



Announcing Third Season

LEONARD BERNSTEIN

New York City Symphony

~ Fall 1947 ~

THE PURPOSE OF NEW YORK CITY CENTER AND THE STORY OF LEONARD BERNSTEIN

The New York City Center of Music and Drama first opened its doors December 11, 1943 with a gala program by the New York Philharmonic Symphony Orchestra. Founded by F. H. La Guardia, then Mayor of New York City, the new Center had as its purpose the presentation of the best in musical and cultural entertainment at the lowest possible prices, a policy still maintained by Mayor William O'Dwyer, now president of the New York City Center.

Of all the proposed projects, the City Center's own symphony orchestra was considered to be one of the most important. To develop it, the Board of Directors of the Center realized they must have a conductor of outstanding merit, with ability to build a fine musical aggregation and the desire to remain with it through its growth to maturity.

A short time before the opening of City Center the musical world had been electrified by the performance of a 25-year-old musician who, on short notice, had been called upon to conduct the New York Philharmonic Symphony Orchestra in place of world-renowned Bruno Walter, who had suddenly been taken ill. That young man was Leonard Bernstein, and his sudden but auspicious debut was covered the next day on the first page of The New York Times by Olin Downes, dean of New York musical reviewers, who said that Bernstein "showed that he is one of the very few conductors of the rising generation who are indubitably to be reckoned with." During that season and the next, Bernstein appeared as guest conductor with practically every major symphony in the United States and Canada.

The Board of Directors of the New York City Center felt that this young man was the very person for whom they had been looking and in the Fall of 1945 Leonard Bernstein was appointed Music Director of the young and vital New York City Symphony. Bernstein planned programs on which the contemporary was treated with as much emphasis as the classics; crowded houses and an enthusiastic press were the stamp of approval of both his principles and performances. He introduced such exciting new works as Marc Blitzstein's symphony "The Airborne" and occasionally would turn soloist at his own concerts in which he displayed the same fire and finish at the piano as on the podium.

In the Spring of 1946, the 27-year-old conductor had the honor to be invited to represent the United States at the International Music Festival in Prague, and shortly afterward conducted a series of concerts with the London Philharmonic Orchestra. In July 1946 he prepared and conducted the American premiere of Benjamin Britten's opera "Peter Grimes" at Tanglewood.

The Spring of 1947 finds him in the Near East conducting the Palestine Symphony, followed by European engagements—Vienna, Florence, Paris, Brussels, Holland—and a return to Tanglewood for the summer.

The Fall of 1947 will be Leonard Bernstein's third season at the helm of his own New York City Symphony, a season which promises to be even richer and more stimulating than the last, due to the ever-increasing musical experience of this brilliant young conductor.

WHAT THE NEW YORK CITY SYMPHONY MEANS TO NEW YORK

A nationally recognized Symphony with a top-ranking conductor of international repute can be heard in concerts at prices within the reach of all.

Such a Symphony is an educational force of immeasurable influence in the community it serves.

It is a rare entertainment value.

It is an indication that New York recognizes its musical obligations to all the people.

The importance of the New York City Symphony reaches even beyond the confines of our own city since it represents one of our outstanding cultural achievements to the distinguished representatives of the United Nations now in our midst.

WHAT YOUR SUPPORT MEANS TO YOUR SYMPHONY

Contrary to a prevailing belief, neither the New York City Center itself, nor the New York City Symphony is subsidized. The City aids the Center and its various enterprises in many ways, but appropriates no funds for its operation. Mr. Bernstein and the solo artists contribute their services in order to present concerts of great music at a price within the reach of all. YOUR SUBSCRIPTION IS AN EVEN GREATER INSURANCE OF THE PERMANENCE OF THE SYMPHONY, for it establishes you as one of its friends and helps build a firm foundation for the future of the orchestra.

PROGRAM HIGHLIGHTS AND SOLOISTS OF THE 1947 SEASON

Mahler—Second Symphony
with Chorus and Soloists
Scriabin—Poem of Ecstasy
An all-Mozart program

An all-Stravinsky program
Prokofieff—Fifth Piano Concerto
Beethoven—Quartet in A Minor,
Opus 132

ISAAC STERN . . . *One of the World's Master Violinists* . . . 26 year old artist . . . has been soloist with the New York Philharmonic, the San Francisco, Los Angeles, and Chicago Symphonies . . . perfection of technique . . . warmth, intensity, fire . . . dazzling performances . . . recently played all violin solos in the film "Humoresque".

SAMSON FRANCOIS . . . *Magnificent Interpreter and Marvelous Virtuoso* . . . 23-year-old French pianist . . . in 1943 won the famous international Marguerite Long prize over more than 250 contestants . . . critics have called him incredible . . . fantastic . . . the outstanding pianist of the day, and have even gone so far as to say "Samson Francois has the star of divinity upon him" . . . coming to America specially to make his debut with the New York City Symphony.

TOSSY SPIVAKOVSKY . . . *One of the Great Musical Personalities of our Century* . . . made concert tours in Europe, Australia and New Zealand . . . has appeared as violin soloist under Rodzinski, Golschmann, Goossens, Szell, Leinsdorf, also with the N.B.C. Symphony . . . is noted for his unflinching beauty of tone and his inspired virtuosity.

ARNOLD EIDUS . . . *A Star of First Magnituae* . . . at the age of 23, won first prize in the Jacques Thibaud International contest in Paris, taking first place among 140 violinists of 23 nationalities . . . the first American to win this celebrated award . . . spent the winter of 1946-47 touring the principal cities of Europe as part of the award.

NAN MERRIMAN . . . *A Voice of Glorious Quality* . . . this young American mezzo-soprano has come to the forefront by reason of the beauty of her voice . . . four times soloist with Toscanini . . . four times soloist with the New York Philharmonic Symphony . . . has made two transcontinental concert tours . . . has also been soloist with the Boston, Philadelphia, Cincinnati, and other symphony orchestras.

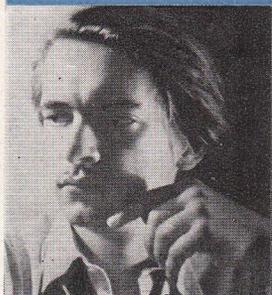
WERNER LYWEN . . . *Musicianship of the Highest Order* . . . made New York recital debut in Town Hall in 1939 . . . concertmaster under Leonard Bernstein since the latter became musical director of The New York City Symphony . . . frequently heard with this orchestra in concerto performances . . . critics mention his decided sense of style and extraordinary virtuosity.

LEO SMIT . . . *In the Front Rank of the Young Generation of American Artists* . . . New York concert debut at the age of 19 in Carnegie Hall in 1939 . . . has made repeated appearances as soloist with the NBC Symphony . . . also with The New York City symphony of which he is the official pianist . . . has brilliant technical skill and abundant virtuosity . . . composed the score for "Virginia Sampler," ballet created for the Ballet Russe de Monte Carlo.

ELLABELLE DAVIS . . . *Among the Truly Great Singers of the Century* . . . an auspicious Town Hall debut, an appearance with the New York Philharmonic, concert and operatic engagements throughout Latin America have made her the most talked-about singer of two continents . . . has had 8 appearances with the Boston Symphony . . . has been soloist with the Philadelphia, Minneapolis and other leading orchestras . . . hers is a voice of distinction and rare beauty.



ISAAC STERN



SAMSON FRANCOIS



TOSSY SPIVAKOVSKY



ARNOLD EIDUS



NAN MERRIMAN



WERNER LYWEN



LEO SMIT



E. DAVIS

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LEONARD BERNSTEIN
as piano soloist and conductor

SUBSCRIPTION ADVANTAGES

The best way to enjoy great orchestral music is to be a season subscriber, which permits you to hold the same choice seats for every concert, thereby avoiding all worries of standing in line at the box office and having last-minute disappointments.

Season tickets are within the reach of everyone. By their purchase you not only hear ten outstanding subscription concerts at a saving of twenty percent—you also render the support the Orchestra needs for its existence.

SUBSCRIBE NOW FOR FALL SEASON OF 1947 — 10 CONSECUTIVE MONDAY AND TUESDAY EVENINGS, BEGINNING SEPTEMBER 22ND

SUBSCRIPTION PRICES (Including Tax) — 10 MONDAYS OR TUESDAYS

Entire Orchestra \$20.00; First 3 Rows of 1st Balcony \$20.00; Next 5 Rows of 1st Balcony \$15.00;
Balance of 1st Balcony \$10.00; Entire 2nd Balcony \$7.50.

Subscriptions may be paid in full or a deposit of \$2.00 on each subscription will insure your reservation until August 31st. Make checks payable to: City Center of Music and Drama.

MAIL ORDER APPLICATION

CITY CENTER OF MUSIC AND DRAMA
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Enclosed please find check/money order for \$..... payment in full.
 deposit on

..... subscription at \$..... each for the Monday evening series
 Tuesday evening series
of concerts by the New York City Symphony in the fall of 1947.

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