TROY CHROMATIC CONCERTS, Inc.

8th Anniversary

BALTIMORE SYMPHONY
DAVID BAR-ILLAN, Pianist
NEW YORK PRO MUSICA
BETTY ALLEN, Mezzo-soprano
TROY CHROMATIC CONCERTS, INC.

Diamond Anniversary
1972

TROY CHROMATIC CONCERTS, INC.
TROY, NEW YORK
Operating Since 1940 on Community Concert Plan

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PREFACE

A 75th ANNIVERSARY is a cause for great celebration, and with good reason. Few organizations grow and change sufficiently to continue to meet the needs of their supporters over such a long period of time, and we are proud that Troy Chromatics has succeeded in doing this. In these days when changes come thick and fast, and when communities the size of Troy are caught in a squeeze between being too small for one way of life and too big for another, it is a matter of considerable pride that the city continues to offer a first class music series, presented in a unique hall. The experience of listening to music “live” establishes a sense of rapport between artist and audience that far outweighs any technical superiority of even the best recordings.

From the first concerts presented in the 1890s in private homes, when there were not only invited artists but also musicales presented by local members, through the evenings at the Athenaeum Hall and the first of the many performances in Music Hall in 1922, when Lillian Nordica sang, we have seen a wide spectrum of musical taste, but each year represented the highest standards of its time. Only our budget and the size of Music Hall stage have limited the choice of programs.

The list of names of the artists who have been brought to Troy by the Chromatic Concerts reads like a history of music in America, as you can see from the list of the concerts presented from 1895 to the present; Edward MacDowell, Ernestine Schumann-Heink, Marcella Sembrich, Fritz Kreisler, Josef Hofmann, Sergei Rachmaninoff, Albert Spaulding, Ignace Paderewski, Lucrezia Bori, Vladimir Horowitz, Myra Hess, Marian Anderson, Helen Traubel, Rudolf Serkin, Arthur Rubinstein, Leontyne Price, and of course the orchestras; the Cleveland with George Szell, the New York Symphony with Walter Damrosch, the Minnesota (Minneapolis) with Stanislaw Skrowaczewski and the Pittsburgh, conducted by Erich Leinsdorf. It is a roll call that would be hard to equal in any city in this country.

But what of the future? No one can be sure, but the musical public seems stronger than ever. Exciting summer festivals, student matinees, fine recordings and a wide range of musical experiences for our young people give promise of fine audiences in the years ahead. We foresee growing cooperation in the tri-cities in scheduling and presenting certain attractions. As fees rise we will have to decide on where to hold the line, as audiences build we might once again, as happened in the ’40s, have to consider a second series. Your Board looks forward to these challenges, and you can be sure that we will continue to maintain our tradition of artistic quality, and that you, as members, can look forward to many more years of musical pleasure.
We extend our thanks to the following for their support in the publication of this brochure.

Community Concerts
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A Friend
A Friend
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Chief Officers of Troy Chromatics
Since 1895
(Incorporated in 1925)

David Cowee, Jr. – 1895-1924
Dwight Marvin – 1924-1953
Raymond J. Hannon – 1954-1963
Mrs. R. W. Schmelzer – 1964-1965
H. Wellington Stewart – 1969-1970
Mrs. Jay R. Gould – 1971 --
Seventy-five Years of Chromatic Concerts

ACE is no criterion of quality, but the Chromatic Concerts record of seventy-five seasons is outstanding. That is a long time, and the concerts have presented a wide and inspiring list of artists.

Originally conceived by the late David Cowee, Jr., who acted as Secretary-Treasurer and impresario, the concerts grew out of the enthusiasm and interest of a group of young piano and voice students who studied in Troy and Albany with J. Albert Jeffery. These students not only played and sang for each other in their various homes, but also invited local artists to appear at their recitals. This was in the last decade of the 1800s, and Troy and Albany were cities with a widespread interest in music.

The success of the recitals brought the suggestion that the group should organize more formally, and present artists before a paying audience, moving from such homes as the Cowee’s on Washington Square to a public hall where there would be room for a growing audience. In February, 1895, the Chromatics Club presented its first concert, with Edward A. MacDowell, pianist and composer, appearing at the Young Women’s Christian Association Hall, now the Christian Science Church on Second Street. The fee MacDowell received was $150, and the cancelled check, along with his photograph and the program for the evening, has been preserved in one of David Cowee’s fascinating scrapbooks which trace the history of the Club from 1895 to 1924. The organization was off to a fine start, and the financial records show that “218” course tickets, covering the series of four concerts, brought in $1,090 in the 1896-97 season, and 127 single admissions were sold as well. As this would have filled just about every one of the 250 seats in the Association Hall, the next year the concerts were held in the Y. M. C. A. Hall, where at least 600 could attend.

In January, 1900, Ignace Paderewski, virtuoso pianist, performed under the auspices of Chromatics, and the move was
made to Music Hall. From then until 1918 one concert each year presented an extraordinary artist as part of the series, which was held in the large hall. Single admissions to this concert usually filled all the remaining seats beyond those held for the season subscribers. After 1918 only Music Hall could accommodate the subscription series, and from 1920 to 1941 all seats were sold out. In fact, at a special fifty-fifth concert in 1923, again featuring Paderewski, the hall was filled to overflowing with 119 standees and 84 seated on the stage.

Reviews of the concerts of these early years attest to the intense interest of the community in its musical life. Entertaining before and after the concerts was very popular, and the visiting artists were almost always invited to someone’s home after the performance. Then, as now, most performers did not dine before a concert. They must have had the same problems as our present-day artists when faced with a dainty sandwich or a piece of cake, when what they longed for was a large steak. Evening dress for both ladies and gentlemen was taken for granted. The wide marble staircase leading to the auditorium, in the days before the Savings Bank remodeled the building in 1949-1950, lent itself to an elegant sweep down the steps during the intermission.

The Troy Record in 1902 describes the appearance of Lillian Nordica, one of the great sopranos of the Metropolitan Opera Company, before a jammed Music Hall. The stage was carpeted and filled with palms, plants and flowers for the evening, and Nordica herself was a queenly figure in a tiara and magnificent gown with a full train. “Music Hall never held a more refined, cultured or radiant assemblage”, said the Record’s music critic.

In 1904 Mr. Cowee’s scrapbook mentions that the audience attending an Ernestine Schumann-Heink concert came from as far away as Saratoga, Hoosick Falls, Williamstown and Amsterdam – all of them a considerable distance in terms of the kind of travel available in those days.

The hall itself was beautifully painted in Rococo style, with a magnificent crystal chandelier. In the early days its 260 gaslight burners were lighted by a revolving spark, but by 1923 it had been converted to electricity. At one time the rental for the hall varied according to whether the chandelier was to be lighted or not. It was sad to see it removed in the 1930s, but it had become unsafe over the years.
Backstage, or "behind the scenes", anxiety was often present on concert nights, and it still is. In 1907 Josef Lhevinne arrived in the city only to find that his managers had forwarded the program that he expected to play in Chicago later on in his tour. This can still happen, as we saw only this year at David Bar-IlIan’s concert! The majority of artists are most cooperative, however even the briefest rehearsal rouses their enthusiasm for the qualities of the hall, but there are many little backstage problems. One of the members of the Chromatics Board has for many years been hostess to the visiting performers. She has met their planes and trains, brought them hot tea or iced water, found an extra collar stud, moved the furniture around on stage, helped dress the artist who appeared at the hall minutes before curtain time, closed this window and opened that door and tried to smooth the mechanics of the artist’s appearance. When the door opens and the evening’s performer sweeps magnetically on stage, a whole day’s work may already have been done.

In 1920 the appearance of the Detroit Symphony signalled the desire to include one orchestra visit each year as part of the series. This group was followed by the New York Symphony under Walter Damrosch. (This was before its merger with the New York Philharmonic), and it returned several seasons. Since then there has never been a series without an orchestra.

Musical taste has changed greatly over the years. We would not even recognize many of the composers whose works are in the turn-of-the-century programs. Even in 1923, when the great Myra Hess played a program in which Debussy’s "Sunken Cathedral" was included, there was quite an outcry by the audience against this unfamiliar, modern kind of music. We can only wonder who among our present-day avant garde composers will become a standard in another generation.

The society did not always flourish as it did in the 1920s. Twice during World War I, 1914-15 and 1915-16, there were no performances. David Cowee, who during these years was really doing all the work, selling the tickets, engaging the artists and making the arrangements, realized by 1910 that however successful the organization appeared to be there were sure to be some lean years. He went to the Chromatics members of the Jeffery days, and with the addition of a few others, formed a group of guarantors, really the first Board of the society. Among them were such well known Troy names
as Miss Julia Bush, John Knickerbacker, Mrs. Hobart W. Thompson, Miss Martha C. Vail and Mrs. Walter P. Warren. This group found it necessary to supplement the income from memberships more than once, and the two seasons during the war were omitted because such programs didn't seem to fit in with public sentiment in time of war. However, even before this country joined in the hostilities, the tide was turning, and in 1916 Mr. Cowee reorganized the group and enlarged his guarantor list to forty members drawn from the civic, music and educational leaders of the community. It was this broad support that carried the concert series through almost a quarter of a century of financial and artistic success.

After World War II ended there was such a demand for membership that a "B" Series was added for two years. Subscribers to both heard the Cleveland Orchestra, under George Szell, and the Rochester Philharmonic under Erich Leinsdorf, as well as Robert Casadesus, Blanche Thebom, Leonard Warren, Maryla Jonas and the Graudan Ensemble. The Cleveland has performed here twenty-four times, under several different directors. The late George Szell was particularly fond of playing in Troy. He once said "I never really heard my own orchestra until I played in Music Hall. Acoustically it is the finest auditorium in the United States."

On David Cowee's death in September, 1924 Mr. Dwight Marvin, late Editor of the RECORD NEWSPAPERS, took on the chairmanship of the Board of Directors, and provided strong leadership for the society for thirty years, retiring as President in 1954. During his period of office, Chromatics, in 1940, voted to align itself with the Community Concerts Service of Columbia Artists. The growing complexity of dealing with individual managers, and the expanding concert world, had made it almost impossible for the society to book its artists separately. Thirty-one years later we continue this relationship, having dealt with only four different representatives from the New York office in all that time. The stability of our association has made for an excellent relationship between the organizations. This is vital to us since we work closely with the New York representative both in the choice of artists and the mechanics of the Membership Drive.

Over the past twenty years the selection of artists for any season has had to be made at an increasingly early date, although the actual concert dates may not be set until the summer. This year we met in November to consider next year's programs. An Artist Committee considers various pos-
sible choices in advance of such a meeting, but the complete Board gathers for the final selection, a task fraught with strain, occasional humor and a concern for all subscribers. Finally, after several hours of discussion and consideration of costs and dates of availability of artists, a decision is reached. Over the years the Artist Budget has risen from the 1940 figure of $5,750 to last year’s cost for the artist fees alone of $10,800. In our present-day society with its many competing demands Troy Chromatics can no longer count on quickly selling out the 1256 seats in Music Hall each season. The spring drive for membership is our only chance to sell the series, since we are committed to operating on the Community Concerts Plan, and it takes the all-out effort not only of the Board but of a group of twenty-five or more campaign workers.

The heritage of Troy Community Concerts, Inc., is a rich one, and truly unique in the annals of America’s music. Not only has the high level of artists made this so but also, the ideal acoustic qualities of the Music Hall. Without this wonderful auditorium the story could not have been the same. The society has been fortunate in its leadership and its supporters, and their dedication to the continuing values of musical tradition in the community, and its integral part in our lives. With their support we look forward to a future perhaps of uncertainty, but assuredly of great promise.

Reproduction of check number one for concert fee of $150.00 paid to Edward MacDowell for first Troy Chromatic Concert.
Heartiest congratulations to the Troy Chromatic Concerts on the occasion of their 75th Anniversary Season.

Repertoire sometimes ask me what my favorite hall is, but I find this question very difficult to answer. When they ask, however, which are my favorite halls to play in, I can answer unhesitatingly, the Théâtre des Champs-Élysées in Paris and the Troy Music Hall! Surely, from an acoustical point of view, the Music Hall in Troy is one of the greatest.

Once again, my very best wishes.

Sincerely,

Malcolm Fraser

Here are my best wishes for the 75th Anniversary Season of the Troy Chromatic Concerts and your continued success.

I have been simply enthralled about your hall, and all the concerts that I conducted there with the symphonic orchestra, and am happy to tell you that I have seen the faces of the audiences who were in the hall and heard the music. I cannot imagine what it was like to conduct in the United States, and I am sure that your audiences will be very happy to see you.

Also, I would like to congratulate your devoted and artistic public, who certainly deserve the best musicians and artists.

Sincerely,

Leonard Bernstein

I remember with great pleasure performing at the Troy Music Hall for the Troy Chromatic Concerts, and I wish to congratulate the Troy Chromatic Concerts and all its members on the occasion of the 75th Anniversary.

I treasure the memory of playing for that wonderful audience in that beautiful hall with such unique acoustics.

With kindest regards and best wishes,

Yours sincerely,

Rudolf Serkin

Salutations and congratulations to Troy Chromatics on the celebration of their 75th anniversary season.

The Baltimore Symphony Orchestra was very pleased to perform in your magnificent and acoustically splendid hall, which is without a doubt, one of the finest in the United States.

Best wishes for continued success.

Most sincerely,

Yo-Yo Ma

27th September, 1971
TROY CHROMATIC CONCERTS

Artists...1895-1972

1st SEASON—1895
Edward A. MacDowell
Mr. and Mrs. Max Heinrich
The Kneisel Quartet

2nd SEASON—1895-1896
Louis C. Elson
Mme. Bloomfield-Zeisler
Plunket Greene
The Kneisel Quartet

3rd SEASON—1896-1897
Corinne Moore-Lawson
Albert Lockwood
The Kneisel Quartet
Plunket Greene

4th SEASON—1897-1898
Mr. and Mrs. Georg Henschel
Henri Marteau
David Bispham
The Kneisel Quartet

5th SEASON—1898-1899
“In a Persian Garden”
Conducted by Victor Harris
David Bispham
Emil Sauer
The Kneisel Quartet

6th SEASON—1899-1900
Servian Folk Song Cycle, conducted by Victor Harris
Alexandre Petschnikoff
Rafael Joseffy
Ignace Jan Paderewski
Marie Brema and Leo Schulz

7th SEASON—1900-1901
Ernst von Dohnanyi and Fritz Kreisler
Ernestine Schumann-Heink
The Kneisel Quartet
Mr. and Mrs. Georg Henschel

8th SEASON—1901-1902
Leonora Jackson and Henry J. Fellows
Gregory Hast and Katherine Fisk
Eduard Zeldenrust
Lillian Nordica

9th SEASON—1902-1903
Suzanne Adams and David Bispham
Raoul Pugno and Maude MacCarthy
Marcella Sembrich
The Bendix String Quartet and Augusta Cottlow

10th SEASON—1903-1904
Jacques Thibaud
Lillian Nordica
Ernestine Schumann-Heink
Arbos String Quartet and Alfred Reisenauer

11th SEASON—1904-1905
The Kneisel Quartet and Augusta Cottlow
Eugene d’Albert
Johanna Gadski
Louise Homer and Emilio de Gogorza

12th SEASON—1905-1906
Harold Bauer
Johanna Gadski
Marie Nichols and Elsa Ruegger
Herbert Witherspoon

13th SEASON—1906-1907
Ernestine Schumann-Heink
Josef Lhévinne
Alexandre Petschnikoff and Rudolph Ganz
George Hamlin

14th SEASON—1907-1908
Susan Metcalfe
Emilio de Gogorza
Josef Hofmann
Longy Club

1908-1909 No Concerts

15th SEASON—1909-1910
Tilly Koenen
Flonzaley Quartet
Josef Lhévinne
Pasquale Amato and Alma Gluck
16th SEASON—1910-1911
Alma Gluck
John McCormack and
Henrietta Bach
Barrère Ensemble
Yolanda Méro

17th SEASON—1911-1912
Flonzaley Quartet
Kathleen Parlow
Alessandro Bonci
Elena Gerhardt

18th SEASON—1912-1913
Flonzaley Quartet
Margarete Matzenauer
Herbert Witherspoon and
Anna Case
Max Pauer

19th SEASON—1913-1914
Josef Hofmann
Alma Gluck
Julia Culp
Margulies Trio

1914-1915 No Concerts

1915-1916 No Concerts

20th SEASON—1916-1917
Elena Gerhardt
Fritz Kreisler
Ossip Gabrilowitsch and
Clara Clemens
Oscar Seagle and
Guiomar Novaes

21st SEASON—1917-1918
Sophie Braslau and
May Peterson
Mabel Garrison and
Ethel Leginska
Giovanni Martinelli and
Marvin Maazel
Jacques Thibaud

22nd SEASON—1918-1919
Little Symphony,
George Barrère, Conductor,
with Lucy Gates
Josef Hofmann
Clarence Whitehall and
Winifred Byrd
Sophie Braslau

23rd SEASON—1919-1920
Sergei Rachmaninoff
Albert Spaulding and
Maggie Teyte
Louis Graveure
Russian Symphony,
Modest Altschuler, Conductor,
with Emma Roberts

24th SEASON—1920-1921
Detroit Symphony, Ossip
Gabrilowitsch, Conductor
with Illya Schkolnik
Florence Easton
Mischa Levitzki
Marguerite D'Alvarez

25th SEASON—1921-1922
Paul Kochanski and
Carolina Lazzari
Guy Maier and Lee Pattison
New York Symphony Orches-
tra, Walter Damrosch, Con-
ductor with George Barrère
Mario Chamlee

26th SEASON—1922-1923
New York Symphony Orches-
tra, Walter Damrosch, Con-
ductor, with Lucien Schmit
Merle Alcock and Myra Hess
Erika Morini
Frieda Hempel
Extra Concerts
Ignace Jan Paderewski
William Wade Hinshaw's
production of "The Impre-
sario" with Percy Hemus

27th SEASON—1923-1924
New York Symphony Orches-
tra, Walter Damrosch, Con-
ductor, with George Barrère
Sigrid Onegin
Richard Crooks and
John Powell
Lucrezia Bori
Extra Concert
William Wade Hinshaw's pro-
duction of "Cosi Fan Tutte"

28th SEASON—1924-1925
Boston Symphony, Serge
Koussevitsky, Conductor
Ensemble. Harold Baur,
Bronislav Huberman, Lionel
Tertis and Felix Salmond
Mieczlaw Munz and
John Charles Thomas
Dusolina Giannini

29th SEASON—1925-1926
Hula Lashanska
Alexander Brailowsky
Basile Kibalchich and the
Russian Symphonic Choir
with Dimitri Creona
Cleveland Orchestra,
Nikolai Sokoloff, Conductor,
with Tito Schipa and
Jose Echeniz

30th SEASON—1926-1927
Roland Hayes and
and William Lawrence
Rosa Ponselle and Stuart Ross
Hans Kindler, Sascha Jacobsen
and Mischa Levitzki
Cleveland Orchestra,
Nikolai Sokoloff, Conductor

31st SEASON—1927-1928
Sextet. Flora Mann, Nellie
Carson, Lillian Berger, Norman
Stone, Norman Notley,
and Cuthbert Kelly
Albert Spaulding and
Nikolai Orloff
Cincinnati Orchestra
Fritz Reiner, Conductor
Rosa Ponselle
Extra Concert
Ignace Jan Paderewski

32nd SEASON—1928-1929
Cleveland Orchestra,
Nikolai Sokoloff, Conductor
Elizabeth Retberg
Guy Maier and Lee Pattison
Richard Crooks and
Cina Pinerra

33rd SEASON—1929-1930
Detroit Symphony Orchestra,
Ossip Gabrilowitsch,
Conductor
Sigrid Onegin
Vladimir Horowitz
Fritz Kreisler

34th SEASON—1930-1931
Don Cossack Russian Male
Chorus, Serge Jaroff,
Conductor
Jose Iturbi
Dusolina Giannini
Cleveland Orchestra, Serge
Koussevitsky, Conductor

35th SEASON—1931-1932
Don Cossack Russian Male
Chorus, Serge Jaroff,
Conductor
Barre`re Little Symphony
George Barre`re, Conductor
with Olga Averino
Charles Naegle and
Felix Salmond
Cleveland Orchestra,
Nikolai Sokoloff, Conductor

36th SEASON—1932-1933
Cleveland Orchestra
Nelson Eddy, Ethel Bartlett
and Rae Robertson
Lotte Lehmann
Sergei Rachmaninoff

37th SEASON—1933-1934
Detroit Symphony, Ossip
Gabrilowitsch, Conductor
Efrem Zimbalist and
Charles Naegle
Nelson Eddy
Grete Stueckgold and
Gregor Piatigorsky

38th SEASON—1934-1935
Kathryn Meisle and
Paul Althouse
Grete Stueckgold
Cleveland Orchestra,
Arthur Rodzinski, Conductor
Myra Hess

39th SEASON—1935-1936
La Argentina
Ruth Slenczynski
Cleveland Orchestra,
Arthur Rodzinski, Conductor
Vienna Choir Boys

40th SEASON—1936-1937
National Symphony Orchestra,
Hans Kindler, Conductor
Josef Hofmann
Marian Anderson
Nathan Milstein

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41st SEASON—1937-1938
  Rochester Symphony Orchestra, José Iturbi, Conductor
  Gina Cigna
  Ethel Bartlett and Rae Robertson
  Georges Enesco

42nd SEASON—1938-1939
  Rochester Philharmonic Orchestra
  José Iturbi, Conductor
  Cleveland Orchestra, Arthur Rodzinski, Conductor
  Gertrude Pitzinger
  Eugene List

43rd SEASON—1939-1940
  Trapp Family Choir
  National Symphony
  Hans Kindler, Conductor
  Cleveland Orchestra
  Ethel Bartlett and Rae Robertson

44th SEASON—1940-1941
  Paul Robeson
  Mildred Dickson
  Yehudi Menuhin
  Cleveland Orchestra, Arthur Rodzinski, Conductor

45th SEASON—1941-1942
  Helen Traubel
  Josef Hofmann
  Cleveland Orchestra, Arthur Rodzinski, Conductor
  Richard Crooks

46th SEASON—1942-1943
  Zino Francescatti
  Pittsburgh Symphony, Fritz Reiner, Conductor
  Bruna Castagna
  Salvatore Baccaloni Opera Co.

47th SEASON—1943-1944
  Rudolph Serkin
  Pittsburgh Symphony, Fritz Reiner, Conductor
  Eleanor Steber
  Patricia Travers and Lansing Hatfield

48th SEASON—1944-1945
  Zinka Milanov and Kurt Baum
  Pittsburgh Symphony, Fritz Reiner, Conductor
  William Kapell
  Marcel Hubert and Anna Kaskas

49th SEASON—1945-1946
  Arthur Rubinstein
  Jennie Tourel
  National Symphony, Hans Kindler, Conductor
  William Primrose

50th SEASON—1946-1947
  Jussi Björling
  Vera Appleton and Michael Field
  Cleveland Orchestra, George Szell, Conductor
  National Symphony, Hans Kindler, Conductor
  with Stanley Hummel

51st SEASON—1947-1948
  "A" Series
  Maryla Jonas
  Robert Casadesus
  Leonard Warren
  Cleveland Orchestra, George Szell, Conductor

1947-1948—"B" Series
  Blanche Thebom
  Robert Casadesus
  Graudan Ensemble
  Rochester Philharmonic Orchestra, Erich Leinsdorf, Conductor

52nd SEASON—1948-1949
  "A" Series
  Menahem Pressler
  Cleveland Orchestra, George Szell, Conductor
  Erika Morini
  Mario Lanza

1948-1949—"B" Series
  Appleton and Field
  Cloise Elmo
  Igor Gorin
  Columbus Philharmonic Orchestra, Izler Solomon, Conductor

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53rd SEASON—1949-1950
Clifford Curzon
Cleveland Orchestra,
George Szell, Conductor
Elena Nikolaidi
Rochester Philharmonic,
Erich Leinsdorf, Conductor

54th SEASON—1950-1951
de Paur’s Infantry Chorus
Cleveland Orchestra,
George Szell, Conductor
Sascha Gorodnitzki
Jerome Hines

55th SEASON—1951-1952
Byron Janis
Cincinnati Symphony,
Thor Johnson, Conductor
Bidu Sayao
Nikolai and Joanna Graudan

56th SEASON—1952-1953
Zino Francescatti
Monique de la Bruchollerie
William Warfield
Rochester Philharmonic Or-
chestra, Erich Leinsdorf,
Conductor

57th SEASON—1953-1954
Mildred Miller
Cleveland Orchestra,
George Szell, Conductor
Vitya Vronsky and
Victor Babin
Igor Gorin

58th SEASON—1954-1955
Michael Rabin
Cleveland Orchestra,
George Szell, Conductor
Frances Yeend
Witold Malcuzyński

59th SEASON—1955-1956
Leonard Rose
Cesare Siepi
Jean Casadesus
Cleveland Orchestra,
George Szell, Conductor

60th SEASON—1956-1957
American Chamber Orchestra,
Robert Scholz, Conductor

61st SEASON—1957-1958
George London
Maureen Forrester
Louis Kentner
Cleveland Orchestra,
George Szell, Conductor

62nd SEASON—1958-1959
National Symphony,
Howard Mitchell, Conductor
Szynon Goldberg
Louis Kentner
Lisa Della Casa

63rd SEASON—1959-1960
Festival Quartet
Mildred Miller
National Symphony,
Howard Mitchell, Conductor

64th SEASON—1960-1961
Theodor Uppman
Leon Fleisher
Michael Rabin
Cleveland Orchestra,
George Szell, Conductor

65th SEASON—1961-1962
Gary Graffman
National Symphony,
Howard Mitchell, Conductor
Giorgio Tozzi
Mary McMurray

66th SEASON—1962-1963
Philippe Entremont
Cleveland Orchestra,
George Szell, Conductor
Berl Senofsky
Adele Addison

67th SEASON—1963-1964
Schola Cantorum,
Dr. Hugh Ross, Director
Detroit Symphony,
Eugena Jochem, Conductor
Arthur Gold and
Robert Fizdale
Donald Gramm

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68th SEASON—1964-1965
Malcolm Fraser
Minneapolis Symphony
Stanislaw Skrowaczewski, Conductor
Heidi Krall
Syzmon Goldberg and Victor Babin

69th SEASON—1965-1966
Malcolm Fraser
Richard Cross
James Buswell III
Cincinnati Symphony, Max Rudolf, Conductor

70th SEASON—1966-1967
Florence Kopleff
Susan Starr
Esterhazy Orchestra, David Blum, Conductor
Minneapolis Symphony, Stanislaw Skrowaczewski, Nikolai Sokoloff, Conductor,

71st SEASON—1967-1968
St. Louis Symphony, Eleazar de Carvalho, Conductor, with Lee Luvisi
Simon Estes
Ivan Davis
Orchestra San Pietro of Naples, Renato Ruotolo, Conductor

72nd SEASON—1968-1969
Betty Allen
National Symphony, Howard Mitchell, Conductor with Ronald Turini
Jeffry and Ronald Marlowe
Kyung Wha Chung

73rd SEASON—1969-1970
John Stewart
Minnesota Orchestra, Stanislaw Skrowaczewski, Conductor
Music from Marlboro
Anthony de Bona Ventura

74th SEASON—1970-1971
New York Brass Quintet
Frank Guarrella
Lilian Kallir
Indianapolis Symphony, Izler Solomon, Conductor

75th SEASON—1971-1972
New York Pro Musica
David Bar-IlIan
Betty Allen
Baltimore Symphony, Sergi Comissiona, Conductor with Abbot Ruskin

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THIS early photo of the interior of Troy Music Hall shows the decorative Rococo style of the period. Pictured is the beautiful crystal Chandelier which was imported from Paris. It contained 14,000 crystal pendants and 260 gaslight burners which were lighted by a revolving spark. It was converted to electricity in October 1923 and then in the 1930s The Troy Savings Bank feared that the aging fixture might tumble on an audience and replaced it with the current one. The old Parisian prisms are said to have vanished magically, pocketed by souvenir hunters.

The Troy Chromatic Concerts have presented about 325 concerts since their founding, 240 of these concerts have been held in Troy Music Hall. The Hall seats only 1250 and was dedicated April 19, 1875. It is still a vital part of Troy’s cultural life, which it did so much to nourish.
balcony, there was little loss of energy, and the sound was, if anything, even smoother. Only Boston's Symphony Hall, in this country, begins to match this kind of acoustic response."

"After the concert a somewhat awed maestro discussed the Hall. Mr. Solomon had never conducted there and he was overwhelmed. "My concertmaster came to me," he said, "and told me he was hearing things in the orchestra he never heard before. During the first half of the concert I was adjusting myself to this kind of sound. Then I felt comfortable. In the Berlioz I asked for more pianissimo, I got more pianissimo, I asked for more forte, and I got more forte. I indicated nuances on the spur of the moment and I got more nuances."

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