ensemble which was known throughout the northwest as the Grisez Woodwind Quartet. Mr. Grisez finds relaxation in hiking across the Westchester hills, in sketching and in playing the cello. . . . He is also the bass-clarinet player of the NBC Symphony Orchestra when that instrument is required.

D A V I D
G R U P P



P E R C U S S I O N

MR. GRUPP comes from a very musical family — his father, two sisters and five brothers all being skilled musicians. After studying under Embitzer, he has been associated during his professional career with such well known organizations as the New York Philharmonic and New York Symphony. In addition to playing all percussion instruments, he is also an accomplished pianist. His leisure time he spends in playing golf, and he is an enthusiastic baseball fan.



DAVID
GUSIKOFF

PERCUSSION

DAVID GUSIKOFF inherited the love of music from his illustrious father and from a long line of musical ancestors of the land of the czars. A native of New York, after studying at the Institute of Musical Art in New York, Mr. Gusikoff played with the Russian Symphony Orchestra for two seasons and later with the Cleveland Symphony. Other orchestra engagements include the New York Philharmonic-Symphony Orchestra and Victor Herbert's celebrated Willow Grove Orchestra. In addition to being an ardent fisherman, Mr. Gusikoff is a sports enthusiast.

S I D N E Y
H A L P E R N

O B O E



ALTHOUGH Sidney Halpern chose the oboe as his favorite instrument, he has studied almost every instrument in a symphony orchestra and can give a professional performance on most. His musical career began seven years after his birth in New York City and he made his debut at ten, with the Keith's Boys Band travelling throughout the Keith Circuit. He has studied the oboe under the celebrated Labate, harmony under Robinson, piano under Jospe, and voice under his uncle, Henry Halpern. For four years he played first oboe with the National Orchestral Society, three years with the New York Symphony Orchestra, one year with the Monte Carlo Ballet Russe, and for two years played the English Horn with the Minneapolis Symphony. Mr. Halpern is also a gifted creative musician. A number of his chamber music works have been played over the air. His favorite sport is golf.



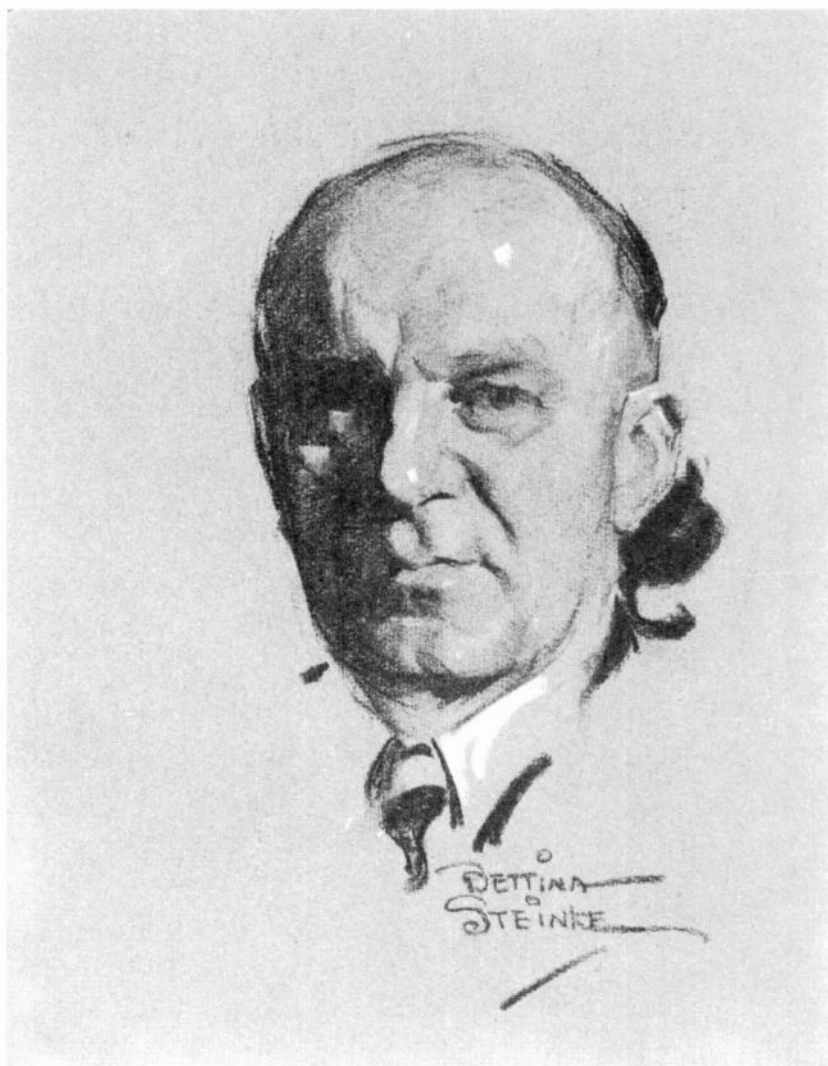
M A U R I C E
H E L F A N D

V I O L A

IN ADDITION to playing the viola with unusual artistry, Maurice Helfand has another claim to distinction. He was born and educated in New York City. A pupil of the famous Leopold Auer and the New York Institute of Musical Art, Mr. Helfand began his professional career playing with the Cleveland Symphony and subsequently became a soloist with that famous musical organization. Joining the music staff of NBC some three years ago he has played on various important programs and his work is well known to radio audiences. He has several compositions to his credit, some for voice and piano, others for full orchestra. His "By the Fireside" was given a radio premiere two years ago and was well received. He is unmarried, collects rare orchestral scores and plays golf, when not playing his famous viola made by the illustrious Italian craftsman D. Montagnana.

H E N R Y J.
H I L M E R

F R E N C H H O R N



AFTER COMPLETING his studies at the Conservatory of Music at Weimar, Germany, Mr. Hilmer was engaged to play with the Symphony Orchestra at Petrograd where he remained for two years, leaving to accept an invitation to become first horn player of the Symphony Orchestra at Helsingfors under the direction of Professor Schneevoigt. He has also been associated with the Symphony Orchestras of Bergen, Norway, and Copenhagen, Denmark, and with the City Opera at Hamburg, Germany. For the past nine years, before coming with the NBC Symphony Orchestra, he was a member of the Detroit Symphony Orchestra under Conductors Gabilowitsch and Victor Kolar. Mr. Hilmer finds relaxation in reading history and enjoys playing tennis.



J O S E P H
K A H N

C E L E S T E

MR. KAHN, though one of the junior members of this Orchestra, is a veteran NBC musician, having been associated with the organization since 1928, during which time he has played on many chamber music and symphonic programs as well as in solo and two-piano broadcasts. A native New Yorker, he comes from a long line of musical ancestors on both sides of the house. He has studied under such noted teachers as V. Drozdoff and Egon Petri. He alternates at the celeste, piano, and harpsichord, according to the demands of the score. Still a bachelor, Mr. Kahn likes to spend his leisure time playing golf.

THEODORE
KATZ

V I O L I N



THEODORE KATZ'S father conducted many orchestras in Russia, so it is not surprising that he, too, chose music as a career. Born in Adrianople, Turkey, he studied violin at the Petrograd Conservatory of Music and later under Leopold Auer and Lucien Capé in Paris. After concertizing all over Russia and Europe he played in the Russian Imperial Symphony Orchestra under Mengelberg, Safonov and Glazounov. His most memorable experience was playing a command performance for Her Imperial Majesty, the late Czarina of Russia. Upon arrival in this country, Mr. Katz joined the Chicago Symphony Orchestra and later played with the Chicago Civic Opera for seven seasons. He is both a golf enthusiast and an amateur photographer of note.



L O U I S
K I E V M A N

V I O L A

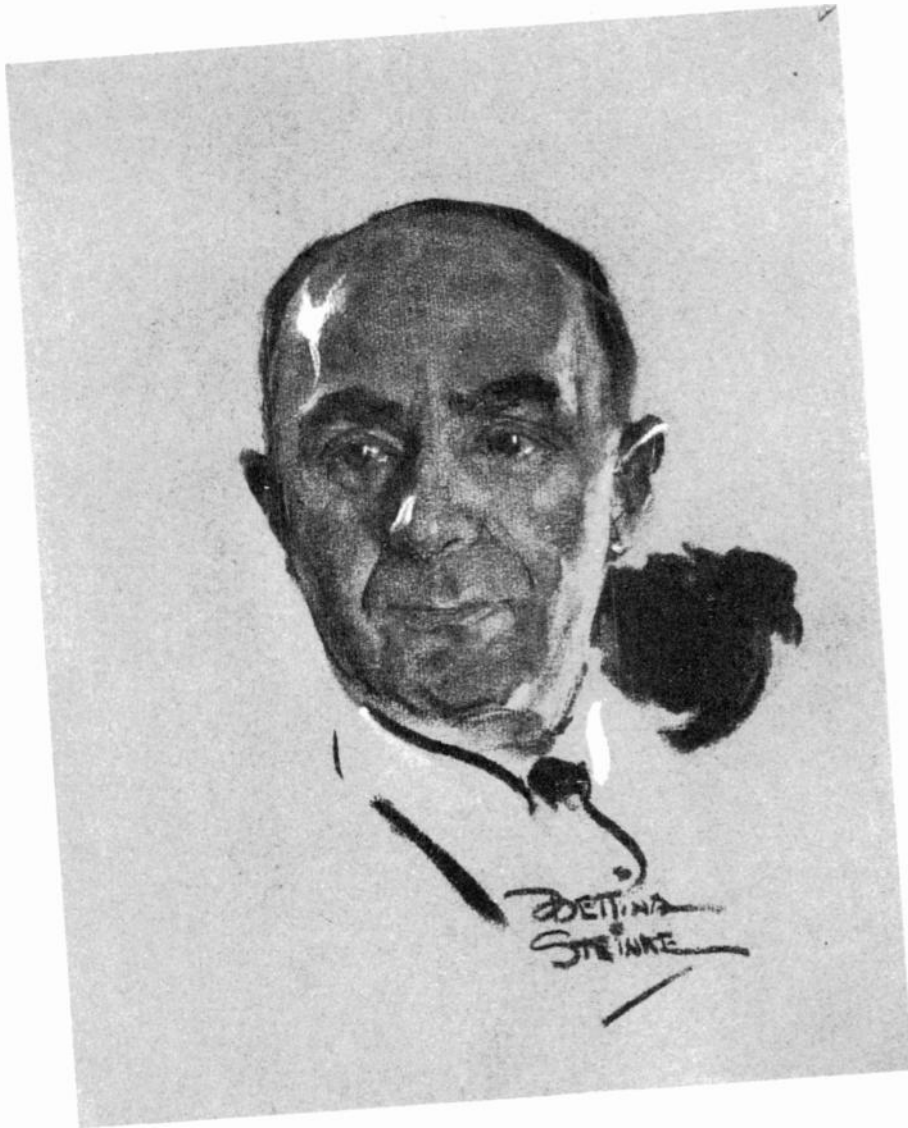
WHEN NOT playing the violin, piano or his favorite viola, Louis Kievman spends his time haunting the lesser known curio shops in search of Chinese miniatures, of which he has a sizable collection. Born in Naugatuck, Conn., Mr. Kievman completed his musical studies at the Institute of Musical Art in New York City, where his masters were Franz Kneisel, Sascha Jacobsen and the famous Leopold Auer. He is fond of all outdoor exercise, but skiing is his favorite sport. He remains a bachelor.

S O L
K L A S S

T R U M P E T



A NATIVE of New York City, Mr. Klass states that his ancestors, as far back as he can trace, were all musicians. Completing his musical studies under Schlussberg, he played for two years with the Cleveland Orchestra, later joining the Cincinnati Symphony for a year. Then came an invitation to play in the New York Philharmonic Symphony, with which he remained for six years playing under many world famous conductors . . . He is a baseball enthusiast, and enjoys reading.



G E O R G E
K O U K L Y

DOUBLE BASS

MR. KOUKLY is a native of Russia. His uncle on the maternal side was a conductor and director of a Royal Music School. Graduated from the Petrograd Academy of Music with a degree of "Free Artist", for three years he was a member of the Petrograd Symphony Orchestra. Coming to this country, he was engaged by the New York Symphony where he remained nine years, making the historic European tour with that organization under Dr. Damrosch in 1920. He has also been associated with the Detroit Symphony Orchestra, the German Opera Company, and for the last four years with NBC. His young son, aged 15, shows decided musical talent and is already an advanced pianist. Mr. Koukly, himself, plays the piano in addition to the bass-viol. His favorite sport is skating.

B O R I S
K O U T Z E N

V I O L I N



A GIFTED violinist and composer, Mr. Koutzen comes to the NBC Symphony with an international reputation. He was born in Russia and first studied with his father, head of the violin department of the Imperial School of Music in Chersson. Entering the Moscow State Conservatory, he studied violin under Leo Zeitlin and composition with R. Glière, going on to Germany to continue his studies and fulfill concert engagements. For three years a member of the State Opera House Orchestra in Moscow, he also played with the Sergei Koussevitsky Symphony for two seasons. Coming to this country, he went to Philadelphia where he played with the Philadelphia Orchestra for several seasons and with the String Quartet of the Musical Fund Society for five years. Mr. Koutzen has many original compositions of merit to his credit, and his Symphonic Poem "Solitude" was given its premiere performance by the Philadelphia Orchestra under Stokowski. Not being particularly interested in sports, he devotes all his leisure time to his hobby, photography.



E D W A R D
K R E I N E R

V I O L A

FOUNDER of the well known Kreiner String Quartet, this distinguished viola player is a musician of international reputation. Born in Poland, son of a well known physician who was a good amateur violinist, Mr. Kreiner was only eighteen when he was accepted as a master pupil of Henri Marteau of the Royal Academy in Berlin. Three years later he was made Marteau's substitute at the Academy and also a member of the Marteau Quartet. In this country he has been associated with the Detroit Symphony, the Cincinnati Symphony, and for six years was a member of the Letz Quartet. He has also appeared in concerts with such famous artists as Kreisler, Hofmann, Bauer, Gabrilowitsch, and others. His viola, made by Gaspar da Salo, dates about 1590 and is an instrument of which he is justly proud. Though he and the other three artists of his ensemble are all members of the NBC Symphony Orchestra, the Kreiner String Quartet retains its concert identity.

J A C Q U E S
L A R N E R

V I O L I N



ONE OF THE YOUNGEST members of the violin choir is Jacques Larner who was born in Mitchell, South Dakota in 1914. He plays a violin made by the celebrated Petrus Guanerius.

Mr. Larner studied with such noted teachers as L. Persinger, W. Kroll and E. Dethier at the Juilliard School of Music and has played three years each with the Barrère Little Symphony, Chautauqua Symphony, the Worcester Festival Orchestra and a year with the Kreiner Quarter. He enjoys swimming and aviation.



S A M
L E V I T A N

DOUBLE BASS

ANOTHER ONE of the junior members of the NBC Symphony Orchestra, Mr. Levitan began his studies young for he was only thirteen when he won a free scholarship to the New York Institute of Musical Art. There he studied under Reinshagen and Manoly. After completing his musical education, he played with the Manhattan Symphony Orchestra for two years under the direction of Henry Hadley, and later toured the United States with the Leibelieder Ensemble and with the Maganini Symphonette. Other orchestras in which he has played include the Newark Symphony, the Richmond Symphony, the Radio City Music Hall and the Radio Station WINS Orchestras. This native New Yorker was born in 1912. He likes to play tennis and his hobby is saving amusing letters.

E L I A S
L I F S C H E Y

V I O L A



MR. LIFSCHEY is also numbered among the members of this orchestra who were born in New York City. He received his entire musical training there, and during most of his professional career has been associated with New York musical groups. He first attended the von Ende School of Music and later studied violin at the Institute of Musical Art under Dethier and Kneisel, also composition under Goetschius and Robinson. For three seasons he was a member of the New York Philharmonic Orchestra under Mengelberg, and has played in such ensembles as the American String Quartet, the City Symphony, the State Symphony, and he has also done much concert work. During the last five years, he was associated with the Columbia Broadcasting Staff Orchestra. His hobby, he says, is chamber music. He is also a golf enthusiast.



EDGAR
LUSTGARTEN

C E L L O

MAKING HIS debut recital in Chicago in 1932 at the age of fifteen years, Mr. Lustgarten was hailed as one of the most promising young cellists of the day. His father, Samuel Lustgarten, an eminent violinist, was a former member of the Berlin Philharmonic Orchestra, and his mother, Madame Meta Lustgarten, was a prominent singer and voice teacher. He has studied under Alfred Wal-lenstein and Emanuel Feurmann, and was a pupil of the renowned Hans Hess who declared his talent to be one of the greatest that had come under his guidance. A member of the National Orchestra for two years, he made his radio debut on an RCA "Magic Key" program, playing the first movement of a Haydn concerto. He has done much concertizing and has frequently appeared in joint recital with his brother Alfred, who is an equally talented violinist. His hobby is painting, and for exercise he likes swimming.

OSWALDO
MAZZUCCHI

C E L L O



THIS GIFTED cello virtuoso and leader of the NBC Symphony Orchestra's magnificent choir of celli was born in Uruguay, South America, his father and mother both being cellists. As the result of winning a scholarship, he was enabled to study in Europe where he was graduated a first prize student from the Milan Royal Conservatory. For three years he played at the Colon Opera House in Buenos Aires under Saint-Saëns, and also has concertized extensively throughout South America and parts of Europe. After coming to America, Mr. Mazzucchi became solo cellist of the New York Philharmonic Orchestra and at the Stadium Concerts. For five years he was a member of the Philharmonic String Quartet. In addition to the cello, he also plays the piano. His favorite sport is fishing.



R E U B E N
M E T Z

V I O L A

REUBEN METZ was born in London, England, in 1907. He first took up the study of violin under Victor Kúzdö, later studying viola with Leon Barzin. For four years he played first viola under Conductor Barzin in the National Orchestral Society, and has also been associated with similar organizations, including the Richmond Symphony and St. Louis Symphony Orchestras. While his chief avocation is amateur photography, he is also a stamp collector.

L A U R A
N E W E L L

H A R P



HER FATHER being a musician, this only woman member of the NBC Symphony Orchestra apparently inherited her musical talent. Born in Denver, Colorado, Miss Newell received her musical training at the New England Conservatory of Music in Boston, and for five years was associated with the Cleveland Symphony Orchestra. She is well known to radio audiences, having played as soloist and with radio orchestras on various sponsored programs during the last four years. In addition to her skill in playing the harp, Miss Newell is an accomplished pianist. She is unmarried. Her favorite pastime is horseback riding.



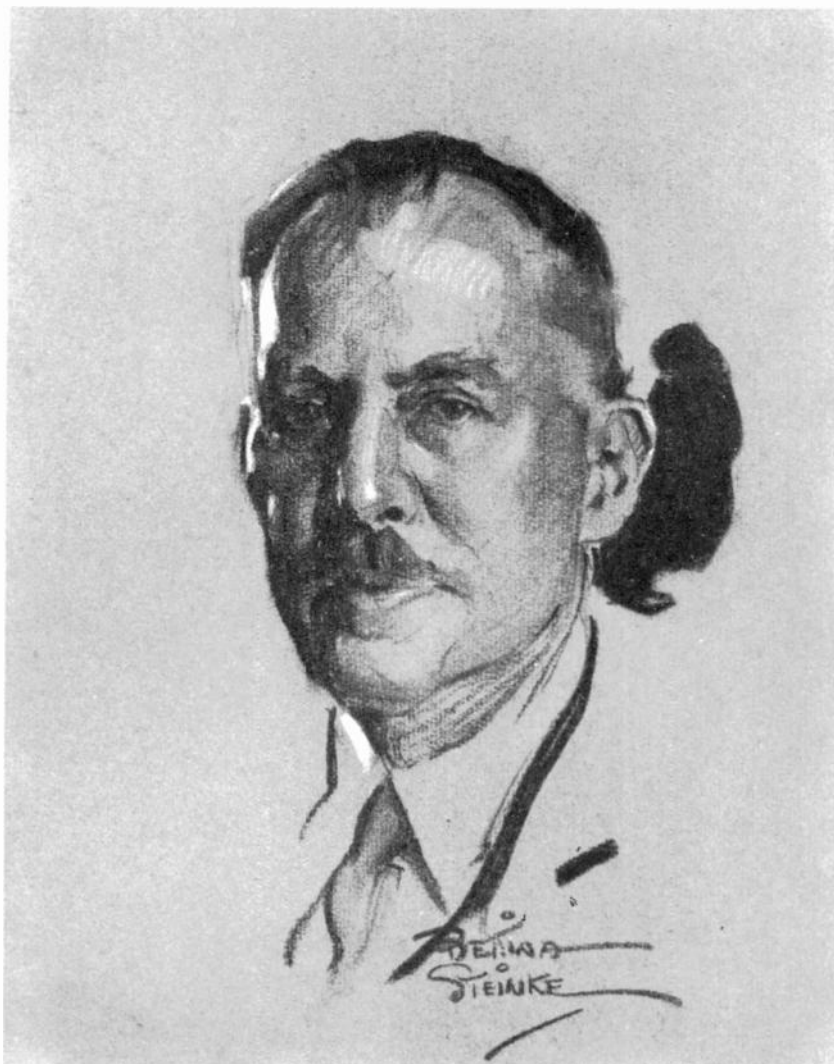
H E N R I
N O S C O

V I O L I N

HENRI NOSCO, second Assistant Concertmaster of the NBC Symphony Orchestra, brings Gallic fire and temperament to the playing of his beloved instrument. After studying only one year at the Conservatoire de Paris, at the age of fifteen he was taken to play for Saint-Saëns. The great French composer was engaged with a singer at the time. There was a terrific hubbub and suddenly the singer came flying out of the studio. The youthful Henri was terrified but when he started to play, the Maître calmed down; when he finished Saint-Saëns predicted that the youth would take first prize at the Conservatoire . . . which he did! M. Nosco later completed his music studies under Georges Enesco, Gaston Poulet and Alfred Brun, and then entered the Padeloup Symphony. He later played with the Concert Touche. He has been associated with NBC since 1931. Stamp collecting and baseball are his favorite pastimes.

DAVID R.
OLIVER

DOUBLE BASS



BORN IN Newark, N. J., Mr. Oliver has had a long and distinguished musical career in New York City. For more than thirty years he was associated with the Metropolitan Opera Company and for fifteen summer seasons toured with the Victor Herbert Orchestra. He has also played with the New York Philharmonic Orchestra, the famous Kneisel Quartet and Frank Black's NBC String Symphony. Both his father and grandfather were musicians, his father playing the cello and his grandfather double bass. Mr. Oliver is married and has one son who is a cinema actor in Hollywood. His chief interest, he says, is music — he plays the piano and tuba in addition to the double bass. For pastime he turns to swimming and fishing.



S O L
P A T C H O O K

V I O L A

FROM A MOTHER who played the violin and a father who sang, Sol Patchook came by his love of music naturally. A Russian by birth, he studied under the famous Professor Serbulow, at the Chisheinow Conservatory and upon graduation played first violin with the Odessa Opera Orchestra and the Odessa Symphony. Shortly after his arrival in America, Mr. Patchook became associated with the Detroit Symphony, the San Francisco Symphony Orchestra, and later with the famous Bohemian Club Symphonic Ensemble. During his orchestral career he has played under such noted directors as Ossip Gabrilowitsch, Bruno Walter, and Rachmaninoff. The viola that he plays with the NBC Symphony was made by Joseph Gagliano. He enjoys all arts akin to music . . . also outdoor sports.

H U M B E R T
P E N N I N O

T R U M P E T



FROM A FATHER who was a successful composer of semi-classical Neopolitan songs, Humbert Pennino acquired his interest in music. After completing his musical education at the Institute of Musical Art, Mr. Pennino for three years played solo trumpet in the symphony orchestra of the Radio City Music Hall. During the 1936-37 season, he was trumpet soloist of the Metropolitan Opera House Orchestra. Mr. Pennino is also an accomplished pianist. His favorite hobby is automobile racing, not just as an observer, but also as a racing driver. He has registered 180 miles per hour.



MEYER
PITCHERSKY

DOUBLE BASS

A NATIVE of Russia, Mr. Pichersky began his musical studies at an early age, and he learned to play the violin and the tuba as well as the string bass. In this country he has been a member of the St. Louis Symphony Orchestra for three seasons, and of the Detroit Symphony for nine years, immediately before joining the NBC Symphony. Mr. Pichersky's hobby is wood-working machinery, and among his inventions is a pianissimo practice device for the piano. For exercise he likes cycling and handball.

W I L L I A M
P O L I S I

B A S S O O N



MR. POLISI inherited his musical talent from his father, a tuba player of distinction in many outstanding musical organizations. Born in Philadelphia in 1909, he is a graduate of the Curtis Institute of Music, where he studied under J. Walter Guetter. He has been associated with the Mastbaum Theatre Symphony, the Philadelphia Civic Opera Company, the Philadelphia Grand Opera, and the Curtis Institute Orchestra. For three years he played solo bassoon in the Cleveland Symphony Orchestra. Mr. Polisi is still a bachelor. His favorite sport is baseball, and fishing is his favorite diversion.



W I L L I A M
P R I M R O S E

V I O L A

ONE OF HIS most eminent colleagues has declared that "there has never existed a viola player with such phenomenal technique" as William Primrose, who, sharing "first-desk" with Carleton Cooley, brings genuine distinction to the viola choir of the NBC Symphony Orchestra. A native of Glasgow, Scotland, Mr. Primrose followed the footsteps of his illustrious father who for many years was a renowned viola player of the Scottish Symphony and the London Symphony Orchestra. After studying violin under the famous maestro Eugene Ysaye, the latter counselled him to change to the viola in order to accept the invitation of the London String Quartet to play viola in that renowned chamber music organization. He toured Europe, North and South America for five years with the London String Quartet, and since giving his first solo viola performance in Rio de Janeiro, has been acclaimed one of the greatest virtuosos of his instrument throughout Italy, Spain, Brazil, Canada, and the United States. Billiards, cricket and swimming are his favorite sports.

M I L T O N
P R I N Z

C E L L O



MILTON PRINZ is another native of New York, now thirty-three years of age, and except for the time he spent studying in Paris, he has remained a New Yorker. His father played several musical instruments so that it was natural for him to become interested in music. Choosing the cello, he began his training at the New York Institute of Musical Art under Willem Willeke, later studying in Paris with Paul Barzelaire. For seven years he was a member of the Philadelphia Orchestra and then for three years played with the New York String Quartet. Mr. Prinz is married and has one daughter who is studying dancing. His favorite diversion is going to the theatre — for exercise he plays tennis and baseball.



SAMUEL
RABINOWITZ

V I O L I N

IN ADDITION to being a distinguished musician with a brilliant musical record of 13 years with the Cincinnati Symphony Orchestra, Mr. Rabinowitz is a marvelous cook! Born in London, he received his musical education in Russia at the Moscow Conservatory where he studied under Michael Press. For ten summers he was assistant concertmaster with the Cincinnati Opera Company and for eight years was a member of the musical staffs of Cincinnati broadcasting stations. He also played two summer engagements with the New York Philharmonic-Symphony Orchestra and four years with the Hiermann Little Symphony. Swimming is his favorite sport.



A B R A H A M
R E I N E S

B A S S O O N

WITH A FATHER and four brothers all bassoon players, a grandfather who was a violinist, and a long line of musical ancestors, it is small wonder that Mr. Reines has achieved outstanding success in his musical career. Born in New York City, he received his early training from his father and brothers. For five years he was a member of the Russian Symphony Orchestra and has played with the Cleveland Orchestra, the National Symphony, the New York Philharmonic and other American symphonies. Other engagements include seven years with Sousa's Band, Pryor's Band, the Victor Recording Orchestra, Columbia Recording Orchestra and the Roxy. Since 1932 he has been with NBC. He collects United States stamps and his favorite sport is fishing. He is also the contra-bassoonist of this orchestra when that instrument is demanded.



J O S E P H
R E S C I G N O

F R E N C H H O R N

MR. RESCIGNO was born in New York City, the son of a gifted trombone player. He studied under Eduardo De Angelis, and then became associated with the St. Louis Symphony for eight years. He was also a member of the Boston Opera Company for two years. In addition to playing the French Horn, Mr. Rescigno plays the piano with notable skill.

A R M A N D
R U T A

T R O M B O N E



MR. RUTA, who plays first trombone in the NBC Symphony Orchestra, was born in Florence, Pennsylvania. From his father, who played the tuba, and his mother, who sang, he inherited his musical talent. He started his musical studies in early childhood. A graduate of the Carnegie Institute of Technology, he continued his study of the trombone under A. E. Clark and O. Ferrara. He has a long record of engagements with well known musical groups which include nine years as first trombone with the Cleveland Orchestra, one year with the Philadelphia Orchestra, the Radio City Music Hall Orchestra, and various other orchestras. He was also a member of the faculty of the National High School Orchestra and Band Camp at Interlochen, Michigan. He likes to swim and ride horseback, and his hobby is cooking.



G D A L
S A L E S K I
C E L L O

A NATIVE of Russia, Gdal Saleski, studied first at the Kiev Conservatory and later with Julius Klengel at the Leipzig Conservatory where he captured the Mendelssohn prize upon graduation in 1911. During his latter student days in Leipzig, he was a member of the famous Gewandhaus Orchestra under the direction of Arthur Nikisch. He subsequently studied 'cello with Abbiate, chamber music with Leopold Auer, and composition with Glazounoff. Mr. Saleski played many concert engagements in Russia, Germany, and Scandinavia, before he became first 'cellist of the Kiev, Odessa, Bergen, and Warsaw Philharmonic orchestras. Coming to America, Mr. Saleski played in the New York Symphony Orchestra under Dr. Walter Damrosch for five years, also the Rochester Philharmonic under Goosens, Coates, and Hansen. He is the author of a volume entitled "Famous Musicians of a Wandering Race", and has written many magazine articles of interest to musicians and music lovers.

A N G E L O
S A S S O

V I O L I N



ANGELO SASSO comes from a New York musical family. His father is a harpist and his mother sang and played the guitar. After graduating from the New York Institute of Musical Art, where he studied under Svecenski and Kneisel he became concertmaster for Pavlova's Ballet Symphony Orchestra. He also organized his own trio and gave many concerts from coast to coast. The Sasso Quartet was frequently heard over the NBC networks. He is justifiably proud of his musically talented children, but whether or not they will choose music as a career . . . depends upon their own decision. For recreation Mr. Sasso attends all big league baseball games and is an expert on box scores.



JASCHA
SCHWARZMANN

C E L L O

AS A CELLO virtuoso, Mr. Schwarzmann commands an international reputation, for he has concertized extensively in Europe and this country with marked success. By birth a Russian, he is a graduate of the Petrograd Conservatory of Music and also of the Leipzig Conservatory, where he studied under Klengel. While in Vienna he was often called to Bucharest, Roumania, where he was a great musical favorite at Court. At the age of twenty-one, he made his American debut with the San Francisco Symphony Orchestra under Alfred Hertz. The next year Ossip Gabrilowitsch, Conductor of the Detroit Symphony, while on a visit to Germany, met, heard and engaged Dr. Schwarzmann for the Detroit Symphony where he occupied the first cello desk for five years. From there he went to the Minneapolis Symphony Orchestra as solo cellist and remained for five years. Though well known as a cello virtuoso, Dr. Schwarzmann earned his doctor's degree in economics! He finds relaxation in riding horseback and enjoys playing tennis.

T I B O R
S E R L Y

V I O L A



PRAISED AS A "highly gifted" violist both here and abroad, and also recognized as a conductor, Mr. Serly's favorite claim to fame is as a composer. He was born in Hungary, his father, Lajos Serly, being a composer and Director of the National Light Opera in Budapest. Coming to America when he was three years old, he began his studies on the violin at the age of six. He started his professional career ten years later as a violist of the New York Russian Symphony Orchestra. The years 1921-24 were spent at the Royal Academy of Music in Budapest, studying composition with Zoltan Kodaly, and after graduating with highest honors, he returned to the United States and joined the Cincinnati Orchestra. Then he played in the Philadelphia Orchestra for eight years, resigning to devote more time to composition. His compositions, which have been performed by noted conductors, have won for Mr. Serly a prestige quite equal to his fame as a violist.



H A R V E Y
S H A P I R O
C E L L O

MR. SHAPIRO is another artist who claims New York as the city of his birth. He was born in 1912 and soon showed evidence of outstanding musical ability. He attended the Institute of Musical Art where he studied under Willem Willeke, graduating with highest honors and winning the Loeb Prize in 1932. He also attained a Fellowship in Conducting at the Juilliard Graduate School, and then he won the 1935 Naumberg Prize in cello. After his debut recital at Town Hall, he concertized extensively. For the last four and a half years, he has been a member of the Radio City Music Hall Symphony Orchestra. Mr. Shapiro is unmarried. His favorite sport is tennis.

L E O N A R D
S H A R R O W

B A S S O O N



ONE OF THE youngest members of the NBC Symphony Orchestra, Mr. Sharrow was born twenty-one years ago in New York City of Russian parents. He started studying the violin at the age of nine under his father who is a distinguished violinist and also a member of the NBC Symphony Orchestra. While in high school, he took up the bassoon just to fill that vacancy in the school orchestra. After completing high school he went to the Juilliard School of Music to perfect himself on that instrument and later studied under Simon Kovar. He played first bassoon in the Juilliard School symphony and opera orchestras. After leaving Juilliard, he was engaged as first bassoon of the National Symphony Orchestra in Washington, D. C., under Hans Kindler, where he distinguished himself during two seasons. Mr. Sharrow is unmarried and his favorite hobbies are photography and collecting pipes. For exercise, he plays handball.



S A U L
S H A R R O W

V I O L I N

THIS EMINENT violinist, a Russian by birth, received his musical education in Germany where he studied at the Royal Academy of Music in Berlin, under Professor Willy Hess. He inherited his musical talent from his mother, who came from a long line of professional musicians. In this country, Mr. Sharrow has been associated with such well known organizations as the New York Symphony Society, the New York Philharmonic-Symphony Barrere's Little Symphony, the French-American String Quartet, etc. He is married and has two children. His son, Leonard, is also a member of the NBC Symphony, playing the bassoon. Although his chief interest is music, Mr. Sharrow finds great enjoyment in collecting stamps. His favorite sports are baseball and wrestling.

A L A N
S H U L M A N

C E L L O



ONLY 22 years old, Alan Shulman, brother of Sylvan, the violinist, is the youngest member of the cello section and one of the youngest members of the NBC Symphony Orchestra. Born in Baltimore, Maryland, he attended the Peabody Conservatory of Music there, and later the Juilliard Graduate School in New York City, where he studied under Felix Salmond. For five years he was a member of the Juilliard School Orchestra, and has played first cello with the New York Oratorio Society Orchestra. He became a member of the Kreiner Quartet in 1933. In addition to his fame as a cellist, Mr. Shulman is well known for his arrangements of popular music for radio, having written dance arrangements for such popular conductors as Leo Reisman, André Kostelanetz, Gustave Haenschen and Rex Chandler. He is not married and his hobby is collecting phonograph records. His favorite sport is tennis.



S Y L V A N A .
S H U L M A N

V I O L I N

SYLVAN SHULMAN, brother of Alan, the cellist, was also born in Baltimore. He commenced his study of the violin at the Peabody Institute, but when only twelve years of age he was accepted as a pupil by Leopold Auer. Other famous teachers with whom he has studied include Mishel Piastro and Edouard Dethier. After giving a series of concerts and appearing as soloist with many noted orchestras, Mr. Shulman organized his own string quartet. Later he joined the famous Kreiner Quartet which has distinguished itself throughout the country. Mr. Shulman is also an accomplished pianist. He plays fast tennis and enjoys taking photographs.

ERNST
SILBERSTEIN

C E L L O



INHERITING HIS musical talent from his physician father, who was a well known amateur pianist in Berlin, Mr. Silberstein started to study the cello at the age of eight. He later attended the State Musical Academy in Berlin, studying under Professor Hugo Becker, and while still a youth, started a career as recitalist. Then for ten years he was first cellist with the Deutsches Opernhaus, Berlin, under Conductor Leo Blech. A member of the famous Klingler String Quartet for seven years, he toured all over Europe, playing in all the important music centers, taking part in the Beethoven Festivals in Bonn, the Brahms Festivals in Jena, Berlin and Königsberg, and many similar events. Mr. Silberstein came to this country in 1936 and joined the Perolé String Quartet, making his first American appearance at Town Hall in New York. He is justly proud of his rare old Hieronymus Amati cello. He likes mountain climbing and claims he has climbed some of the highest Swiss and Austrian Alpine peaks. He also enjoys skiing and swimming. His favorite game is bridge.



R A L P H
S I L V E R M A N

V I O L I N

HIS FATHER, who was a celebrated teacher of violin, inspired the youthful Ralph, a native of New York, to take up the study of the violin. He continued his studies under such famous masters as Ovide Musin, Philip Mittel and Andre Tournet of the Conservatoire de Paris. While abroad Mr. Silverman concertized extensively throughout Europe. He also founded the American String Quartet in Paris. Returning to America, he played as concertmaster of the Russian Symphony Orchestra for several years and then joined the Cleveland Orchestra with which he remained for three years. He also played for a similar period in the Cleveland String Quartet and for two years with the Gordon String Quartet. For the last four years he has been a member of the NBC String Quartet. For exercise he plays golf.

P H I L I P
S K L A R

D O U B L E B A S S



MR. SKLAR COMES to the NBC Symphony Orchestra with a wealth of twenty-three years experience as a bass viol player. He first started to play the trumpet at the age of ten but, he says, "fiddles sort of ran in the family" — his maternal grandfather and three uncles all being violinists, as well as two elder brothers who play the double bass. Winning a scholarship at New York's Music School Settlement, he studied under Morris Cherkasky, of the New York Philharmonic Orchestra, and then joined the Detroit Symphony Orchestra where he remained for ten years. He has also played with New York's Russian Symphony, the Detroit Music Guild, the Fox Theatre Orchestra, the Paramount Theatre, and at radio stations WWJ and WJR in Detroit. He likes to spend his leisure time carving wood for which he has a great collection of mechanized tools. His favorite sports are ice skating and fishing.



K O L M A N
S M I T
V I O L I N

MR. SMIT first studied the violin in Kiev, Russia, with an uncle who was a graduate of the Petrograd Conservatory, and later under the well known teacher, M. Stolar. He continued his violin studies in this country with Paul Stassevitch and took harmony and composition with George A. Leighton and Chalmers Clifton. Then, in 1924, he joined the Cincinnati Symphony Orchestra as first violinist under Fritz Reiner, leaving two years later to become a member of the Philadelphia Orchestra, playing first violin and as a rotating concertmaster under Stokowski. In New York he has played with leading radio orchestras, including the General Motors Symphony Orchestra, and has also played in the Stadium concerts with the New York Philharmonic Symphony Orchestra. He has appeared in individual recitals and as soloist with the New York Civic Orchestra.

S T E F A N
S O P K I N

V I O L I N



STEFAN SOPKIN, a New Yorker by birth, studied under Leopold Auer, Eugene Ysaye, and Carl Flesch. Although a precocious child, he was not featured as a violin prodigy, appearing in public only from time to time during his boyhood. He was still a small lad when he made his debut as soloist with the Cincinnati Symphony Orchestra under Eugene Ysaye. Later he concertized in Germany and France with notable success. Mr. Sopkin has appeared as soloist with the New York Symphony, the Chicago Symphony, and the Paris Orchestras. He toured as violin soloist with Feodor Chaliapin, playing in all the music centers of the United States and Canada. Before joining the NBC Symphony he played in the Cincinnati Symphony for eight years. His hobby is collecting rare books on musical subjects.



HERMAN
SPIELBERG
V I O L I N

WITH A MUSICAL HERITAGE which includes a father, who was a concert violinist and teacher in Russia, a grandfather and great-grandfather, both professional violinists, it was natural that Mr. Spielberg should choose music as his profession. He attended the Imperial School of Music at Vilna, and subsequently studied under the renowned Leopold Auer and with Sergei Korgueff at the Conservatory of St. Petersburg. Since coming to this country, he has been a member of the Cleveland Symphony for ten years, the Russian Symphony for five seasons, and for the last three years has played with the NBC Symphony under Drs. Walter Damrosch and Frank Black. Aside from music, his greatest interest is the collecting of antiques. For exercise he prefers swimming.

ALBERT
STAGLIANO

FRENCH HORN



ITALIAN BY BIRTH, Albert Stagliano originally started his musical career as a violinist. At the age of sixteen he was playing that instrument in one of Italy's major orchestras. Then he became interested in the French Horn and subsequently specialized in that instrument. Shortly after his arrival in the United States he joined the Detroit Symphony Orchestra. He played first horn with that organization for several years until invited by Dr. Artur Rodzinski to become first horn player of the Cleveland Orchestra, where he remained until he was appointed solo horn player of the NBC Symphony.



C A R L
S T E R N
C E L L O

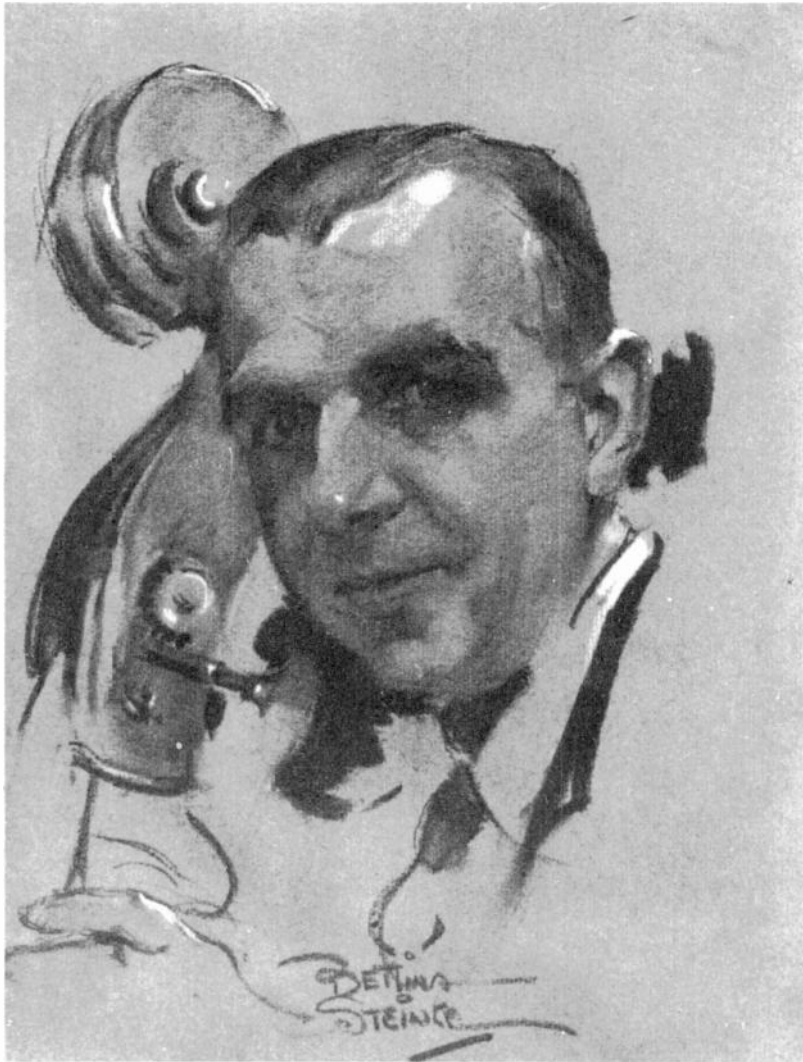
BORN IN PATERSON, New Jersey, Carl Stern completed his musical education in New York, graduating "with honors" from the Institute of Musical Art and winning the coveted Marcus Loeb prize for 1929. He has appeared as soloist with the New York Symphony Orchestra at Carnegie Hall, and at the McMillan Theatre, Columbia University. He has concertized extensively, but in recent years he has devoted considerable time to the study and performance of modern chamber music. He has participated in many of the radio premieres of contemporary works presented by the NBC Music Guild. Mr. Stern enjoys swimming for exercise; painting is his avocation.

S E Y M O U R
S U S K I N D

V I O L I N



SEYMOUR SUSKIND studied violin under Ernest Bauer and Hans Letz in his native New York, also theory under Percy Goetschius. Shortly after making his debut he joined the St. Paul Symphony orchestra where he remained for two years. Then followed a two-year engagement with the State Symphony in New York, following which he was a member of the New York Symphony for eleven years. Mr. Suskind also played three seasons in the Saslavsky Quartet. His favorite relaxation is reading. Golf is his exercise.



G E O R G E
T O R K E

DOUBLE BASS

THIS DISTINGUISHED bass-violist is also a gifted composer with a number of successful musical shows to his credit. At the Royal Conservatory in Leipzig, he studied double-bass under Wollichke, theory and composition under Max Reger, musical science under Arthur Seidl and conducting under Hans Sitt. He was a member of the Royal Conservatory Orchestra, also of the famous Gewandhaus Orchestra in Leipzig under the great Arthur Nikisch. For five years he was Assistant Conductor of the Opera-Symphonic Orchestra at Dortmund. In 1924 he came to the United States and joined the New York Symphony Orchestra under Dr. Damrosch. Since 1931 he has been associated with NBC. His favorite pastime is flyfishing for trout and bass, and he is an ardent football fan.

JACQUES
TUCHINSKY

V I O L A



JACQUES TUCHINSKY brings to the viola choir of the NBC Symphony Orchestra wide experience gained with many of the major musical organizations of the United States. A native of Warsaw, when it was still under the rule of the Tsars, Mr. Tuchinsky studied under the illustrious Bartzevitch and later earned his diploma at the Warsaw Conservatory. After making his concert debut at the age of fifteen, he played for several years with the orchestra of the Warsaw Grand Opera. After his arrival in America, he played solo viola with Cincinnati Symphony Orchestra. Then followed three seasons with the New York Symphony, and three more with the New York Philharmonic. He also played solo viola with the St. Louis Symphony for six seasons. For the past seven years he has been a member of the NBC Staff Orchestra. His leisure moments are spent adding to his collection of porcelains. His four sons are all musicians.



JOHN
VAN de GRAAF

DOUBLE BASS

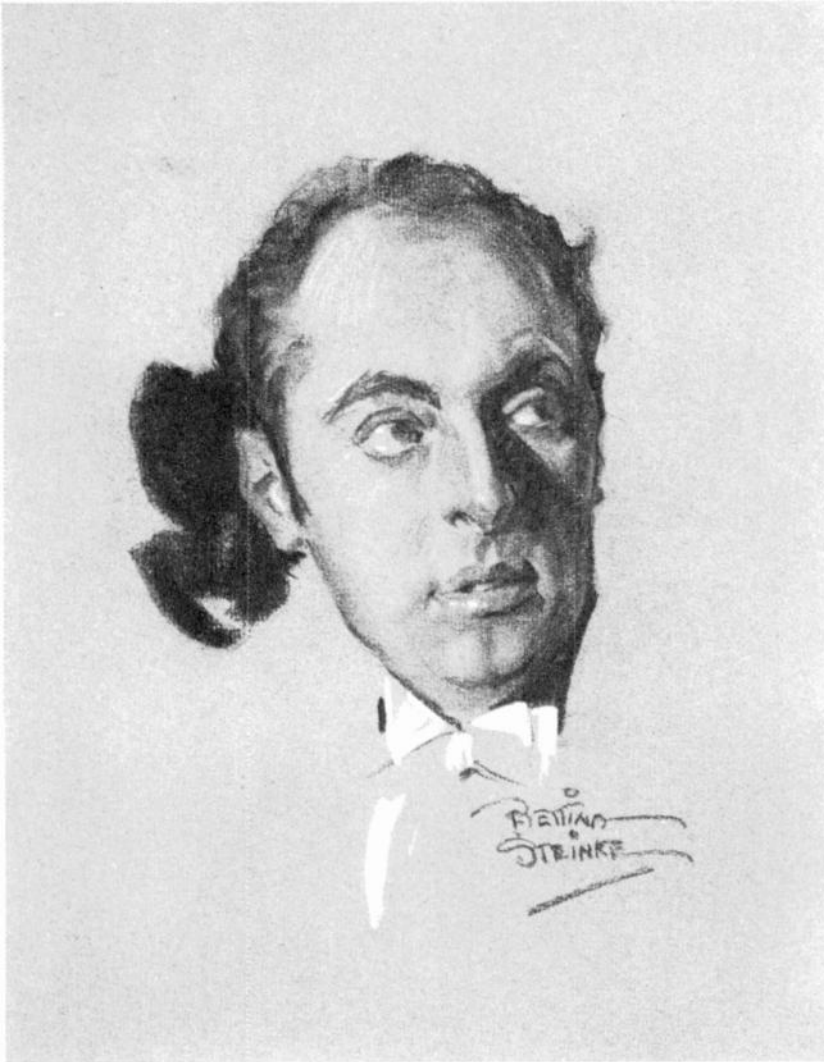
BORN IN Arnheim, Holland, in 1901, Mr. Van de Graaf acquired a musical legacy at birth. His father was a well known piano teacher and double bass player in the Arnheim Symphony Orchestra, and, under his father, young Van de Graaf began his musical instruction at the piano. Later he studied contra-bass, first with Blazer of Mengelberg's Concertgebouw Orchestra in Amsterdam and then with Reinshagen in New York. His first professional engagement was with the Concertgebouw. Later he was a member of the Detroit Symphony Orchestra for nine years and has played in several outstanding chamber music ensembles. He is extremely proud of his instrument. According to experts it is the only one of three authentic "Steiners" now in existence. An eager football and baseball fan, he also finds pleasure in reading philosophy.

F R A N K R .
V E N E Z I A

T R U M P E T



SON OF one of New York's finest cornet soloists, Frank Venezia followed in his father's footsteps under the guidance of Carmine Sanna, famous European trumpet soloist, and later under Max Schlossberg. His first professional engagement was with the New York Symphony Orchestra under Dr. Walter Damrosch. Then followed two years with the Cleveland Orchestra and another two years with the New York Philharmonic. Before joining the NBC Symphony Orchestra, he spent six years in the Columbia Broadcasting Orchestra. He takes his exercise on the golf course and for diversion dons an apron and plays chef.



E D W A R D H .
V I T O

H A R P

ACKNOWLEDGED as one of the outstanding harpists in the United States, Mr. Vito is an old friend of radio audiences having played for the past six years in many broadcast programs. Before joining the NBC Symphony, Mr. Vito served for five years with the Chicago Civic Opera and two years with the Cleveland Symphony Orchestra as solo harpist.

After graduating from the Cincinnati College of Music, Mr. Vito studied under Adolf Weidig and Albert Noelte. Coming from a family of distinguished musicians, Mr. Vito was considered a child prodigy, having received his first appointment to the Cincinnati Symphony Orchestra at the age of 15. He remains the youngest musician to have played in that famous organization. He spends his holidays in golf and gardening, of which he is especially fond.

G E R H A R D
W A R M S

T R O M B O N E



ANOTHER child prodigy, Mr. Warm at the age of ten was already an accomplished violinist and played several percussion instruments. His father was conductor of an orchestra in Bremen, Germany, his birthplace. After hearing the noted trombone virtuoso, Serafini Alschansky, Mr. Warm was so impressed that he decided to take up that instrument, and entered the Conservatory at Bremen to study both trombone and cello. For two years he played at the Royal Opera House in Berlin, and for three years with the Vienna Konzertverein Orchestra. He has also played at the Bayreuth Festivals, and with various symphonies in Stockholm, Riga, Moscow and others. Coming to this country in 1923, he was engaged by Fritz Reiner as first trombone for the Cincinnati Orchestra, and since 1929 he held the same position with the Detroit Symphony, leaving there to come with the NBC Symphony.



H E R M A N
W E I N B E R G

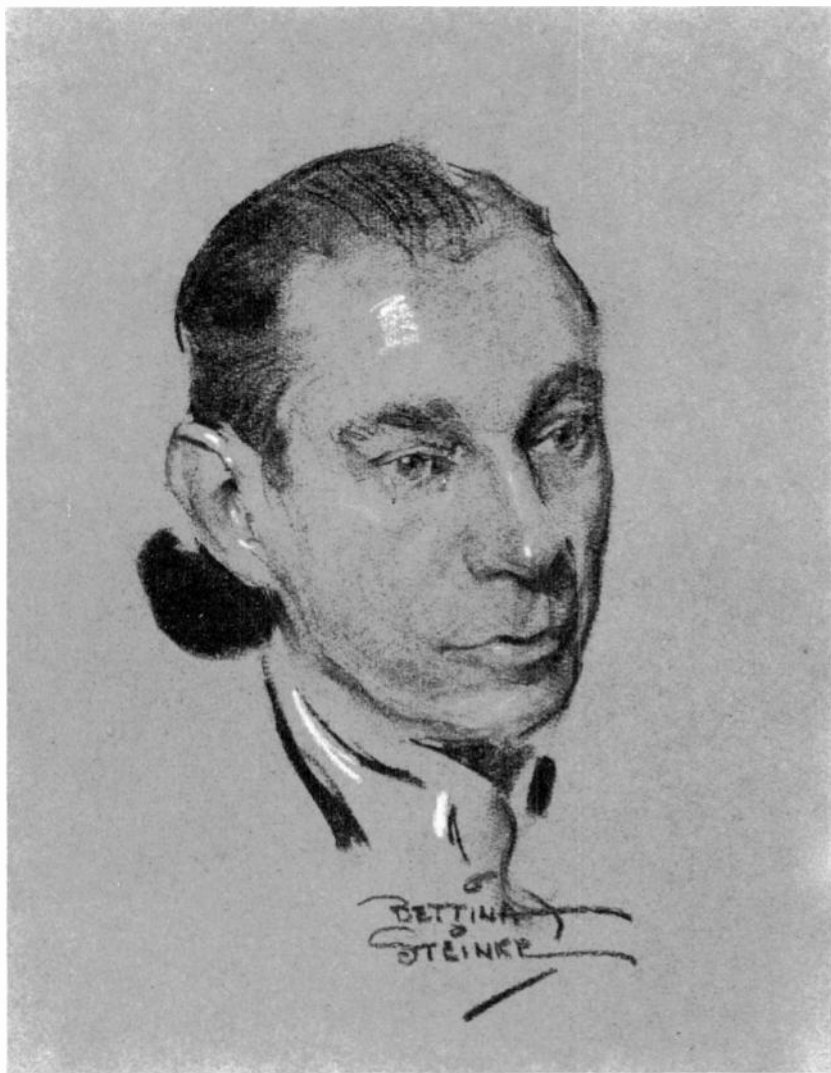
V I O L I N

A NATIVE of Vilna, Russia, Mr. Weinberg inherited the love of fine music from his father who was a noted singer in Russia before the revolution. After studying under such famous masters as Auer, Joachim, Kneisel, and Flesch, Herman Weinberg came to America and became a member of the Philadelphia Symphony Orchestra for twelve years. Collecting rare old musical instruments is Mr. Weinberg's chief hobby and his collection contains a number of valuable pedigreed violins. He states that his favorite sport is baseball.

P A U L
W I N T E R
V I O L I N



ANOTHER native New Yorker, born in 1914, Mr. Winter is one of the junior members of the NBC Symphony. Achieving a brilliant scholastic record in high school, he was awarded a special engineering scholarship which he declined because his heart was already set on music, and he continued his studies of the violin under Paul Kochanski and Edouard Dethier at the Juilliard Graduate School. There he earned five fellowships. For five years he was a member of the Juilliard Graduate School Orchestra, being concertmaster during his last year, and he has played under the baton of Albert Stoessel at the Worcester Festival, at Chautauqua, and in the New York Oratorio Orchestra for several seasons. Mr. Winter is second violinist of the noted Perolé String Quartet. He is a keen student of world events, also of contemporary art. The latter he considers his hobby. He is not married, and his favorite sports are tennis and boating.



J O H N
W U M M E R

F L U T E

A CHILD prodigy was Mr. Wummer, for it is recorded that he displayed unusual talent at an early age. In Reading, Pennsylvania, where he was born, he first studied both violin and piano, and at the age of twelve, went to Boston where he took up the flute with André Maquarre. Later in New York, he studied under Georges Barrère. In addition to extensive concertizing, he has played with outstanding chamber music groups in New York, and for the last fourteen years was a member of the Detroit Symphony Orchestra, playing first flute. Mr. Wummer is still a bachelor, and his chief interest is music.



●
Dr. Artur Rodzinski, original "drillmaster," conducts lengthy rehearsals with zeal and precision.



●
Musicians mark on their parts the oral instructions of conductor.



●
Above Right—The trumpets go into action.



●
Right—A cross section of the string choir.

Candid Camera Impressions

Informal action views of conductors and personnel taken during an NBC Symphony Orchestra Rehearsal.

- *Mischa Mischakoff, Concertmaster, occasionally drills the entire string choir as a unit, or in sections.*

Clarinets, bassoons and oboes of the wood-wind section.



- *Pierre Monteux rehearses with patience and minute attention to detail.*

Center—The French horns, though made of brass, are grouped back of the woodwinds.



- *Right—The longer and deeper strings—cellos and double-basses.*

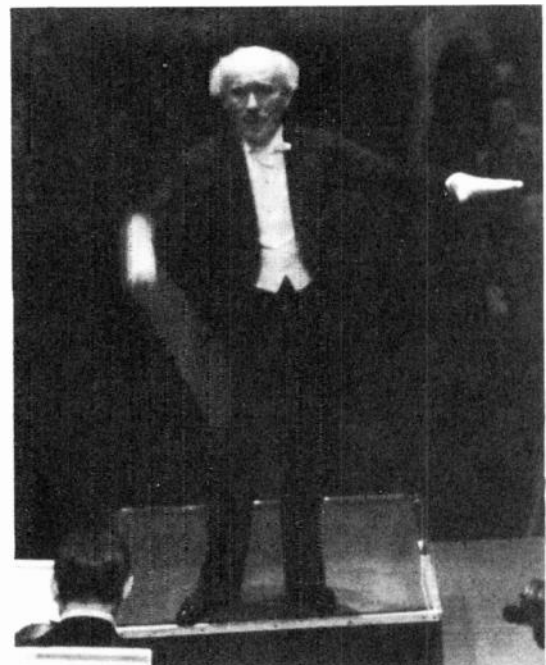
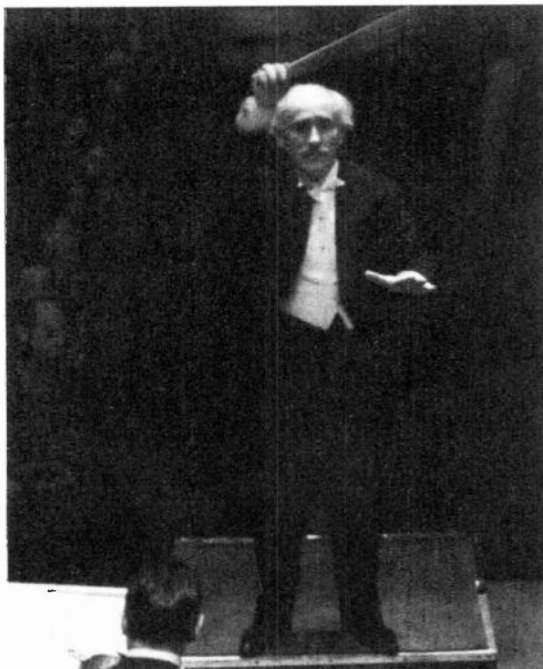
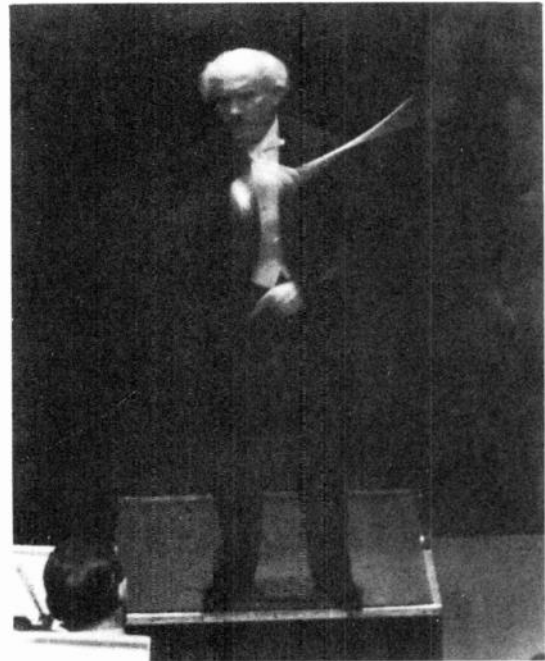
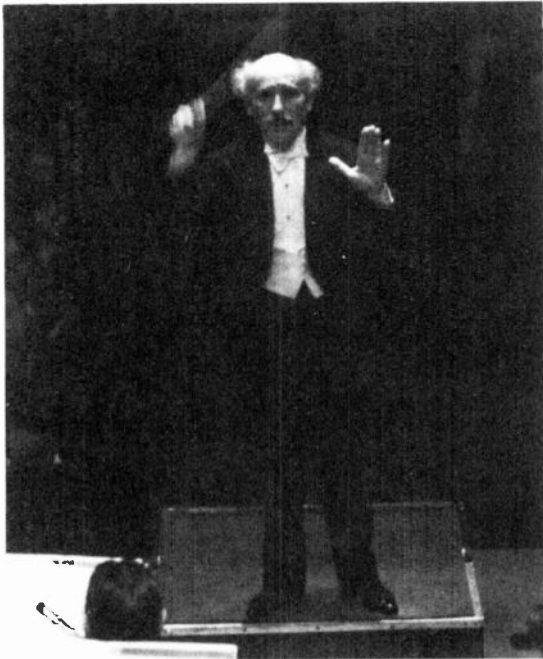


●
"Arrivederci"—The orchestra rises to join in the ovation accorded Maestro Toscanini at the conclusion of the final broadcast of the 1937-38 series, on March 5, 1938.



The Maestro in Action!

Candid camera pictures taken of Maestro
Toscanini during an actual performance.



FIRST TWENTY PROGRAMS of the NBC SYMPHONY ORCHESTRA

CONDUCTED BY ARTUR RODZINSKI

NOVEMBER 2, 1937
(*Dress Rehearsal*)

Overture to "Oberon"	Weber
"Ein Heldenleben"	Strauss

CONDUCTED BY PIERRE MONTEUX

NOVEMBER 13, 1937
(*Debut*)

Passacaglia	Bach-Respighi
Symphony in D ("Haffner," K. No. 385)	Mozart
"Psyche et Eros"	Franck
"Iberia"	Debussy
"Till Eulenspiegel"	Strauss

NOVEMBER 20, 1937

Concerto Grosso in D for Strings	Handel
Adagio and Scherzo from Symphony No. 1	Sibelius
"Pleasure Dome of Kubla Khan"	Griffes
Prelude to "Lohengrin"	Wagner
Suite No. 2, "Daphnis and Chloë"	Ravel

NOVEMBER 27, 1937

Symphony in D Minor	Franck
Adagio from "Jeux de Timbres" (Conducted by Composer)	Freed
Overture to an Opera Buffe	Tailleferré
Prelude to "Fervaal"	d'Indy
Suite from "The Firebird"	Stravinsky

CONDUCTED BY ARTUR RODZINSKI

DECEMBER 4, 1937

"Water Music"	Handel-Harty
Symphony No. 5, in C Minor, Opus 67	Beethoven
"Pohjola's Daughter"	Sibelius
Nocturnes: "Nuages" and "Fetes"	Debussy
"Triana"	Albeniz-Arbos

DECEMBER 11, 1937

Fantasy-Overture, "Romeo and Juliet"	Tchaikowsky
Suite from "Petroushka"	Stravinsky
Symphony No. 1	Shtostakowitch

DECEMBER 18, 1937

Symphony in G Major ("Military")	Haydn
Symphony No. 4, in E Minor	Brahms
"Salome's Dance"	Richard Strauss

CONDUCTED BY ARTURO TOSCANINI

DECEMBER 25, 1937

Concerto Grosso in D Minor, Opus 3, No. 11	Vivaldi
Symphony in G Minor (K. No. 550)	Mozart
Symphony No. 1, in C Minor	Brahms

JANUARY 1, 1938

Symphony in C Major	Schubert
Lento assai and Vivace from String Quartet in F Major, Opus 135	Beethoven
"Death and Transfiguration," Opus 24	Richard Strauss

JANUARY 8, 1938

Overture to "The Magic Flute"	Mozart
Symphony No. 6, in F Major ("Pastorale"), Opus 68	Beethoven
"Danse Macabre," Opus 40	Saint-Saëns
"La Mer," Three Symphonic Sketches	Debussy

JANUARY 15, 1938

"Tragic" Overture, Opus 81	Brahms
Symphony No. 2, in D Major, Opus 43	Sibelius
Rondo "Arlecchinesco," Opus 46	Busoni
"The Carnival of Venice"	Tommasini

JANUARY 22, 1938	Overture to "Anacreon"	<i>Cherubini</i>
	Symphony in B Flat (B & H No. 98)	<i>Haydn</i>
	Serenade for Small Orchestra, in A Major, Opus 16	<i>Brahms</i>
	Prelude to "Die Meistersinger"	<i>Wagner</i>
JANUARY 29, 1938	Overture to "La Scala di Seta" ("The Silken Stair")	<i>Rossini</i>
	Symphony in E Flat Major, No. 3 ("Rhenish"), Opus 97	<i>Schumann</i>
	"Moto Perpetuo," Opus 11	<i>Paganini</i>
	"Pictures at an Exhibition"	<i>Moussorgsky</i>
FEBRUARY 5, 1938	Four Sonatas arranged in the form of a Suite and Orchestrated by Vincenzo Tommasini (after the Ballet, "The Good Humored Ladies")	<i>Domenico Scarlatti</i>
	Symphony in A Major, No. 4 ("Italian"), Opus 90	<i>Mendelssohn</i>
	Scherzo, "Queen Mab," from the Dramatic Symphony, "Romeo and Juliet"	<i>Berlioz</i>
	Overture to "Semiramide"	<i>Rossini</i>
FEBRUARY 6, 1938 (Benefit Concert Presented in Carnegie Hall, New York)	BEETHOVEN PROGRAM	
	Symphony No. 1, in C Major, Opus 21, and Symphony No. 9, in D Minor, Opus 125	
	<i>Assisted by</i> Vina Bovy, Soprano; Kerstin Thorborg, Contralto; Jan Peerce, Tenor; Ezio Pinza, Bass, and The Chorus of the Schola Cantorum.	
FEBRUARY 12, 1938	Overture to "Euryanthe"	<i>Weber</i>
	Symphony in D Major, No. 2, Opus 73	<i>Brahms</i>
	"A Siegfried Idyl"	<i>Wagner</i>
	Orchestral Scherzo, "The Sorcerer's Apprentice"	<i>Dukas</i>
FEBRUARY 19, 1938	Concerto Grosso for String Orchestra, No. 12, in B Minor	<i>Handel</i>
	Symphony in G Major (B & H No. 13)	<i>Haydn</i>
	"Le Festin de l'Araignée" ("The Feast of the Spider")	<i>Roussel</i>
	"Invitation to the Dance," Opus 65	<i>Weber-Berlioz</i>
	Danza (Tarantella), from Opus 44	<i>Martucci</i>
FEBRUARY 26, 1938	Overture to "The Flying Dutchman"	<i>Wagner</i>
	Symphony No. 2, in B Minor, Opus 5	<i>Borodin</i>
	Variations on a Theme by Haydn, in B Flat Major, Opus 56-a	<i>Brahms</i>
	Symphonic Poem, "Vltava" ("The River Moldau")	<i>Smetana</i>
MARCH 4, 1938 (Benefit Concert Presented in Carnegie Hall, New York)	Requiem	<i>Verdi</i>
	<i>Assisted by</i> Zinka Milanov, Soprano; Bruna Castagna, Contralto; Charles Kullmann, Tenor; Nicola Moscona, Bass, and The Chorus of the Schola Cantorum.	
MARCH 5, 1938	WAGNER PROGRAM	
	A "Faust" Overture	Prelude and Liebestod from "Tristan and Isolde"
	Preludes to Acts I and III of "Lohengrin"	Prelude to "Parsifal"
	Overture to "Tannhäuser"	"Siegfried's Rhine Journey," from "Götterdämmerung"
		"Ride of the Valkyries" from "Die Walküre"

NOTE: *The Dress Rehearsal on November 2, 1937, was broadcast over the NBC-Blue Network. All subsequent programs, except the Benefit Concerts in Carnegie Hall, on February 6, and March 4, 1938, were broadcast from NBC's Studio 8-H in Radio City over the combined Blue and Red Networks of the National Broadcasting Company, and throughout the world via five short wave stations. Commencing December 25, 1937, these programs (except the two Benefits) were also shared with Canadian listeners via the network of the Canadian Broadcasting Corporation. All of the Beethoven Ninth Symphony on the Benefit Program of February 6, was broadcast over the NBC-Blue Network and via short wave. The Benefit Concert of March 4, was broadcast by short wave only.*

ADDENDA

BEFORE the conclusion of Maestro Toscanini's series of eleven broadcasts, the National Broadcasting Company announced the following guest conductors to succeed him: Carlos Chavez, noted Mexican composer and conductor of the Mexico City Symphony Orchestra; Howard Hanson, distinguished American composer, conductor and Director of the Eastman School of Music; Artur Rodzinski; Pierre Monteux; Sir Adrian Boult, conductor of the BBC Symphony Orchestra in London; and Bernardino Molinari, conductor of the Augusteo Concerts in Rome—thus assuring the continuance of the Saturday broadcasts of the NBC Symphony Orchestra well into June of 1938.

During the intermission of the eleventh and concluding program of Maestro Toscanini's 1937-1938 series, on March 5, 1938, Mr. David Sarnoff, Chairman of the National Broadcasting Company's Board of Directors, announced:

"Maestro Toscanini has agreed to come back to us in October of this year to conduct another series of radio concerts with the NBC Symphony Orchestra, beginning in November. The coming series will consist of at least twelve weekly performances, and possibly more. The Maestro will also give a number of concerts in several American cities, which will enable the public to see, as well as hear, his performances with this Orchestra." Mr. Sarnoff also stated that the Maestro had signed an agreement whereby his direction of the NBC Symphony Orchestra will continue to be his principal activity for a period of three years. In conclusion, Mr. Sarnoff read a letter received from the Maestro, which said, in part:

"Having reached the end of these eleven weeks of concerts I am overcome with sadness at the parting from my dear and capable collaborators, who with a deep devotion and admirable co-operation have greatly contributed to the beautiful artistic success of this series of concerts. I trust that the vast radio audience was satisfied and that these concerts carried joy and serenity to remote regions and to the humblest abodes. When I think of this, my sadness diminishes. And when I think that next October I shall be able to resume my work with the magnificent orchestra of the NBC for an even longer period, the sadness changes to joy."

