



Between the Notes:
A Sixty Year Journey
from Prestige Concerts to
Columbus Chamber Music Society
to Chamber Music Columbus

"Music is the space between the notes." Claude Debussy

Part I
**The First Fifty Years:
A Brief History of the
Columbus Chamber Music Society**

By Arthur D. Efland

1997

Part II
**And the Ten Years That Followed:
A Sixtieth Anniversary History
of Chamber Music Columbus, 1997-2007**

By Jay Weitz

2007



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Chamber Music Columbus
P.O. Box 14445
Columbus, Ohio 43214

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Acknowledgments

This historical account of the Columbus Chamber Music Society was prepared as part of the observance of the Fiftieth Anniversary of the Society. Plans for the observance began two years earlier with a committee consisting of Mark Aaylson, Judith Sriram, Benjamin Wiant, Mary Christensen, Sally Cleary Griffiths and Stella Doulis Kozyris. Stella suggested the history writing project and it was she who made a number of calls to many individuals who were involved in the organization at various times in its history, and organized a writing committee to work on the project. She also located several documents pertaining to the history including scrapbooks, press clippings, financial records, and programs of former concerts. The collection of Prestige Concerts scrapbooks in her possession was compiled by James N. Cain and provided an excellent newspaper record of the first fourteen years of the Society. Prestige Concerts was the name under which the Society was founded. The writing committee members made many suggestions and provided additional sources of information. These include Frances Jastram, Barry Liss, and Ralph and Clara O'Dette. Thanks also to Sally Cleary Griffiths for the final proofreading of this history.

As the project got under way, I found that the Ohio Historical Society's collection included two boxes, 1-1/4 cubic feet of archival material organized by Mr. and Mrs. John E. Harmon who were active in the organization between the 1950s and 1980s. In particular, Mrs. Harmon served as president and director between 1962 and 1972, and was active in the organization for many years after her directorship. The archival record, plus a historical sketch prepared by Richard Earhart, were invaluable primary resources. I also want to thank James N. Cain, the founding director of the Society, for several informative telephone interviews, and for his willingness to read early versions of the manuscript. Cain also had saved a collection of the early concert programs, which enabled me to identify members of the organization, program offerings, and the like. Interviews and conversations with Karl Kornacker, Stella Kozyris, Frances Jastram, Jenny Floch, Clara and Ralph O'Dette, and Benjamin Wiant were invaluable in helping me to reconstruct the history. I especially want to thank the input of my wife, Jenny Floch, whose recollection of the recent history of the Society is better than mine, as well as for her invaluable computer and design skills, which made this publication a reality.

I recognize that there is more to the story than time and space permitted for the telling. There were conversations that should have been held, letters and newspaper articles that remain unread, and the like. There are numerous persons in the society who have contributed their time, talents, and monetary resources who are part of the story, yet who go unmentioned. I also want to thank the members of the committee who have read earlier drafts of the manuscript and have made suggestions and corrections. If there are omissions and errors, they are mine and not theirs. Special thanks is also due to the Nationwide Insurance Enterprise Foundation for the grant that made the publication of this history possible.

Arthur D. Efland, Columbus, Ohio



Introduction

On September 20, 1997, the Columbus Chamber Music Society opened its fiftieth consecutive season of concerts. The organization was founded in 1948 under the name Prestige Concerts. Its founder, organizer, and first director was James Nelson Cain. Its major objective was and continues to be “the furtherance of chamber music.” In the following year, it was incorporated under the laws of Ohio as a nonprofit corporation.¹ At the time of its founding, Cain was all of seventeen years old, a graduate of West High School in Columbus, who was preparing to enter The Ohio State University. On August 2, 1948, the *Columbus Citizen* ran a short article announcing the fact that plans were underway to organize a series of concerts for the Walden String Quartet. The text of the article follows:

Tentative plans to bring the Walden String Quartet to Columbus for a series of five concerts during the 1948-49 season have been launched by James P.(sic) Cain and Horace Schwartz of this city.

Cain and Schwartz have contacted a number of Columbus concert-goers to learn if there would be sufficient support for such a series. So far, they report, there has been an encouraging response with more than 100 reservations promised if the series goes through. The concerts must each be attended by 400 people if the series is to meet expenses.

Plans call for a monthly concert, through the five months of the season. The Walden four may play a Beethoven quartet, a Haydn quartet, and a modern quartet at each of the performances. Further information may be obtained from Mr. Schwartz at WA. 8922.

The article was unsigned and made no mention of Prestige Concerts as a presentation organization, but in the following months, small advertisements began appearing in the *Columbus Dispatch* and *Columbus Citizen* featuring the name Prestige Concerts. The ads indicated that the concerts were to be held at Central High School, with the first scheduled for November 2, 1948. Then on October 28, both the *Dispatch* and the *Ohio State Journal* mentioned a change in the date of the first concert to November 29, and on November 7, the *Dispatch* ran an article with both a revised program listing and the Gallery of Fine Arts as the concert venue. Writing in the November 7 *Citizen*, Norman Nadel described the change in plans for the new series:

When Prestige Concerts announced a series of Columbus performances by the Walden String Quartet, the news was received enthusiastically by the many people who enjoy chamber music. At the time, a list of the programs was sent around, and was generally approved.

Since then, there have been some changes in plans concerning this concert series, but most of them have been improvements. Originally scheduled for Central High School, the concerts will be given instead in the Little Theater at the Gallery of Fine Arts.

The changes in program, location, and date create the impression that this new initiative had an ad hoc tentativeness about it. Cain and Schwartz were well advised to take care in making their plans. A few seasons earlier, another chamber music series

was initiated by the Women's Music Club, which Nadel described in an article in the *Citizen* (November 21, 1948). In fact, the two series ran concurrently. The Women's Music Club brought the Paganini String Quartet to Central High School on November 17th, just 12 days before the opening concert of the Walden Quartet. Nadel wrote:

Defying this precarious economy, The Women's Music Club launched a chamber music series a few seasons ago, bringing some exciting performances, by outstanding artists. Frankly, it was touch and go financially, but the ladies persisted, rewarded by the enthusiasm of the audiences who attended.

There is a second encouraging note in the chamber music outlook. A couple of months ago, Jim Cain and Horace Schwartz, a couple of young Columbus music enthusiasts, signed the Walden String Quartet for a series of five chamber music concerts.

They knew at the time that it was a gamble. The Women's Music Club series wasn't a sellout, so the prospect of attracting an audience to another similar series is not especially encouraging.

By the middle 1950s, the chamber music series of the Women's Music Club had met its demise. By then, the Prestige Concerts had completed their first several seasons and continued for several more seasons with Cain as director.

The Musical Scene in Columbus During the Postwar Era

Prestige Concerts Inc. was one of a number of musical organizations that appeared in Columbus in the era after World War II. This was a time of rapid population growth and expansion for the Capital city. Before the war, Columbus was a small city with slightly over 300,000 people. Although the community has a history of music reaching back to the nineteenth century (Marshall, 1956), it was during this postwar era that its cultural efflorescence gathered strength, though not quite matching the growth of cultural institutions in the older and more established cities of Cleveland and Cincinnati. Also, an orchestra known as the Columbus Symphony was founded in 1924, but became a casualty of the Great Depression by 1936.² Between 1936 and 1941, the city had no professional concert orchestra; but by 1941, an ensemble known as the Columbus Philharmonic Orchestra was founded with 35 local musicians. By 1946, it was reorganized as a full-time symphony orchestra consisting of about 80 members and conducted by Izler Solomon (Marshall, 1956). It offered a full season of concerts at Memorial Hall, now the site of the Center of Science and Industry (COSI is now located at the site of the former Central High School), and it had participated in a series of successful national tours. In the spring of 1946, however, the board of the orchestra, facing a debt of \$25,000, suspended its activities. Curiously, the story of the start of the Prestige Concerts is intertwined with the dissolution of the Columbus Philharmonic.

In 1946, the Columbus Light Opera Association also was founded, only to fail as an organization by 1949 (Marshall, 1956). During the postwar era, Columbus relied heavily on touring orchestras or opera companies for live classical music. A few highly acclaimed soloists concertized here, but ensemble groups rarely were heard. The *Columbus Dispatch* and *Columbus Citizen* show advertised for touring concerts, but before the Women's Music Club's initiative that began in the years following the war, chamber music was notably absent. Thus, in spite of remarkable

growth in the economic, scientific, and educational sectors, the city's musical and artistic institutions struggled to survive, and many organizations foundered. In that social climate, the Prestige Concerts began its life as an organization. Moreover, it survived, but not without struggle and effort on the part of many individuals.

By the 1960 census, the population of Columbus had exceeded 470,000, nearly 50 percent more than its prewar population, while Franklin County numbered over 963,000 people. By 1970, the population of Columbus had grown to 565,000, with the metropolitan area of the city now extending to portions of Delaware, Fairfield, Madison and Pickaway counties. Concurrent with this growth was an expansion of the city's business, industrial, educational, governmental, scientific, and artistic institutions. The Ohio State University grew from a student population of 12,500 before the war to more than 50,000 today. One highlight in the growth of musical culture was the University's postwar construction boom, which began with the opening of Hughes Hall in 1948, the first home of the School of Music.³ Scientific institutions like Battelle Memorial Institute and Chemical Abstracts also underwent expansion during this era. With the expansion of these institutions was an increase in the size of a well-educated audience, which increased the demand for serious music. Prestige Concerts came into existence to meet this need. It was no accident that for several years (1979-84), the auditorium at the Battelle Memorial Institute was the site of the Prestige Concerts.⁴

James N. Cain

In my telephone interview with James Cain,⁵ I asked him how a young lad of seventeen initiated the Concerts and, in particular, how he was able to recruit the services of the Walden Quartet for its first and second seasons, (1948-49 and 1949-50). Cain recalled that at the age of fourteen he worked as an usher for the concerts of the Columbus Philharmonic, and that his pay in part consisted of free admission to the concerts. These concerts introduced him to classical music. He also mentioned that his mother played in a local orchestra known as the Columbus Civic Concert Orchestra, which was a non-professional ensemble founded in 1941, and which continued until 1951 (Marshall, 1956). Thus, at quite an early age he was no stranger to the classical musical repertoire. He also described himself as the "water boy" for the Philharmonic. He ran errands for the orchestra staff and did odd jobs, but the rehearsals and concerts deepened his life-long love of music. He also mentioned that he was frequently a guest at the home of Izler Solomon, the conductor of the Philharmonic, and that on these occasions, groups of orchestra musicians would gather to perform quartets and other works. Indeed, Mrs. Solomon saw to it that he had something to eat and that he left their premises in time to catch the last bus home.



James M. Cain mid-career

Shortly before the dissolution of the Philharmonic, John Garvey, the principal violist, was invited to join the Walden Quartet, then in residence at the University of Illinois. Cain knew Garvey, having studied the violin with him, and he asked Garvey if it would be possible for the Walden to hold chamber music concerts in Columbus. The result was a series of five concerts, which initiated the Prestige Concerts as a presentation organization. At that time, there was no money for publicity, but Cain and Schwartz were fortunate to have the support of the music critics of the two leading newspapers in Columbus, which provided incidental publicity for the venture. These included Norman Nadel who wrote for the *Citizen* and Samuel Wilson, the music critic for the *Dispatch*. Their reviews also publicized the organization and forthcoming concerts.

Somewhat later, as a student at The Ohio State University, Cain worked at WOSU-AM radio and had a program called *Records in Review*.⁶ In this program, he played portions of the latest classical releases, discussing the music as well. The radio program also enabled him to spread word of the Prestige Concerts. In addition, he arranged for the sale of tickets at Heaton's Music Store at 50 N. High Street, in the downtown area.

The Walden String Quartet Concerts

During its inaugural season, a series of five concerts was offered by the Walden String Quartet. The concerts also included Evelyn Garvey, pianist; Donald McGinnis, clarinetist and faculty member of The Ohio State University School of Music; and Ernst von Dohnanyi, pianist. The first program bulletins listed the concerts for each season. The program for the first year was listed in the *Dispatch* on November 7, 1948 as follows:

November 29, 1948

Quartet, Op. 77, No. 1	Joseph Haydn
Quartet in A Minor	William Walton
Quartet, Op. 59, No. 2	Ludwig van Beethoven

December 14, 1948

Quartet, Op. 77, No. 2	Joseph Haydn
Clarinet Quintet, K 581	W. A. Mozart
Quartet, Op. 127, No. 12	Ludwig van Beethoven

January 13, 1949

Quartet, Op. 59, No. 3	Ludwig van Beethoven
Quartet, No. 3	Norman Lockwood
Quartet, Op. 121	Max Reger
Quartet, Op. 130, No. 13	Ludwig van Beethoven

March 11, 1949

Quartet, Op. 95, No. 11
Quartet, Op. 25, No. 1
Piano Quintet, Op. 34

Ludwig van Beethoven
Benjamin Britten
Johannes Brahms

The program bulletin for the 1948-49 season did not indicate the corporate or administrative structure of Prestige Concerts. Later bulletins for the 1950-51 season listed Cain as director, John Calnan as assistant director, and Robert Lucas and Horace O. Schwartz as board members. This program bulletin was the first to list the names of trustees, who included Donald Story, Noverre Musson, Mrs. Eugene Meehan, Richard Radow, Robert Lucas, George Lucktenberg, and Helen Bitterman. Additional members were listed in the program bulletin under the categories of sustaining members and active members.⁷ Membership in the Prestige Concerts in 1952 consisted of a \$1.00 donation, while by the 1960s memberships required a minimum donation of \$25.00.

The November 26, 1948 issue of *This Week in Columbus*⁸ anticipated the occasion of the first concert season with the following article:

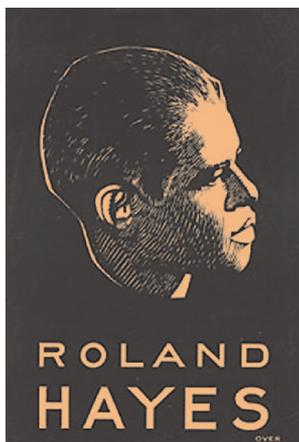
This week the eyes of Musical America are focused on Columbus, where the famed Walden String Quartet appears Monday night, November 29th in the first of five concerts. All five concerts will be in the Little Theater of the Columbus Gallery of Fine Arts. The Walden four, in residence at the University of Illinois, are internationally known for their interpretations of chamber music literature, both through personal appearances and recordings.

Musical history of an unusual sort is being created during the Walden series. The group will present five programs of varied musical fare, including a cycle of Beethoven quartets and the second American performances of new works by the English composers Ralph Vaughan Williams and William Walton. In addition to the regular evening concerts at the Gallery, the Walden four will play a special series of afternoon concerts for young people. The undertaking is the first of its kind in this country, wherein chamber music is made available to young people and students, with interesting, spoken program notes, and at popular prices.

The second season (1949-50) of concert presentations also featured the Walden String Quartet. Also performing in this season were Evelyn Garvey, pianist; Donald McGinnis, clarinetist; Ernst von Dohnanyi, pianist; and Frances Magnes, violinist. Von Dohnanyi and Magnes gave individual recitals. The 1950-51 season included concerts by tenor Roland Hayes with Reginald Boardman at the piano; Nell Tange-man, soprano; and Frances Magnes.⁹ The 1951-52 season included two concerts by



The Walden Quartet, 1948



the Berkshire String Quartet, and a return concert by Magnes, as well as concerts by Soulima Stravinsky,¹⁰ pianist; Roland Hayes, tenor; and David Garvey, pianist.

In its first four seasons, Prestige Concerts presented twelve Columbus premiere performances. A partial listing includes the Bartok Quartet in A Minor, Op. 7; Britten's Quartet No. 1, Op. 25; Hindemith's Quartet No. 3; Ives's Quartet No. 2, and Vaughan Williams's Quartet in A Minor. The classical repertoire was also well represented with six of the Beethoven quartets, five Haydn quartets, as well as clarinet quintets by Mozart and Brahms, featuring Donald McGinnis as clarinetist.

The Stravinsky concert occurred on November 3, 1951, and the program bulletin for that date shows Cain as founder, with Howard Nadel,¹¹ Seymour Kaplan, and Helen Robbins Bitterman listed as directors. The program bulletins, starting with the concert on December 4, 1951 through March 3, 1955, list Cain and Nadel as directors, with Marthellen Cain as secretary. This bulletin, which was prepared for the Trio Di Trieste concert, lists Cain and his wife Marthellen as directors. John J. Calnan, Jr., Beverly Moseley, Paul Strouse, and Donald Story are listed as assistants.



Corporate Organization of the Prestige Concerts

It is not clear what the divisions of labor were between the directors, assistants, and board members. Several copies of program notes, reproduced by spirit duplicator, bear Paul Strouse's name, so it is likely that he was responsible for their preparation. It is not clear exactly what such titles as directors, board members, and assistants actually specified as duties or responsibilities. At that time, arts management was hardly a profession with recognized expertise and clearly defined roles. Cain and others attempting to run fledgling arts organizations literally had to invent the organizational forms they used as they went along. It is clear from copious correspondence, however, that Cain's major activity was to work with artist's representatives to secure performers for the series.¹²

Critical Reaction to the First Concerts

Two of the three music critics of the Columbus newspapers reviewed the first concert. What follows are some of their reactions to William Walton's Quartet in A Minor. Nadel wrote that:

The bright scherzo leads into a slow movement of startling beauty. There is no need to probe for its loveliness; it is there, instant in its effect, despite its modernity. It captured and enchanted a matinee audience of normal, restless giggly and chattersome children. They weren't just on good behavior as they listened to this part-- they were wholly absorbed. (*Columbus Citizen*, November 30, 1948)

Virginia Braun Keller, writing in the *Ohio State Journal* (November, 30, 1948) was less sympathetic to the Walton:

William Walton's recently composed quartet in A Minor has been added to their repertoire and was performed last night. It contains considerable musical invention and some tricky figurations along with unconventional harmonies. . . . Although this music was played with vivacity and warmth and the audience complimented composer and musicians with an almost breathless concentration, it did not receive the big ovation of the evening. That was won by Beethoven. . . . I certainly do not advocate playing only Beethoven's music, but other composers make him sound the greater by comparison.

Enthusiastic reviews were given by the critics of the second concert as well, with the *Dispatch* critic, Samuel Wilson, taking special notice of Donald McGinness's clarinet performance (*Dispatch* December 23, 1948). The strength of the reviews by the three critics of the local papers must have been instrumental in attracting a larger audience for chamber music in these opening seasons.

The music critics of the late 1940s and early 1950s varied considerably in their preference for modern compositions. Ray Evans, who occasionally wrote for the *Dispatch*, penned an article entitled "Moderns, Like Spinach, Must Be Served First." About Bela Bartok's Quartet in A Minor, he said:

This early work, much influenced by Schoenbergian ideas, was long winded and dull to our inexperienced ears. When it was over, my companion was longing for a breath of Schubert. . . . It is always a problem as to whether modern works should be put at the end or at the beginning of a program. The former is usually the case.

We suggest, however, that they should be placed first for the same reason that a child will eat his spinach first (if he will eat it at all), saving the dessert till last. If you like spinach, it doesn't matter when you eat it. If you don't, you have something to look forward to.

Fortunately, for the Prestige Concerts, Sam Wilson, the regular reviewer for the *Dispatch*, usually responded in writing with a high level of discernment. Mr. Evans also had difficulty coping with Aaron Copland's Piano Variations, as revealed in his critique "Copland Variations -- Club, Tom-Tom Music." (*Dispatch*, January 31, 1955)

To us there is always something pathological in these brutal atonalities which the slick and jaded modern composers smash across the keyboards of our concert halls, and we see the picture of a willful little and unhappy boy, bored and sullen, whacking away with a stick at every object within reach. Or, again, there is that unhealthy and neurotic preoccupation with the repetition of a note or phrase, an absurd and infantile concentration on the most trivial idea, as if it were really something of infinite yet inexpressible significance. . . .

The System of Guarantors

Richard Earhart's retrospective account of the Prestige Concerts (1979) took pains to underscore the thinness of the shoestring on which it ran; alluding to monetary problems plaguing the organization from its start. By 1955, its financial problems had begun to increase. Artists' fees had increased steadily, as well as the cost of promotion and other expenses. To offset these expenses, a group of financial backers, called

Guarantors, was recruited from the ranks of the membership to help underwrite the annual concert deficits. In 1957, as many as twenty individuals each pledged to provide up to \$50. At the end of each season, the deficit was figured, and contributions levied, on a pro-rata basis. The guarantors organization literally brought their checkbooks and wrote off the organization's state of indebtedness. In effect, the organization could begin each season free of debt. Frances Jastram recalled that once, "in a good year", the guarantors were assessed \$3 each to write off the organization's debt.

In 1957, Cain corresponded with Cesar Saerchinger to secure \$3,000 in funding to enable the Prestige Concerts to offer eight concerts per season, instead of the five or six that had become customary. Cain noted that the Women's Music Club had ended its chamber music series, and he wanted to expand the Prestige Concerts to fill the void created by the close of the other series. Saerchinger was an administrator for the Martha Baird Rockefeller Foundation, which supported younger, less established, performing artists. Such a grant would have enabled the concerts to provide fees to young performers, while simultaneously expanding the concert series without undue cost to the organization. The exchange of letters revealed that his efforts did not bear fruit; however, the correspondence dramatized the gravity of the funding situation. The letter also revealed that Cain sometimes made up the difference by paying the expenses of the organization out of his own pocket, causing personal hardship at a time when he and his wife were raising their family. Cain wrote:

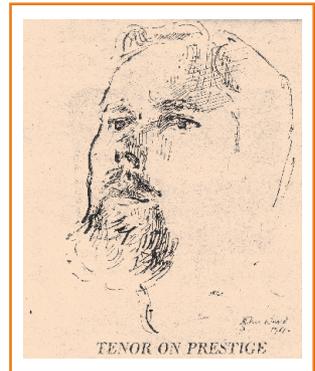
The series has never ended a season without a deficit. During the early years, I made up the difference, but now that I have family responsibilities, we have inaugurated a system of assessing guarantors for an equal share. Twenty have signed \$50.00 pledges and generally I have asked each guarantor for no more than half this amount. Also there are many who make smaller contributions so that we have little difficulty in erasing a seasonal deficit of six or seven hundred dollars.

David Bury (1983) attributed the early success of the organization to two factors: "(1) the ability of a leader to run the organization well, and (2) the certainty of adequate financial underwriting by the guarantor system."

The financial precariousness of the organization is dramatically emphasized in a bulletin to patrons dated February 15, 1959,¹³ which included an order blank for subscription to future concerts. It stated:

Statement of Cold Fact: Nobody ever made a million dollars sponsoring a chamber music series. Statement of Pious Hope: Someday Prestige Concerts might come through a season without a deficit. Statement of Real Conviction: The Little Theater at the Art Gallery could be filled for every Prestige Concert if the proper pressure were applied in the proper places by the proper people. You.

The finances of the Prestige Concerts are neither complicated nor rosy. Our annual, and perhaps inevitable, deficit is made up at the end of each year by contributions from our



Alfred Deller

generous Patrons, and by a levy on our Guarantors. However, if we were given a choice, we would really prefer a full house to a full till. And this is where we need you.

Inasmuch as the Little Theater seated 336 people, Cain's desire was to defray the costs of the concerts by increased ticket sales. In his correspondence with Saerchinger, he indicated that the Prestige Concerts began with audiences of approximately 150 and, by the time of the letter, the audience size was approaching 250. In expressing the hope to fill the Little Theater, he was not setting an unreasonable goal for the organization.

On April 23, 1959, Cain wrote to all Prestige Concert patrons about the season's deficit of \$500.00 and on July 20, he wrote again announcing the schedule for the coming season, mentioning that the red figure of the organization is a mere \$150. At the conclusion of the 1961-62 season of concerts, and his last year as director, Cain's letter to the patrons indicated that the finances of the organization were on a more stable footing:

I am pleased to report to you on the successful financing of the 1961-62 series. Through the income derived from ticket sales alone, we were able to meet last season's budget of \$5,600. Such news ought to be comforting to the many friends of the series who have given so generously of themselves of the past 13 years.

The letter continues:

As our audience grows each season, we must also remember that our expenses increase. Next year's budget will approach \$6,000, which represents nothing more than artists' fees, auditorium rental, and costs of promotion. The officers of Prestige Concerts contribute their services.

Contributors, sustaining members, and patrons. Funding was a never-ending struggle, and the organization began creating several categories of membership donors to meet ever-increasing expenditures. The first category, called Guarantors, agreed by formal contract to underwrite each season's deficit to a limit of \$50. Sustaining members were added in 1964. They agreed to underwrite each season's deficit to a limit of \$25. The Contributors supported the series with gifts in various amounts usually made before the opening of the season. In 1969, a fourth category of Patron was established. These were individuals whose upper guarantee was \$100. Above and beyond these categories, a small group of individuals would donate sufficient funds above and beyond the sum pledged by the guarantors, and this enabled the organization to remain solvent.

Cain's Departure

After fourteen seasons in the role of founder and director, Cain, in leaving the directorship of Prestige Concerts, went on to a prominent career in the music world as a professional concert manager. He moved to New York to serve with the Music Association of Aspen, Inc., a position he held between 1962 and 1968. In the years following, he went from assistant manager to manager of the St. Louis Symphony Orchestra. From 1980 to 1994, he served as the vice president of the St. Louis Conservatory until his retirement in 1995. At present Cain lives in St. Louis.

Cain's departure occurred in the fall of 1962. The 1962-63 season was largely set before his departure, and Mrs. John (Cosme) Harmon, assumed the role of president and director of the Prestige Concerts. In 1983, David Bury wrote: "My impression is that under Kane (sic) the society was a one-man show, and after his departure it continued in that vein although with a gender change in the leadership." Cain functioned primarily as a manager of a concert presentation organization, albeit without financial remuneration, in contradistinction to a chamber music society. One might ask, "what is the difference between the two?" The difference rests on the voluntary character of the latter. This sounds like a "distinction without a difference" since the officers of the Concerts have never received remuneration for their services. However, many volunteer organizations frequently reach a crisis point in their development when a choice has to be made between "going professional," which means finding a paid manager, or remaining on a voluntary footing.¹⁴ Each direction has its risks and benefits, but Prestige Concerts chose the latter, and this directional course is largely Cosme Harmon's story.

In 1962, a large folder of correspondence was generated by Cain and Mariedi Anders, an artists' representative. Both were involved with making the arrangements for booking the Alma Trio. The arrangements made before Cain's departure had to be changed because of the death of one of the members of the trio. With these matters still pending, they were completed by Cosme Harmon. From this record, I got the impression that Harmon stepped into the role of director with some trepidation yet without hesitation. In a long letter written on February 27, 1963, after she served as director for nearly a season, she offered Cain the following compliment:

In an academic sort of way I have realized for years that Prestige Concerts was an enormous amount of work for one James N. Cain, but until you threw the baby up in the air and I caught it I didn't actually realize just how god-awfully much work it really was. And I'm not doing everything that you did either. I've delegated a whole flock of functions and cut out some others. I shall not detail the ones which I have canceled because it would only distress you. I have gone along this season on a sort of combination basis-part you and part me.

Next season I am going to do it all me. I've informed those who care (which is to say Those Who Matter, the Guarantors) that I will do it another year, but after that I am making no promises.

Cosme "agreed to manage the Prestige Concerts for one season, but found that she was not able to retire until a decade later" (Earhart, 1979).¹⁵ Like Cain before her, she oversaw the bookings of artists. Frances Jastram, who attended Prestige Concerts from 1956, and who is a close friend of Cosme, recalled that Cosme's husband, John Harmon, served as secretary-treasurer. Olga Booth, she recalled, did program notes, while Martha Muhlberger was responsible for ticket sales. She also remembered that students were recruited to take tickets at the door, and for these services, they earned free admission to the concerts. According to Richard Earhart (1979) the practice of serving tea and coffee at intermission was established in 1948, to which Frances added, "tea, but not cookies!" The *Citizen Journal's* Wom-

en's Features column contained notices such as the following, which appeared on November 4, 1964. Several older patrons of the Concerts recall that the coffee and tea service provided a touch of high society elegance befitting a prestige series.

Audiences Invited to Enjoy Coffee

Mrs. John E. Harmon. . . Director of Prestige Concerts invites patrons to enjoy coffee at the intermission of the concert by the Drolc String Quartet on Saturday, November 14, at the Columbus Gallery of Fine Arts.

Serving as hostesses in the Sessions Room will be

During the 1965-66 season, the Board of the organization consisted of Fred Calland, Mrs. John E. Harmon, Philip S. Jastram, Mrs. Bert D. Thomas and Bert D. Thomas. In the 1966-67 season, Calland left the board while Noverre Musson joined the board. In the 1968-69 season, the Board consisted of Mrs. John E. Harmon, Philip Jastram, Noverre Musson, Mrs. Joseph S. Platt, and Joseph S. Platt. These members also served in the 1969-70 season. Under Harmon, the membership of the Board consisted of a relatively small group of individuals, usually consisting of husbands and wives.

Changes under Harmon's Directorship. New members were recruited for the board from time to time, although the group remained relatively constant in size. Harmon's leadership strength lay not only in her ability to recruit new board mem-

bers, but also in her ability to delegate tasks. The Chamber Music Society archive has several checklists that she prepared for ensuring that posters and press notices were placed in appropriate places, that artists were met at airports, that tickets were collected at the door, and the like. In effect, she shaped the voluntary character of the organization, providing many of the services of a paid professional manager.



The Juilliard Quartet, 1969

John Harmon was also active in the organization of the Prestige Concerts. This point deserves mention because it identifies a strong pattern that actually began with the Cains, namely that the board and directors tended to be made up of married couples, with both partners taking on organizational responsibilities. Following John and Cosme Harmon, the tradition continued with Frederick and Dorothy Koehl, and later with Richard and A. Louise Earhart. Moreover, these couples were bound by strong social ties and shared a love of chamber music.

Second, under Harmon's directorship, the organization formally became incorporated as a nonprofit educational organization. Marshall (1956) mentions that it was incorporated in the late 1940s, and Cain also mentions that the Prestige Concerts were "duly incorporated as a nonprofit corporation under the laws of the State of Ohio." One of Cosme's major tasks, however, was to clarify the legal status of the organization, which included formalizing procedures for electing members to the board. This also called for a system of record keeping that covered expenses and receipts. John Harmon kept the ledger for the organization, showing ticket receipts, contributions, and expenses. One of his other principal duties was to provide

legal counsel for the organization. In 1961, John Harmon wrote a memo to Cain, requesting a copy of the articles of incorporation, bylaws, and records of receipts and expenditures for use in applying for recognition as a nonprofit organization.

A letter by John Harmon written March 12, 1963, and addressed to the Department of Internal Revenue said the following:

You will note from the date of incorporation that Prestige Concerts is an established organization which has operated under some type of management since 1949. The writer and his wife actually became officers and responsible for the management of the organization in November 1962 when Mr. James Cain, its previous manager, left for New York. Since that time we have been making efforts to establish the organization on a more sound legal basis.

Later correspondence by Cosme reveals that Prestige Concerts was successful in obtaining recognition as a nonprofit tax-exempt organization and that gifts and contributions could be listed as deductible expenses. Articles of Incorporation were registered with the State of Ohio on December 27, 1962.

Cosme also established connections with the Battelle Memorial Institute, which eventually resulted in a change of venue for the Prestige Concerts that lasted from 1979-84. Starting in 1966, with the concert of the Alfred Deller Consort, one concert each year was held in the Battelle Auditorium. The remaining concerts continued to be held in the Little Theater. At the time when Battelle began co-sponsoring annual concerts, both Dr. and Mrs. Bert D. Thomas were active on the Board. Dr. Thomas, director of the Battelle organization, was also an active member of the Prestige Concerts. Both the Harmons and the Thomases were members of Prestige Concerts when the series was directed by Cain. The first Battelle concerts were jointly sponsored by the Battelle organization and Prestige Concerts. Croxton wrote to Mrs. Harmon on January 5, 1966, specifying the nature of the arrangement:



Guarnari Quartet (from left: Steinardt, Dalley, Soyer & Tree)

Dr. Thomas, director of the Battelle organization, was also an active member of the Prestige Concerts. Both the Harmons and the Thomases were members of Prestige Concerts when the series was directed by Cain. The first Battelle concerts

were jointly sponsored by the Battelle organization and Prestige Concerts. Croxton wrote to Mrs. Harmon on January 5, 1966, specifying the nature of the arrangement:

Dear Mrs. Harmon:

As I told you at the Arts Council Meeting, Dr. Thomas asked that we proceed with the idea of a concert of the Alfred Deller Consort in the Battelle Auditorium. Let me suggest the following plan, after which we can discuss it orally.

Battelle will contribute the Auditorium, having 606 permanent seats, numbered to permit reserved seat ticketing, and two dressing rooms below the stage level. The concert might be presented as a "Prestige Concert with the Cooperation of the Battelle Memorial Institute." You would handle all arrangements and all other expenses including booking and paying the artists, arranging for tickets, ticket collectors, and ushers, paying Battelle the cost of projection-booth personnel if needed. Any profit or loss would accrue to you and Prestige Concerts.

On January 28, Cosme answered Croxton's letter, accepting the arrangements as he specified. Similar arrangements ensued for annual con-

certs until 1979, at which time the Prestige Concerts entered into a different arrangement with Battelle by scheduling its entire concert season there. Thus, from 1979 to 1984, Battelle Hall became the home of the Concerts.

Many members of the Chamber Music Society recall that Cosme was frequently able to obtain the services of well-known artists for very modest fees. Often, this resulted from working out block-booking arrangements with artists' representatives and other arts organizations to help expedite tour schedules and the like.

On May 16, 1967, Cosme wrote a letter then unprecedented in the annals of the organization. It was addressed "To the Loyal Guarantors and Sustaining Members of Prestige Concerts," and was accompanied by a ledger sheet stating that the Concerts ended the 1966-67 season "with a minimal deficit. For the first time in the history of the series we closed the year with money in the bank."

The financial story of the seasons to follow was not as rosy, though artistically, it generated the excitement of having the Juilliard Quartet on October 26, 1968, to celebrate the organization's twentieth anniversary. Although the Harmons remained active in the organization into the early 1980s, Cosme retired as director of the Prestige Concerts. On March 4, 1972, a reception was held at the Columbus Gallery of Fine Art in Derby Court honoring John and Cosme for their years of service to Prestige Concerts. On this occasion, Cosme was presented with an elaborate scroll prepared by Fred Zimmer listing the Harmons' achievements. This photograph shows Philip Jastram making the presentation. Mrs. Harmon is in the center, John Harmon is on the left, and holding the scroll, on the right is Frances Jastram.



After Concert Parties

A longstanding practice of the Prestige Concerts has been to organize a reception and dinner party for the artists at the home of a member of the organization. The host usually provided an entrée, consisting of a ham or turkey, with other members contributing salads, dips, desserts, wine and other beverages. Frances Jastram recalled that the party idea was originally a creature of necessity. In the late 1940s and 1950s, few restaurants were open in Columbus in the hours following the concerts. Members of the society could attend with the price of admission taking the form of a donation of food or wine. The parties were one of the perks of membership and they enabled many to get acquainted with the artists directly. Usually these after-concert gatherings involved groups of about 35 people.



Years of Transition 1972-1983

During the years following Cosme's retirement as director, until the time that the name of the organization was changed to the Columbus Chamber Music Society, the organization can be said to have entered a transitional period. The tenure of the first two directors had together occupied nearly half of the organization's history: amounting to twenty-four seasons of scheduled concerts. During the next eleven years, the organization operated essentially under the system as established early in its history, namely the practice of having the guarantors and donor members write off the accumulated indebtedness at the end of each concert season. The president and director who immediately followed Cosme was Dorothy Koehl, who served from 1972 until 1976. Mrs. Koehl, after acquiring a Ph.D. from The Ohio State University, accepted a position in another community. She, in turn, was succeeded by A. Louise Earhart, who served as president and director of the Concerts for the next several seasons. Her husband, Richard Earhart, was also active in the organization. During the 1982- 83 season, Richard Schlub was listed as treasurer, and his wife, Judy Schlub, served as secretary. Earhart was listed as a member of the Board of Directors, which also included Mrs. George Faerber, Mrs. John E. Harmon, Philip S. Jastram, Karl Kornacker, Ralph O'Dette, Richard Schlub, and Benjamin Wiant. This organizational pattern suggests that the Society was run by a management group consisting of the president-director, the secretary, and the treasurer. The board, as a whole, established policies and served mainly in a fiduciary capacity.

A. Louise Earhart

The 1982-83 season was the thirty-fourth anniversary of the organization, and was also a critical time for the organization. Financial problems were mounting, largely the result of the meteoric rise in fees for artists through the decade of the 1970s. This put the system of writing off deficits by guarantors under increasing stress. In a letter to the members, dated January 25, 1983, Earhart described the deficit situation confronting the organization:

During the past two years, there has been a large inflation in operating costs, due mainly to rapid increases in artists' fees, in turn reflecting transportation and other cost increases. Even the "inexpensive" group just on the way to becoming known, are [sic] no longer inexpensive. But beyond this, part of the point of the series is to bring top-rank groups to Columbus.

We now project that the deficit at the end of the current year will be about \$3000 and that at the end of the 1983-84 season, we shall have a deficit of about \$7000. Both of these figures are after including guarantor contributions of \$3500 each year, computed on the assumption of a 60% assessment against current pledge maxima. At 100%, the guarantor groups would contribute \$5830 each year with correspondingly reduced net deficits (by \$2330).

At the end of the 1981-82 season, Earhart prepared an expense history of the Columbus Chamber Music Society. The document is interesting for two reasons: First, it shows the new name of the organization for the first time. Second, it dramatized the steep rise in expenses, especially the rise in fees to artists. The history is summarized in the following chart:

Prestige Concerts
A. Louise Earhart, Director

The Columbus Chamber Music Society Expense History: 1973 to 1984

Season	Artist Fees	Other Costs	Total Coasts
1973-1972	\$4,250	\$1,444	\$5,694
1974-1975	\$4,650	\$1,551	\$6,201
1975-1976	\$5,100	\$1,584	\$6,684
1976-1977	\$6,300	\$1,733	\$8,033
1977-1978	\$6,500	\$1,850	\$8,350
1978-1979	\$7,050	\$1,954	\$9,004
1979-1980	\$7,000	\$2,570	\$9,570
1980-1981	\$7,850	\$2,059	\$9,909
1981-1982	\$11,500	\$3,604	\$15,104
1982-1983	\$16,300	\$3,960	\$20,260 (estimated)
1983-1984	\$17,000	\$3,863	\$20,863 (estimated)

Commendation by The Ohio House of Representatives

Although financial difficulties were mounting for the organization, the occasion of the society's thirty-fifth anniversary was nevertheless a time of public recognition. During 1982, the Ohio House of Representatives issued the following proclamation:

The Ohio House of Representatives
Under the Sponsorship of State Representative
Mike Stinziano

On behalf of the members of the House of Representatives of the 115th General
Assembly of Ohio, we are pleased to take this opportunity to recognize

The Columbus Chamber Music Society
on the celebration of its Thirty-fifth Anniversary Season.

Known for its concerned and committed membership, this society, formerly entitled
Prestige Concerts, has achieved a praiseworthy record of artistic contribution to the
chamber music devotees of the community over its long history. The society members'
contributions of time, talent, and dedication have resulted in the presentation of many
hours of unsurpassed enjoyment for music lovers.

Through the activities of this worthwhile organization, the members have not only been allowed to express their personal talents and skills, and presented many young and aspiring artists the opportunity to perform, but have made their community a pleasant place to live for all of its citizens.

On the Society’s Thirty-fifth Anniversary, it is only fitting that we commend this exemplary organization and its dedicated membership for a job well done, many times over and wish them continued success.

The proclamation was signed by Representative Mike Stinziano and Speaker of the Ohio House of Representatives, Vern Riffe.



The Recent History 1983-1997

As the thirty-fifth anniversary (1983-84) season got under way, Earhart tendered her resignation and Karl Kornacker assumed the role of director. The Schlubs also resigned within weeks of Earhart’s resignation, leaving their tasks as secretary and treasurer. The managerial core of the group that was in place under Earhart’s tenure had virtually ceased to exist.

Kornacker recalled that his first decision was to create a corps of volunteers to carry out the tasks of running the organization, leaving him to function more or less as executive director. He also described this as an effort to create what he called a “working board,” a concept that David Bury detailed in a report entitled *The Columbus Chamber Music Society in Transition* (Bury, 1983). It became clear to him that a system for recruiting new people into the organization had to be found. Every resignation or retirement of older members resulted in a loss of knowledge to the organization. Kornacker also recalled attending workshops organized by the Ohio Arts Council or the Greater Columbus Arts Council and credited both Susan Rosenstock and David Bury for instructing him in the fine points of running a healthy arts organization. These included having a program planning process, a realistic budget, a system of record keeping, plans for fundraising, audience surveys, maintenance of mailing lists, etc.

Some of these mechanisms were present in the existing organization, but they tended to be implemented on a happenstance basis, or not at all, without prompting from someone at the helm. He found that the most difficult task for the board was to come to a shared understanding of its present situation. That situation was made clear in Bury’s report.



The Bury report. With grant support from both the Ohio Arts Council and the Greater Columbus Arts Council, an arts management consultant, David Bury, spent several days in Columbus researching the Columbus Chamber Music Society (CCMS). According to Barbara Zuck, *Dispatch* music critic, his report gave CCMS the skeleton of an outreach program that they are now beginning to flesh out. In a section, entitled “The Circumstances of Change,” Bury listed three factors that represented challenges for the organization. The first was that “there are probably four times as many professional ensembles as there were a decade ago, that there are new funding sources, many new presenting organizations and new audiences.”

As much as these trends are favorable, some of these consequences can be difficult for organizations like the Columbus Chamber Music Society. Fees, for example, are much larger; so much so, in fact, that many volunteer-run chamber music presenters can no longer afford the more prominent groups. . . The successes of the past decade have made the work of chamber music presenters more difficult.

Second, Bury also characterized the arts scene in Columbus in the following way:

Columbus has, in recent years, experienced what might be described as an explosion of arts activity. Again, this can only be seen as a favorable development overall, but it also has, what seems at first glance to be, some negative consequences for the Chamber Music Society. There is more competition for audiences, much more demand for the philanthropic dollar, and a more professional approach to arts management.

Third, and in some ways the most serious problem, was the situation within the Society itself. He wrote:

Its biggest problem is that it hasn't changed much. The change that has taken place (it might be characterized as a changing of the guard) has taken place very gradually. Many of the people who provided leadership in the past are no longer active. Others remain involved, but only in a peripheral way. The organization no longer has that one person who willingly takes on the responsibility of seeing that everything works. It is no longer a one-man show.

The phrase “one-man show” was used by Bury to describe the endeavors of Cain in the late 1940s and 1950s, but it was probably unsuited for a voluntary organization trying to survive under conditions emerging during the 1980s. Kornacker succeeded in bringing several new faces into the organization. This is reflected in the table of organization of the thirty-eighth season program bulletins, where several names are listed under a bold faced heading as follows:

THANK YOU: for contributed services on behalf of the Columbus Chamber Music Society: Suzanne Fisher, Jenny Floch, Marya Giesy, Therese Nolan (McGrody), Sally Patterson (Cleary Griffiths), Carol Rausch, Lois Rowell, Nancy Scott, and Jay Weitz.

These names appeared in the space above the listing of the Board of Trustees, which included Karl Kornacker, Chair; Clara O'Dette, Secretary; Stella Kozyris, Treasurer; Robert Turoff, Artistic director; Ralph O'Dette, and Benjamin Wiant.

Kornacker felt that he had fallen short of his aim of establishing the “working board” concept suggested by Bury’s report. Nevertheless, it was on his watch that the organization began the practice of forming standing committees to make program planning recommendations, develop an outreach program, write grant proposals to funding organizations, and the like.

The seasons that followed had both their high moments and disasters. Kornacker’s greatest fiasco, by his own telling, occurred on a bitter cold night, January 19, 1985, when *Ars Musica* was scheduled to present the six Bach Brandenburg Concertos in celebration of the three hundredth anniversary of Bach’s birth. The concert was scheduled in the Gloria Dei Worship Center of Trinity Lutheran Seminary, which can seat about 400 people. Kornacker had urged the Board to accept a policy that enabled season ticket holders to use their tickets randomly for any concert scheduled during the season, a suggestion the Board accepted. It was hoped that this would serve as an incentive to boost ticket sales.¹⁷ However, an excess of one hundred audience members, who could not be seated, appeared for this concert! Many regular subscribers were angered by the incident. In his retelling, Kornacker mentioned that Therese Nolan had indicated throughout the preceding weeks that numerous inquiries were being made about this particular concert, a fact that should have apprised the organization that a serious shortage of seating was in the making.

Kornacker also recalled a far brighter moment when the Chilingirian Quartet with guest pianist, Steven DeGrootte, gave what several described as a miraculous concert. Seven weeks earlier, DeGrootte had been involved in an airplane accident in which he was seriously injured, causing him to lose an eye, and yet this group gave a brilliant concert. The audience response encouraged the ensemble to undertake future concerts. Additional changes occurred on Kornacker’s watch. One was that the Society’s concert home changed from the Battelle Auditorium to the Gloria Dei Worship Center of the Trinity Lutheran Seminary.

Renaming the Society. When I asked people who were active in the organization about the name change, the answer most frequently given is that the name Prestige Concerts conveyed the unfortunate image of an “elitist” organization. Bury’s report also alluded to the “the perception by many that the Society is a private organization.” Newspaper accounts in the late 1940s and early 1950s used phrases to describe the chamber music audience as requiring the “highest musical standards” or “discriminating, discerning, or demanding,” terms associated with elitist exclusion. The title change occurred before the organization actively sought grants from foundations and arts councils, and helped to create the image of an organization eager to reach a wider public. The name change from Prestige Concerts to the Columbus Chamber Music Society (CCMS) was gradually phased in between the 1981 and 1983-84 season. This was done intentionally to avoid the impression that there were two different presenting organizations. The name change occurred on November 12, 1982.

After Karl Kornacker, Philip Jastram assumed the role of board president, although for many years prior, Philip was both a generous benefactor and active member of CCMS. He was also active in supporting the Cantari Singers, and was a driving force that led to the settlement of the strike between the Board of Trustees of the Columbus Symphony Orchestra and the Musician's Union in the 1980s. He was a professor of physics at The Ohio State University; a man who made his presence felt both in university and community affairs.

The funding situation in the arts was changing, and arts organizations, like CCMS, had to confront new pressures. The rise in artists' fees continued throughout the 1980s. Another source of pressure was the need to apply to private foundations and government arts councils for supplementary funding. Jastram's personal inclination was to find monetary support within rather than seek outside funds that often invited outside pressure. He preferred the established system of writing off deficits with Guarantors, and for the balance of the annual deficit to be made up by additional gifts from the more affluent members of the organization. Yet he proposed that CCMS enter into an arrangement with two other arts organizations to share the costs of a paid manager. An application for funding was made to the Columbus Foundation. Clara O'Dette prepared the proposal, and funds were granted for this purpose. The other organizations included the Cantari Singers and the Jefferson Academy of Music. Jastram was active on the boards of these organizations as well, and recognized the need to have an individual who could keep tabs on the managerial needs of these groups. Although this sounded like a good idea, this threefold arrangement did not work in practice, and was soon abandoned. It failed because it is difficult to find one person with the right combination of managerial skills who also has a broad awareness of the arts that goes beyond listening to a few CD recordings.¹⁸ Moreover, even with funds granted for this purpose, the organizations could not afford to pay the salary of a person with the requisite skills.

Collaboration with the Jefferson Academy. A more successful initiative that Jastram proposed was the co-sponsorship of a project involving the Jefferson Academy to bring music into the schools. Funding was procured by a grant to write contracts with performing groups, enabling them to come a day early to participate in special concerts for children. This initiative entailed a multimedia approach whereby schoolchildren would be brought to a specific architectural site such as the Governor's Mansion, the Southern Hotel Ballroom, or the Martin Luther King Cultural Arts Complex. Clara O'Dette recalls that in a series of programs entitled "Shhh, I'm Listening to Chamber Music!" the children would often sit on the floor in close proximity to the performing artists, where they could watch and interact with them. In one incident the Hovanis Quartet wore baseball caps while performing in an effort to relate the music they were playing to the kids.



Edmund King

A succession of individuals served in the role of president and director for periods of relatively shorter durations. These include Edmund King, who served from 1989 to 1991; followed by Sally Cleary, who served from 1991 to 1994. Sally was succeeded by Stella Kozyris, who served from 1995 to 1997. Kozyris did much to improve the financial recordkeeping, planning, and budgeting processes of the Society. The current president-director is again Sally Cleary Griffiths, who began her second term with the opening of the Fiftieth Anniversary season (1997- 1998). A major contribution made under her direction was the computerization of the organization's records, a process that was begun by Clara O'Dette.

Griffiths maintains databases for the mailing list and also the contribution and ticket purchase histories. Correspondence to regular supporters is made easy by linking this information to produce letters and envelopes.

For the last several seasons the Society has operated successfully as a voluntary organization. The work of program planning, budgeting, fundraising, working with artists' representatives, organizing and disseminating publicity, grant writing, the maintaining of mailing lists, databases, and ticket selling functions are carried out by numerous individuals and standing committees. For the last several seasons, a combination of increased ticket sales, the generous contributions of individuals and corporations, grants from the Columbus Foundation, the Ohio Arts and Greater Columbus Arts Councils, and Arts Midwest has enabled CCMS to reach a larger audience. The Society offers a succession of high quality chamber music concerts, with internationally renowned performers, finishing the last several seasons free of debt.

Summer concerts. Starting in the summer of 1994, CCMS initiated a series of Sunday afternoon concerts. This series was initiated to showcase the talents of artists who live in the greater Columbus area, and were usually held in less formal settings such as The Patio in the Brewery District, or the Atrium of the Franklin Park Conservatory. The first concert in the series was given by the Columbus Symphony Chamber Winds at The Patio. In 1995 Cathy Callis gave a piano recital at the Atrium. In the summer of 1997, Peter Stafford Wilson conducted Igor Stravinsky's *L'Histoire du Soldat* with Rosa Stolz, senior vice president of CAPA, playing the devil; Tim Feran, *Dispatch* Arts Critic, playing the soldier; and William Florescu, Chair of the Opera Department at Capital University, serving as narrator. The musicians included Charles Wetherbee, violin; Robert Jones, clarinet; Betsy Sturdevant, bassoon; James Underwood, trumpet; Andrew Millat, trombone; and Phil Shipley, percussion.

Kozyris recalls that during the 1995-96 season CCMS applied for, and received, a grant from Arts Midwest, which provided substantial assistance for an outreach project involving the Ying Quartet, a youthful family performance group consisting of three brothers and one sister. In addition to the regular Saturday night concert in the Gloria Dei Worship Center, the quartet gave two additional concerts, one on Friday

and another on Sunday. The Friday concert was scheduled during the lunch hour at the lounge of the Nationwide Insurance Company. Nationwide was selected as the site because the corporation has been a longstanding supporter of CCMS. This was a way of acknowledging their generosity. Many individuals spent their entire lunch hour listening to the performance, while others paused briefly. For many, it was their first opportunity to hear a live string quartet. On the following Sunday, the Ying ensemble gave their third Columbus concert at the downtown City Center Mall.

Concert Venues

The Little Theater. From its founding in 1948 until 1979, Prestige Concerts called home the Little Theater of the Columbus Gallery of Fine Art, now the Columbus Museum of Art. The pattern of using art museums as sites for the presentation of chamber music was well established in many cities around the country such as the National Gallery of Art in Washington DC, The Cleveland Museum, and the Toledo Museum of Art.¹⁹ Numerous circumstances resulted in changes of venue. Frances Jastram recalls that with the change of directors at the Columbus Gallery of Fine Art, from Mr. Mahroni Young to Mr. Budd Bishop, the museum adopted policies less congenial to housing the concerts in the museum. When the Gallery was directed by Young, he and the gallery staff were on quite friendly terms with the organization. They would open the exhibition spaces an hour prior to the concert to enable patrons to see the collection. The galleries were also open during intermissions.

With the arrival of Mr. Bishop, in 1976, the previous rapport between the Prestige Concerts and the museum had cooled considerably. I was once told that Bishop was intent upon removing what perceived to be “the country club atmosphere” that pervaded the Columbus Gallery.²⁰ Since its inception, the Prestige Concerts made a practice of serving tea and coffee during intermissions, the sort of social event frowned on by Bishop.

More seriously, the remodeling of the Little Theater resulted both in a loss of seating capacity and had essentially destroyed the acoustical quality of the original hall. By the middle 1960s, concerts that were expected to draw larger audiences were held at the Battelle Memorial Auditorium. In conversations with members of CCMS, there was a suspicion that the Columbus Museum of Art (it had changed its name in 1978), began increasing rental fees for the Little Theater. The ledger of expenses for the Prestige Concerts shows rentals averaging \$102 per concert. By the late 1960s rentals ran between \$134.00 to \$142.00 per concert; roughly an increase of 40 percent over a five-year period.

Battelle Memorial Auditorium. The second home of the Prestige Concerts was the Battelle Memorial Auditorium. The auditorium, located on King Ave, was first used as a concert hall by the Society in 1966. The auditorium had one serious drawback: it had been designed as a lecture facility rather than a concert hall, and from an acoustical standpoint, was quite dry. Battelle environment was described by Kornacker as sounding dead and academic.

Gloria Dei Worship Center. While Kornacker was director, both Philip Jastram and Benjamin Wiant began searching for alternative concert spaces, which resulted in finding the Gloria Dei Worship Center of Trinity Lutheran Seminary. Richard Earhart helped negotiate the arrangements with the Seminary officials. The first season in the Center occurred in the 1984-85 season, the Society remained there through the 1997-98 season. On certain occasions, when larger audiences were anticipated, concerts were held in Mees Hall of the Capital University Conservatory of Music, a short distance from the Center.

Radio Broadcasts of CCMS Concerts: Music in Mid-Ohio

For a number of years, starting with Fred Calland, and followed by Mary Hoffman, the WOSU radio stations were connected with the Prestige Concerts. In 1982, WOSU-FM initiated a program series called Music in Mid-Ohio. Live concerts in the greater Columbus area were tape-recorded for broadcast at later times. These included concerts by the Columbus Symphony Orchestra, performances by faculty members and ensembles of the School of Music at the Ohio State University, the Pro Musica Chamber Orchestra, and others. The initial concerts were announced by John McGrody, who also provided program annotations. McGrody also made available information about the forthcoming concerts of the Chamber Music Society. At present, Music in Mid-Ohio is hosted and produced by WOSU executive producer, Christopher Purdy, who was then a member of the CCMS Board.

Program Annotations. Early in the history of the organization, the practice of providing program annotations on the music to be performed was established. During the mid-1950s, program notes were reproduced by spirit-duplicator and were passed out at the concerts. Many of these bear the name of Paul Strouse. It is not clear if this was a regular practice that occurred at every concert. Much later the practice of publishing the annotations within the program bulletin was begun under Louise Earhart's tenure. During the 1970s annotations were prepared by John McGrody, of WOSU-FM, and on occasion by Lois Rowell, music librarian at Ohio State University Library. Since 1981, they have been prepared on a regular basis by Jay Weitz, who began writing while he was music librarian at Capital University, and who is presently consulting database specialist for music at OCLC Online Computer Library Center, Dublin, Ohio, and a local writer on the arts. Weitz's highly professional and informative program annotations have been a regular feature of the CCMS concerts for nearly eighteen years.

The Fiftieth Anniversary Celebration

The fiftieth anniversary celebration began on September 20, at the opening concert of the 1997-98 season, which featured the American String Quartet with pianist Thomas Muraco. During the concert intermission, the audience and society members opened the celebration with three enormous birthday cakes prepared by the Whole World Bakery, and underwritten by Jonathan Chandler. Among those present was James N. Cain, the organization's founder. The Kroger Corporation donated a cake for the second concert of the season.

Years ago, when Mr. Cain initiated the Prestige Concert series, Norman Nadel expressed the concern that the city might not be able to sustain the support of two consecutive chamber music series. Now, fifty years later, the city supports multiple concert series competing for the attention of the classical audience. It is hard to know whether the Society survived because it changed with the times or whether it managed to attract new audiences and members while retaining allegiance to an established, relatively stable musical repertoire. The present Board of Trustees, as was the case with previous boards, is a voluntary board comprised of individuals who have more than a love of chamber music. Collectively they have the capabilities to identify talented artists often before they have been widely acclaimed; they have been successful in fundraising, marketing, budgeting, and program planning. In many ways the current board resembles the working board concept first proposed by David Bury in the early 1980s.

As the Fiftieth Anniversary season got under way, the Board of Trustees included Sally Cleary Griffiths, President; Stella Doulis Kozryris, Vice President; Robert Hoffman, Treasurer; Jenny Floch; Ruth Groner; Frances Jastram; Edmund King; Janice Kinney; Barry Liss; William McNutt; Ivan Mueller; Christopher Purdy; Edward Tausk; Jay Weitz; Benjamin Wiant; Robert Wilhelm; and Administrative Assistant, Connie Leavens.

In addition to the Board of Trustees, a number of members are listed as volunteers. These include Mark Aalyson, Dr. & Mrs. Joseph D. Bullock, Jonathan Chandler, John & Jo Dickinson, Arthur Efland, Paul Graves, George Griffiths, Heather Griffiths, Morris Groner, Ruth & Marshall Haddock, Kynthia Kozyris & Bryan Droesch, Rob McLean, Marian Liebermann, Barbara Mickler, Marianne Mueller, Clara O'Dette, Reik Oldenquist, Carlton & Patricia Placeway, Dorit Samuel & Sheldon Halpern, Kathleen & Stan Saul, Carole Wilhelm, and Team Battelle members: Bill Altman, Brenda Blanton, Susan Brown, Kevin Carrico, Pauletta Cochran, Joyce Durnford, Brenda Fuller, Nu Ghadiali, Peggy Gordon, Brenda Keiser, Elizabeth Meadows, Lynn Musick, Terry Nobles, Salee Gideon, Joni Taylor, Fred Todt, Kathy Whitmore, Woong-Sang Yoon, Carol Young, and Erin Young.

Looking to the Future. Will the Columbus Chamber Music Society be around in another fifty years? The answer to such a question would require me to reach beyond history into theology, for history is not a predictive science. One can safely bet, however, that many challenges await the organization as the millennium approaches. The audience drawn to the classical repertoire grows grayer with each passing year. There is a shrinking of government subsidies, a noticeable decline in private and corporate support for the arts on a national scale, as well as a curtailment or outright loss of arts education in the schools.

According to a report on the status of the arts in U.S. communities by the National Endowment for the Arts, and which was the subject of an editorial entitled "Art for whom?" that appeared in the October 25, 1997 *Columbus Dispatch*, "many American citizens fail to recognize the direct relevance of art to their lives." In citing this report entitled *American Canvas: An Arts Legacy for Our Communities*, the editorial says that: "too often arts institutions are elitist, racially segregated, class-based and isolated from the communities they claim to serve but don't." Arts groups were

challenged by the report to “reach out to a wider community or suffer the consequences of being irrelevant to a large part of the public.” These are sobering concerns. After all, chamber music as a genre originated in eighteenth-century Europe. Yet, increasingly, America has become culturally pluralistic, with a rich infusion of people from many lands representing many musical traditions; the European tradition being one of many. High culture once meant the imitation of European cultural and artistic forms, but increasingly this is less so; yet even among audience members whose ethnic ties are European, the nature of the string quartet or of the art songs of Schubert is neither widely understood nor appreciated. Such music is not always easily grasped, nor is it immediately gratifying on a first hearing. Fifty years ago, Norman Nadel described the plight of the chamber music audience:

Like any other minority group, chamber music fans frequently have a tough row to hoe. As a rule these are audiences with the highest musical standards; consequently, they demand the finest performers. But there are so few people who appreciate the rewards of chamber music that we never had a great deal of it, except in metropolitan centers. There must be a few hundred people who would attend regularly in order to make these concerts self-supporting. (*Columbus Citizen*, November 21, 1948)

The Greater Columbus Metropolitan area of today probably has more than the small minority of a few hundred people Nadel hoped for almost 50 years ago. Still, a younger audience will need to be reached if the Chamber Music Society will be around to celebrate its 100th anniversary in 2047. And that generation will need opportunities both to encounter such works as well as instruction in them, for chamber music is a serious art, an art that is thematically and technically complex. Appreciation is won only as a result of mindful, attentive effort. As the writers of *American Canvas* put the matter: “The satisfaction and sense of fulfillment that result from coming to terms with a work of art and experiencing its resonance in our lives is a form of pleasure and intellectual challenge simply unavailable elsewhere.” (NEA, 1997, p. 10).

Serious art, of the sort encountered in chamber music, reflects a way of perceiving the world that is not simple, perhaps because life is never simple to the serious artist. Popular art by contrast is easy to enjoy because it already fits the perceptual, conceptual, and imaginative expectations of the listener (Broudy, 1965). The challenge faced by organizations like the Columbus Chamber Music Society will be to find ways to reach that wider audience so that the pleasures that enrich the lives of the present-day audience will be there for the next generation.



Letters of Commendation

As the word spread that CCMS was celebrating its fiftieth anniversary, several artists who performed in the early days of the Prestige Concerts sent their best wishes to the Society. These now follow:

Sept. 29, 1997

My hearty congratulations on your 50th anniversary. I have good memories of my performances for your organization, the first when Jim Cain happened to hear me nearby at Delaware, Ohio, and invited me to perform when I was just a young lad, starting my career. More recently, I recall performing the Brahms Quintet with the Daniel Quartet.

In this age of struggle for serious music, it is a real achievement to maintain a chamber music series for 50 years. We who have had the privilege of performing for you in the past, and those who will do so in the next half-century, owe you a debt of gratitude for your efforts on behalf of musical culture. Volunteers like yourselves are indeed the unsung and unrecognized heroes of musical life. I know from personal experience how often the ratio of gratitude and enjoyment received to aggravation and frustration endured is not all that favorable.

Please keep it up and know that you are appreciated.

Sincerely yours,
Anton Kuerti

November 7, 1997

It is an honor for me to congratulate you on the fiftieth anniversary of the Columbus Chamber Music Society. I have always had the greatest professional respect and personal admiration for the outstanding work of James Cain. His remarkable career is surely unmatched by anyone else.

I have nothing but fond memories of performing under the auspices of your society with the Rococo Ensemble in 1958 and '60, with the New York String Sextet 60, and in solo recital in '61.

Best wishes for another 50 years.

Renato Bonacini

September 29, 1997

I have just heard from my longtime friend James Cain that the Columbus Society recently celebrated its 50th anniversary. I was truly delighted to hear this good news because it was my privilege to have participated in the formation of your Society as a violinist with the Walden String Quartet which was the quartet in residence at the University of Illinois. With this inspiration and enterprise, in 1947 Mr. Cain initiated the concert series called Prestige Concerts and invited the Walden String Quartet to give several performances. The first season of Prestige Concerts elicited an enthusiastic response from the Columbus audience and during the following four years the Waldens returned to Columbus repeatedly as the annual series became ever more firmly established.

Prestige Concerts eventually became the Columbus Chamber Music Society and it is a source of great satisfaction to me to know that the society has continued unabated during the past half century. I want to add my voice to the many others in conveying my congratulations and very warmest wishes for a long and successful future for your society.

Very cordially yours,
Bernard M. Goodman

Thank you so much for inviting me to share in celebrating the 50th Anniversary of the Columbus Chamber Music Society.

I would like to congratulate the Board of Directors of the Society for the excellent work they have done over the years in keeping this important musical project alive. I also want to congratulate you, Jim Cain, for the splendid work you did in starting "Prestige Concerts" and maintaining such a high musical standard.

I appeared in your series through the years 1950, 51, 52, & 59, and it was always a great pleasure and so musically rewarding. The audiences could not have been better!

I send all good wishes to the Board of Directors for their continued success. My personal regards to you and your family.

Cordially,
Frances Magnes

Happy Happy Fiftieth year and Congratulations!

Way way back, when I was part of your series, first in 1957 and then again in 1961, I never thought ahead to your future.

I was simply so delighted, yet sobered by the kind invitation of dear Jim Cain to be part of that 1957 series; sobered by the fact that I was joining a series that had featured such wonderful singers as Roland Hayes and Mack Harrell. It was a challenge for me indeed.

It has been the same for so many others, I am sure.

For the opportunities you are still providing for the fine performers you invite, I along with all of the alumnae am most grateful. Again, Congratulations!

Most, most sincerely,
Adele Addison

September 29, 1997

To the Board of Directors of the Columbus Chamber Music Society:

It was my privilege to play as one of the artists on the "Prestige Concert Series" in the years 1953, 54, 55, 57 and 61, under James Cain's able and artistic direction. I wish ardently to congratulate you for having maintained the Series at such a high level of excellence for so many years and to wish for you many, many future concerts.

Yours ever so sincerely,
Beveridge Webster

27 September 1997

Please accept my congratulations on the 50th anniversary of the Columbus Chamber Music Society.

How pleased, satisfied and happy you must feel to be the directors of this excellent society which was founded 50 years ago by a young man with a passion for great music and a vision of bringing such music to the people of Columbus: Jim Cain and now the Board of Directors of this society can feel justly proud.

My warm feelings for the Chamber Music Society go back to the 1958 season when, as a young artist I had the pleasure of appearing with the great American baritone Mack Harrell. I think that Mr. Harrell appeared several times in Columbus under the aegis of the Society. So many wonderful artists have appeared on your series, and all remember the Society with great warmth. May I express the ardent hope that you will present another 50 years of chamber music concerts in Columbus.

Yours sincerely,
John Wustman

Dear Sirs and Madams,

This letter is to congratulate you on the 50th Anniversary of the founding your organization.

When it was started by James Cain as Prestige Concerts with concerts by the Walden String Quartet of which I was the violist (having been for 3 years) the principal violist of the Cols. Phil. Orch. under Izler Solomon), little did we realize that it would last for 50 years! And more, we hope!

Once again, Congratulations!

Sincerely,
Prof. John Garvey
Formerly violist, Walden String Quartet

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Notes

1. Articles of Incorporation for Prestige Concerts, Inc. were signed and notarized October 7, 1949, and filed with the Secretary of State October 8, 1949. Vol. 580 p. 24, Records of Incorporation, Franklin County, State of Ohio. The appointment of Agent was listed as James N. Cain.
2. The Great Depression also closed the doors of the Columbus Gallery of Fine Art.
3. The Philharmonic was reorganized in 1949 as the Columbus Little Symphony Orchestra, and this organization eventually grew into today's Columbus Symphony Orchestra. George Hardesty served as its first conductor. Hardesty continued to serve as first violinist for many years when Evan Whallon was conductor. Horace Schwartz was also a performer in the Philharmonic, while John Garvey was principal violist. Garvey left the orchestra prior to its dissolution to join the Walden Quartet.
4. See *Echoes Across the Oval*, a 90-minute video-cassette produced by the University Archives documenting the history of the University.
5. The interview took place on August 22, 1997.
6. Cain also recalled that WOSU was offered the entire collection of 100 long-playing records issued by Columbia Records, then beginning to supplant 78 rpm recordings. The station would have had to install long-playing reproduction equipment, but the station engineer recommended that the station decline the offer since the grooves of the long-playing recordings were too narrow.
7. I could not find any indication of the difference between the two categories, though presumably it had something to do with the size of the contributions.
8. *This Week in Columbus*, Vol.1.7 #22 p.3, November 26, 1948. Photographs of the Walden Quartet appear in this issue. The article was unsigned. The editor of this publication was Ethelynn M. Anderson.
9. Cain also mentioned that several of these early concerts in the Little Theatre were recorded, and that some of these, which are now nearly fifty years old, are about to be released on Compact Disc. A recording of pianist Mieczyslaw Horszowski was recently released under the title "1940 Vatican Radio Recordings and Live USA Records 1957- 1979," Gemm CDS 9108.
10. Soulima Stravinsky is the son of composer Igor Stravinsky.
11. Howard Nadel was the brother of the critic Norman Nadel.
12. A major source of documentation of the Prestige Concerts is located at the Ohio Historical Society, MSS 628, which consists of 1 1/4 cubic feet of records. These

cover much of the correspondence by Cain and Mrs. John Harmon, who served as the director immediately following Cain.

13. The bulletin was reproduced by means of a spirit duplicator (this antedated Xerography). A number of documents from the time of Cain's directorship were duplicated by this means.
14. Each option has its perils. Going professional means raising the costs of the organization. Many professional managers spend their time writing grants or are involved in other forms of fundraising to stay in business. Remaining on a voluntary footing also has its perils since initial enthusiasm is likely to wane, and new people are needed by the organization.
15. After retiring as director, she remained active in the organization until 1983. She moved to Santa Barbara, California, where she presently resides.
16. My interview with Karl Kornacker took place on August 26, 1997.
17. Ticket sales had declined sharply during the last several seasons. Several reasons contributed to this. Budgetary constraints mentioned in the text restricted the selection of artists. In one season, one ensemble, the Colorado Quartet, was granted a residency in which they performed multiple concerts that did not appeal to many audience members, including this writer.
18. This suggestion came out of my interview with Ralph and Clara Odette.
19. Cosme Harmon makes this point in a letter she wrote in the 1960s explaining the mission of Prestige Concerts.
20. My wife, Jenny Floch, and I were acquainted with members of the Beaux Arts Women of the Columbus Gallery, who were aware of Bishop's campaign to put the Museum on what he regarded as a "professional" standing by removing such activities as the Beaux Arts Ball from the premises of the Museum. Getting rid of the Prestige Concerts would have been consistent with the same policy.

About the Author

Arthur Efland is a professor emeritus in the Department of Art Education at The Ohio State University. He authored the elementary and secondary guidelines in art education for Ohio, which won an award for excellence from the National Art Education Association in 1982. He is author of *A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts* published by Teachers College Press. Efland is a frequent participant at national and international conferences on art education. He has also published in the *Journal of Aesthetic Education*, *History of Education Quarterly*, and the *Journal of Research in Music Education*.

The original 1997 book was designed and typeset by Jenny Floch.



Between the Notes:
A Sixty Year Journey
from Prestige Concerts to
Columbus Chamber Music Society
to Chamber Music Columbus

Part II

**And the Ten Years That Followed:
A Sixtieth Anniversary History
of Chamber Music Columbus, 1997-2007**

By Jay Weitz

2007





Acknowledgments

As the sixtieth anniversary season of Chamber Music Columbus approached, Board of Trustees President Robert Wilhelm asked me if I would carry on the work that Arthur Efland had done a decade earlier and bring the organization's history up to date. A sixtieth anniversary planning committee, including Yvonne Bury, Sally Griffiths, Ivan Mueller, Marianne Mueller, Tina Bozzuto, and Jay Weitz was formed. My thanks to the members of the committee and to the Board of Trustees for their trust and patience. Special thanks to Arthur Efland for his advice and assistance. Sally Griffiths, Robert Wilhelm, Edmund King, and especially Ivan Mueller were more than generous in their comments, answers, and suggestions. Valuable editorial work was provided by my wife, Esther Silverman.

Jay Weitz, Columbus Ohio



Introduction

As these words are written at the dawn of the 2007/2008 season, Chamber Music Columbus has the luxury of knowing that the most recent decade in its now-sixty-year history turned out well. In retrospect, the way that things *actually* turn out sometimes has the appearance of inevitability, of being the only way that things *could* have turned out. When we have lived that history, however, we know that is never truly the case.

Looking back over the decade of Chamber Music Columbus's fifties, we realize that it was a time of unusual and sometimes unexpected change. Among the most obvious important changes were the move to the Southern Theatre, the transition from the name Columbus Chamber Music Society to Chamber Music Columbus, the evolution of the organization's strong committee structure, the inauguration and growth of the Web site, and the development of the vital partnership with the Chamber Music Connection.

Even amid all of the changes wrought by the decade, there were constants for Chamber Music Columbus. The all-volunteer organization continued to thrive artistically and financially, gathering strength and building on its already impressive reputation for musical excellence. During this decade, a musical smattering of piano soloists, vocal ensembles, and various small instrumental combinations was achieved. At the same time, there was a healthy balance between up-and-coming performers and the seasoned headliners. Funding equilibrium was also reached in this period, with roughly half attributed to earned income, a quarter to individual contributions, and a quarter to corporate and foundation sources. The decades-long tradition of after-concert parties for members and the visiting artists grew in popularity. The WOSU Classics Network continued to broadcast most Chamber Music Columbus concerts as part of the Sunday evening series *Music in Mid-Ohio*.



Sally Griffiths



In the summer of 1997, as the Columbus Chamber Music Society prepared to celebrate its fiftieth anniversary season, there was no knowing where the next decade would take the organization. Sally Griffiths began a second term as president for the 1997/1998 season, having served previously from 1991 through 1994. One of her initiatives was the *CCMS Operating Guide*, outlining many of the duties that she and others performed, including the maintenance of mailing lists and keeping track of ticket sales, contributions, and memberships. Throughout the whole decade under consideration here, Sally has been instrumental in the organization's computerization, ticket sales, mailing lists, and record keeping, and has been a key participant in the Marketing Committee's efforts to attract new members.

One of the fundraising efforts at this time was the Society's sponsorship of a trip to the Santa Fe Music Festival, led by WOSU radio's Mary Hoffman, July 21-27, 1998. A portion of the proceeds from the fees went to CCMS as a donation.

New Committee Structure

With an eye toward the longer term, a Planning Committee was created in late 1997, consisting of Jenny Floch, Stella Kozyris, Bill McNutt, Ivan Mueller, and Christopher Purdy. At its first meeting on January 20, 1998, the members began setting up a formal structure of committees that would have clear and achievable goals and that would report regularly to the Board of Trustees. Although there was some disagreement on the committee about the need to upgrade the Society's current programming, there was unanimity on the necessity of increased fundraising.

The formal roster of committees that was set up initially under Sally Griffiths's presidency changed slightly over the course of the decade from 1997 to 2007, but the functions remained relatively constant, eventually breaking down into the following:

Executive Committee, consisting of the President of the Board of Trustees, Immediate Past President, Vice President, Secretary, and Treasurer, who manage the organization, recruit new Board members, coordinate all activities, call meetings, and draw up agendas. Presidents during this decade were Sally Griffiths, Ivan Mueller, and Robert Wilhelm, which also means that Sally Griffiths and Ivan Mueller were subsequently Immediate Past Presidents. Vice Presidents included Stella Kozyris, John Dickinson, Robert Wilhelm, James Unger, and Charles Warner. Robert Hoffman, John Dickinson, and Laurence McCulloch served successively as Treasurer. Secretaries included Stella Kozyris, Sally Griffiths, Eric Navin, Lyman Leathers, and William Halverson.

Development Committee, which deals with foundation, corporate, and individual fundraising; grant proposal writing; recruiting new members and retaining current members; and organizing social functions, including the annual meeting. The various forms of the Development Committee were chaired or co-chaired during this decade by Barry Liss, Riek Oldenquist, Ivan Mueller, Yvonne Burry, and Marianne Mueller.



Development Committee 2006

Education and Outreach Committee, which organizes and hosts outreach and educational events with guest artists; collaborates with the Program Committee to work outreach activities into guest artist contracts; and fosters collaboration with other arts promoters, community organizations, and local educational institutions. Through much of this decade, Katherine Borst Jones and Deborah Price co-chaired Education and Outreach.

Finance Committee, which manages the box office activities, bookkeeping and financial reporting, long-range financial planning, cash management, and investments. Robert Hoffman, Stella Kozyrus, and John Dickinson chaired Finance during this decade.

Program Committee, which identifies, selects, contracts, and presents guest artists and their programs; collaborates with the Education and Outreach Committee to work outreach activities into guest artist contracts; deals with concert venue managers; works with the Promotions Committee to produce program booklets and program notes; deals closely with artists' agencies and managers; and conducts other concert operations. Throughout this decade, Edmund King was the chair of the Program Committee.

Promotion Committee, which develops and distributes marketing materials, season brochures, and other publicity; coordinates media coverage; distributes news releases; coordinates concert advertising; works with the Program Committee to produce program booklets and program notes; solicits advertising for the program booklets; and maintains the organization's Web site. Chairs or co-chairs of the several forms of the Promotion Committee during this decade included Sally Griffiths, Riek Oldenquist, Jesse Wheeler, Lillian Webb, Marianne Mueller, and Yvonne Burry.

Sales Committee, which maintains the organization's databases and mailing lists, handles season subscription and individual ticket sales, and deals with ticket pricing issues. Throughout this decade, Sally Griffiths chaired the Sales Committee.

The Bury Retreat

As an aid to this formalization of structure, Ivan Mueller met with the arts management consultant David Bury on March 24, 1998, in Chamber Music America's New York offices. Bury had advised the Society at a critical juncture some fifteen years earlier and the Board agreed that it was time for guidance into a new era. David Bury and Ivan Mueller set up, and the Board later endorsed, a retreat to be led by Bury on June 13, 1998. At this retreat, the participants analyzed CCMS's current state and how it could best improve such areas as audience development, marketing, fundraising, membership, and ongoing innovations. Bury's advice proved to be most valuable, especially as CCMS began to put the new committee structure into place beginning in August 1998.

Ivan Mueller

Ivan Mueller, a driving force behind the stronger committee structure, the Bury retreat, and other new directions for CCMS, became president beginning in the 1998/1999 season. Under his leadership, CCMS began to distribute a regular Members Newsletter during the course of the year and issued its first formal annual report at the membership meeting in the spring. Throughout his tenure, Ivan Mueller led efforts to raise the professionalism of the organization through more deliberate long-range planning, strengthening the by-laws, promoting communications with local corporations and media, and increasing the cash balance.

During the 1998/1999 season, CCMS began to exchange mailing lists with such other Central Ohio musical groups as the Columbus Symphony Orchestra and the ProMusica Chamber Orchestra. The Society also redoubled efforts to obtain additional grant money. As a result of all of these changes, the 1998/1999 season saw increases of 56 percent in ticket sales, 52 percent in attendance, and 65 percent in grant income over the previous season.



CCMS Web Site

March 1999 witnessed the inauguration of the Columbus Chamber Music Society Web site, www.columbuschambermusic.org, by Web Keeper Robert Wilhelm. In its public face, the Web site has evolved into a source of information for the audience, including concert schedules, reviews, program notes, links to additional composer and performer resources on the Web, and ticket information. There are also links to other local arts organizations and funding sources, and the Web site provides a means of feedback from the audience to the organization. Behind the scenes, it also serves as a depository for Board of Trustees documents, reports, and other resources.

The Move to the Southern Theatre

Since the 1984/1985 season, most of the Society's concerts had been presented in the Gloria Dei Worship Center of Trinity Lutheran Seminary in Bexley. The size limits of this intimate space were an increasing constraint on the ambitions of the Society. On November 3, 1997, the Board of Trustees had held its regular meeting at the Columbus Athenaeum, formerly the Masonic Temple at 4th and Gay Streets, then in the midst of a massive renovation. Although there proved to be no suitable venue in the Athenaeum that would be available in a timely fashion, the search for a larger concert space had gotten underway in earnest.

All eyes then focused on the Southern Theatre, the 933-seat gem that the Columbus Association for the Performing Arts (CAPA) had been given in 1986 and had finally begun to restore more than a decade later. The Board of Trustees knew that a transition from the Gloria Dei Worship Center to the Southern Theatre, if it were to be feasible at all, would need to be gradual. It would also have to be accomplished in conjunction with an expansion of the CCMS audience, an increase in funding, and an effort to save money wherever possible without sacrificing quality.

To those ends, CCMS took several measures. To increase audience diversity, CCMS began to work at this time with Chuck Benya, marketing director of the Martin Luther King, Jr. Arts Complex. Beginning with the first two concerts of 1998, CCMS began saving money by producing program booklets for two concerts, rather than separate booklets for each concert.

Inspired in part by the September 1998 reopening of the Southern Theatre under the management of CAPA, big changes began to happen. The second regular concert of the CCMS 1998/1999 season was the first it ever held in the Southern. On November 28, 1998, CCMS hosted the San Francisco-based all-male vocal ensemble Chanticleer, launching its new tour of "A Chanticleer Christmas." The Southern Theatre was sold out, and this concert remains the best attended event the Society has ever presented.

During the 1999/2000 season, four of the six regular season concerts were in the Southern Theatre, with the remaining two in Capital University's Mees Hall. Given the larger capacity of the Southern, concert attendance continued to climb an additional 35 percent over the previous season. The increasing use of the Southern had other benefits. CCMS was able to use CAPA's discounted advertising rates for the *Columbus Dispatch* for the four Southern concerts. CAPA and TicketMaster took over the sale of single tickets for Southern Theatre concerts from the Society. For the first time, CCMS distributed membership cards so that members could receive discounts on the purchase of single tickets.

In several ways, the 2000/2001 season was a most unusual one for CCMS. Five of the six regular season concerts were now in the Southern, with the remaining sixth in Mees Hall. Rather than the traditional Saturday evenings, three of those Southern Theatre concerts were on Sunday afternoons (February 25, 2001; March 18, 2001; and April 1, 2001), and the Guarneri String Quartet concert at the Southern was on Wednesday, October 4, 2000. Not only was there no discernible

negative impact on attendance because of these innovations in scheduling, but in fact, for the first time in CCMS history, average attendance topped 400 per concert. Although that number meant that the Southern was still typically less than half full (or more than half empty, for the pessimists), it nonetheless marked a 65 percent increase over three years earlier. All six concerts of the 2001/2002 season were held in the Southern Theatre, the first all-Southern season in CCMS history.

Summer Concerts End

The Summer of 2000 marked the end of an era in CCMS history. Through the early 1980s, the CCMS season had varied between five and six concerts, stabilizing at a standard six beginning in 1985/1986. Then in 1994, the Society inaugurated its summer concert series featuring local musicians in an informal setting. For seven seasons, a seventh concert gave a warm weather taste of things to come. Attendance at the summer concerts peaked with the August 30, 1998, offering in the Atrium of the Franklin Park Conservatory, featuring members of the Columbus Symphony Orchestra. The final summer concert, featuring double bass player Mark Alison Morton and other CSO colleagues, was held on August 27, 2000. The summer series was discontinued mainly because of financial considerations.

Chamber Music Connection

With the end of that era came the beginning of another. It was in the 2000/2001 season that the fruitful relationship between the Columbus Chamber Music Society and the Chamber Music Connection, Inc. (CMC) began. CMC had been founded as the Delaware (Ohio) Chamber Music Festival by artistic director Deborah Barrett Price in 1992. CMC started as a two-week summer program on the Ohio Wesleyan University campus, centered on the study of chamber music. A Spring Weekend Festival was added in 1993, and things continued growing from there. By 1998, CMC had added fall and winter semester programs and had begun its move south to Worthington, Ohio.

From its earliest days, CMC had a close association with the Cavani String Quartet, itself founded in 1984 and with roots in Central Ohio. CCMS had first presented the Cavani in concert on December 6, 1985. Twice in subsequent seasons, the Cavani valiantly stepped in at the last minute to perform in the place of other quartets unable to appear: for the Auryn String Quartet, indisposed by a breakout of chickenpox, on March 22, 1997; and for the Artemis Quartet, which had to cancel its entire U.S. tour because of visa problems, on October 19, 2002. CCMS also presented the Cavani as part of its regular season both on December 5, 1998, and in a joint concert with the Ying Quartet on April 1, 2001.

Members of the Cavani had taken part in CMC festivals almost from the birth of the Chamber Music Connection. The entire quartet had been an integral part of the CMC Spring Festival since 1994. During the 2000/2001 season, CCMS and CMC began developing joint programming and mutual assistance, culminating in the co-sponsorship of the May 2002 Cavani Quartet concert as part of the CMC Spring Festival, a collaboration that has continued each spring since then.

Student ensembles from the Chamber Music Connection performed for the first time at the May 23, 2001, annual meeting of CCMS members. Since then, CMC groups have provided the musical entertainment for all of the annual meetings and for the pre-concert period of most Southern Theatre concerts.



Chamber Music Connection students

Outreach to Students

Invaluable as the relationship with CMC was in itself, it was also the impetus for several other CCMS initiatives at the same time. Led by OSU faculty member, flutist, and Chair of the Education and Outreach Committee, Katherine Borst Jones, CCMS gave out its first annual Student Awards to high schoolers for outstanding achievements in music during the 2000/2001 season. Recipients were given a certificate, up to three tickets for each remaining CCMS concert, and the opportunity to meet the artists. In April 2001, CCMS adopted a plan for student level memberships in the Society, including student prices for tickets, meeting with the artists, and attending master classes. Beginning in the 2001/2002 season, CCMS offered \$5 student tickets through the “High 5” program.

Master Classes

CCMS long-range planning began to include the intention to have most or all CCMS guest artists host master classes or similar events as part of their contractual agreement. During the course of the 2001/2002 season, two of the guest performers presented such joint CCMS-CMC educational events. As part of its January 5, 2002 visit to Columbus, the Weilerstein Trio offered master classes at Saint John’s Episcopal Church in downtown Worthington. Pianist Anton Kuerti conducted master classes at OSU’s Weigel Hall in conjunction with his March 9, 2002 appearance.

Innovations in Programming

Edmund King had been brought onto the CCMS Board by Philip Jastram in the mid-1980s, had served as President from 1989 to 1991, and had chaired the Program Committee since 1997. Among his many long-term goals was greater diversity in programming, including new and unusual music, vocal ensembles, and smaller chamber orchestras. In the 2000/2001 season, CCMS made several forays into these less traditional areas. The a cappella male vocal sextet Lionheart performed its program “Paris 1200: Chant and Polyphony of 12th Century France” on February 25, 2001. The April 1, 2001, concert featured an unusual joint appearance by the Ying Quartet and the Cavani, each performing separately, then together on the Mendelssohn *Octet, op. 20*. And in what may have been the most unconventional CCMS concert of recent years, Pablo Ziegler and Christopher O’Riley, known collectively as Los Tangueros, played two-piano arrangements of Astor Piazzolla’s groundbreaking tangos on January 13, 2001.

As part of Edmund King and the Program Committee's initiative to bring in smaller chamber ensembles, the first concert of the 2001/2002 season was a return visit from the American Chamber Players led by Miles Hoffman. They had previously appeared under CCMS auspices in February 1993. The circumstances of the September 15, 2001, concert, however, were unlike any before or since, taking place just four days after the September 11 terrorist attacks. Because of the disruption in air travel, the members of the American Chamber Players drove to Columbus from their base in Maryland, and the concert went on as scheduled.

For the first time since the 1984/1985 season, CCMS presented only five concerts during its regular season in 2002/2003, as a cost-cutting measure. In another instance of nontraditional programming, CCMS presented the Russian folk ensemble Trio Voronezh on February 15, 2003. Rome's I Musici made a Columbus stop on March 22, 2003, as part of its fiftieth anniversary season, under the auspices of CCMS.

Several Program Committee intentions came together with the Nancy Hadden Baroque Trio concert on April 19, 2003. Renaissance and baroque flutist Hadden was a Columbus native of wide renown in the world of early music. The ensemble was co-sponsored with sibling organization Early Music in Columbus, in hopes of reducing expenses and as something out of the ordinary for CCMS.

Fundraising

During the summer of 2001, CCMS had inaugurated a fundraising campaign, "Encore 2001," intended to reduce the operating losses that had begun to pile up during the previous season because of the higher costs of the Southern Theatre. By season's end, losses had been reduced by about 30 percent thanks to increases in member contributions, grants, and corporate gifts. In other efforts to shore up its finances for both the short and long term, CCMS established endowments as part of its "Signature" project of planning major fundraising events and by joining the "Leave A Legacy" organization to encourage members to remember CCMS in their wills.



Some of the seeds planted in the previous season began to bear fruit in 2002/2003. The campaign to reduce operating losses evolved into "Encore 2002." CCMS held a highly successful fundraising event at Strada World Cuisine in the Short North. "French Harmonies: An Evening of Food, Wine, and Music" featured a performance by three CCMS Board members: Katherine Borst Jones on flute, Deborah Price on viola, and James Unger on piano. The evening included a live auction conducted by TV News 4 anchor Cabot Rea.

Battelle Steinway Piano

The most extraordinary gift the 2001/2002 season was the Steinway grand piano given to CCMS by Battelle Memorial Institute. Benjamin Wiant supplemented that

generosity by contributing in-kind services to restore the piano to concert-worthy condition. Since that time, the piano has become a modest source of additional income to the Society through rental to such sibling organizations as the Columbus Symphony Orchestra and the ProMusica Chamber Orchestra. Anton Kuerti was the first pianist to use the new gift at his March 9, 2002, concert. Starting in the 2003/2004 season, the Battelle piano began to be stored at First Congregational Church, on Broad Street in Downtown Columbus. Although CCMS had presented solo piano recitals and other concerts prominently featuring piano throughout its history, having the Battelle Steinway at its disposal inspired a new commitment. It was officially decided in the 2004/2005 season to begin presenting a world-class piano recital once each year. The first results of that resolve were the March 12, 2005, concert by Benedetto Lupo and the April 1, 2006, concert by Richard Goode.

Audience Surveys

To learn more about audience preferences, the CCMS Promotions Committee, under the leadership of Marianne Mueller and Lillian Webb, conducted two separate surveys during the 2002/2003 season. One was to discover how audience members learned about the concert. The other inquired about musical preferences and how CCMS was regarded in the context of other local arts organizations.

After-Concert Parties

Looking ahead to future seasons, a committee was formed in 2001/2002 to impose some organization on the after-concert parties that have been a long CCMS tradition. In recent years, as both membership rolls and party attendance had climbed, conflicts had begun to grow about such issues as hosting and co-hosting the parties, limits on attendance, and participation of non-member guests. The committee also planned to create an electronic reservation system for the parties.

The Change to Chamber Music Columbus

As had been the case two decades earlier in 1982, when the original “Prestige Concerts” moniker came to be seen as elitist, the name “Columbus Chamber Music Society” was increasingly the target of similar criticism in the new millennium. Funding organizations had noted its Old World stuffiness. The term “society” and its implied exclusivity grew harder to defend, particularly when the organization was sincerely trying to diversify its audience. Proposed by Robert Wilhelm and John Dickinson and with the approval of its members during the 2002/2003 season, the change from Columbus Chamber Music Society to the new, streamlined name, Chamber Music Columbus, became official on July 1, 2003. During the 2003/2004 season, though, both names were usually presented in tandem to help the public understand the change. Because its partner organization the Chamber Music Connection had the “CMC” initials first, Chamber Music Columbus agreed to avoid using that abbreviation in favor of “CMColumbus,” to minimize any confusion.



Robert Wilhelm

Having founded the CCMS Web site in 1999 and become Vice President of the Board in 2001, Robert Wilhelm succeeded Ivan Mueller as president at the 2003 CCMS annual meeting. In the summer of 2003, the Chamber Music Columbus Board of Trustees plus several key volunteers took part in a day-long workshop intended to better define the organization's relationships to artists and their managers, other local arts groups and presenters, funding agencies, and the Central Ohio community as a whole. Chamber Music Columbus also became a founding member of the new regional Ohio Valley Chamber Music Presenters Network. It now includes member organizations from Indiana, Kentucky, Ohio, Pennsylvania, and West Virginia, who share expertise, advice, coordinated booking of artists, and other special projects.



Three Tier Project

Carrying on the fruitful cooperation between the Chamber Music Connection and Chamber Music Columbus, the Education and Outreach Committee drew up its "Three Tier Project." It aimed to: (1) bring chamber music performance, awareness, and education to targeted students and schools; (2) bring professional chamber music performance, awareness, and education to targeted students and schools; and (3) host and present an event featuring student ensembles of all grade levels and possibly a professional chamber music performance at the Southern for school-age students and their families, to raise awareness of chamber music and to encourage them to attend future concerts.

Fulfillment of the "Three Tier Project" began in earnest in the 2004/2005 season as the Chamber Music Connection's Conservatory Series was inaugurated. These concerts feature Chamber Music Connection faculty, alumni, and students, as well as other local musicians, performing in challenging combinations. The Project also brought Chamber Music Connection founder Deborah Price, Chamber Music Columbus Board member Eric Navin, and others to Montrose Elementary School for a musical demonstration as part of CMC fellowship student Alexis Matrka's "Chamber for a Cause."

Both the Guarneri Quartet in February 2006 and the duet, cellist David Finckel and pianist Wu Han, in March 2006, held master classes. Co-sponsored by Chamber Music Connection and Chamber Music Columbus, these valuable masters classes have also involved Chamber Music Connection graduates, area



Wu Han's Master Class, 2006



David Finckel's Master Class



*Guarneri (Arnold Steinhardt)
Master Class, 2006*

students and teachers, and even statewide participants from as far away as Ohio University and Cleveland. The Cypress String Quartet held a notable residency of rehearsals, master classes, school concerts, and several performances with Chamber Music Connection students and ensembles during their October 2006 visit to Central Ohio. In April 2007, the Imani Winds held similarly successful master classes on The Ohio State University campus.

Chamber Music Columbus Endowment Fund

In the course of the 2003/2004 season, the Chamber Music Columbus Endowment Fund was created at the Columbus Foundation, with \$10,000 of seed money. The next season, the inaugural group of endowment participants was christened the James N. Cain Legacy Society, after the founder of Chamber Music Columbus, and the endowment began to be promoted seriously.

Fundraising and Publicity

The 2003/2004 season's major fundraising event was "Moments in Music," a January 15, 2004, conversation between then-Columbus Symphony Orchestra Music Director Alessandro Siciliani and WOSU-FM Executive Producer Christopher Purdy, held at the Capital Club. For the 2003/2004 season, a new "Bring A Friend" 25 percent discount program for new season subscribers was launched, and concert advertisements began to appear on the screens of Columbus's local art-film theatre chain, the Drexel Theatres. On December 4, 2005, a successful fundraising event, a wine tasting, was held at Spagio in Grandview Heights.

For the 2006/2007 season, The Limited paid for two half-page concert advertisements in the *Columbus Post*. Grange Insurance also entered into a partnership with Chamber Music Columbus, agreeing to print the program booklets and concert announcement postcards for the period 2006 through 2009. In addition to Limited Brands and Grange Insurance, other generous corporate and foundation support for Chamber Music Columbus currently comes from The Columbus Foundation, National City, the Ohio Arts Council, the Greater Columbus Arts Council, Battelle, High 5 Columbus, Jones Day, Nationwide, Fifth Third Bank, Honda of America, and WOSU-FM.

Fall 2006 saw a fundraising event at an Upper Arlington home: a panel discussion on that perennial debate topic, the future of classical music. *Columbus Dispatch* senior arts critic Barbara Zuck exchanged viewpoints with Tony Beadle, executive director of the Columbus Symphony Orchestra; Janet Chen, executive director of the ProMusica Chamber Orchestra; and Bill Connor, executive director of the Columbus Association for the Performing Arts. Just before the October 21, 2006, Cypress String Quartet concert opening the new season, William Halverson put together a reception and orientation for new Chamber Music Columbus members at the Great Southern Hotel. Reaction was good enough to make this an annual event.

WOSU Public Media and WCBE-FM

Ticket discounts were first offered in 2003/2004 to members of WOSU, the public radio and television stations. At the same time, Chamber Music Columbus began to ask its members who contributed to WOSU at the day sponsorship level to donate that free advertising to concert promotion. Growing closer to the WOSU stations, in the 2004/2005 season Chamber Music Columbus became a formal member of the WOSU Arts Partnership Program. Among other things, this meant greater exposure of Chamber Music Columbus concerts through announcements and promotions. Adding to the many years of cooperation with WOSU Public Media, Chamber Music Columbus for the first time in 2006/2007 established a partnership with public radio station WCBE-FM for selected concerts.

Programming Developments and Innovations

Anonymous 4, the wildly popular female vocal quartet, launched both its new holiday program, “Wolcum Yule: Celtic and British Songs and Carols,” and its farewell tour in Columbus on November 29, 2003. The concert went on to become one of the best attended in Chamber Music Columbus history. When the Avalon String Quartet performed at the Southern Theatre on January 24, 2004, it offered the world premiere of Canadian composer Vivian Fung’s *String Quartet*, with the composer in attendance. In its October 23, 2004 concert, the Pacifica Quartet and pianist Amy Dissanayake presented the world premiere of a piano quintet co-commissioned by Chamber Music Columbus, Jeffrey Mumford’s *toward the deepening stillness beyond visible light*. In another sign of the organization’s pursuit of less conventional programming, Chamber Music Columbus brought in the new music ensemble eighth blackbird on January 29, 2005. This concert may well have been the first in Chamber Music Columbus history devoted entirely to the music of living composers.

The biggest draw of the 2005/2006 season was the third appearance of the renowned Guarneri String Quartet, on February 11, 2006. Chamber Music Columbus had previously hosted the Guarneri on December 8, 1967, and on October 4, 2000. At the 2006 Guarneri concert, Chamber Music Columbus President Robert Wilhelm presented to program annotator Jay Weitz a token of appreciation commemorating twenty-five seasons of what the plaque termed “the most illuminating program notes.”

Commitment to Local Artists

Although Chamber Music Columbus had presented local musicians and artists with local roots many times in the past, the 2005/2006 season marked the beginning of a conscious effort to work Central Ohio talent into the regular season. Pianist Caroline Hong, on the Ohio State University faculty, joined the estimable Vermeer Quartet for the opening concert of the season on October 1, 2005. The first concert of the 2006/2007 season featured OSU faculty—and Chamber Music Columbus Board—member, flutist Katherine Borst Jones with the Cypress String Quartet, on October 21, 2006. With an eye toward the future, Chamber Music Columbus is in discussions with Central Ohio's own Carpe Diem String Quartet to incorporate them into programming.



What's in Store

Dire predictions about the future of so-called classical music, and of chamber music in particular, are everywhere to be found in this first decade of the twenty-first century. And yet, Chamber Music Columbus appears to be in fair financial and artistic shape to face that future. The 2007/2008 season begins with a healthy fund balance, support from several new corporate sources, a modest increase in individual contributions, and a growing endowment fund. One can look back over the past decade and realize that the six-concert season attendance has nearly doubled from 1455 in 1997/1998 to 2887 in 2006/2007. During the same period, the average concert attendance has also nearly doubled from 234 to 437. There has been a similar growth in the number of season subscriptions sold.

Two concerts of the upcoming season feature soloists with Central Ohio connections. At least two world premieres and one Columbus premiere are scheduled. The final regular season concert in April 2008 will bring in the Artemis String Quartet as part of a joint booking arrangement with other members of the Ohio Valley Chamber Music Presenters Network. Master classes, residencies, and other outreach activities are already planned in conjunction with at least two of the concerts, in addition to all of the educational activities surrounding the Chamber Music Connection Spring Festival with the Cavani Quartet in May 2008.

Long-Range Planning

Periodically through this decade, the Board of Trustees has drawn up a long-range plan that looks ahead six seasons. At each iteration, some goals remain constant, some have been met, and others remain in progress. The 2007 edition of the plan outlines goals, particularly in the five broad areas of programming, organization, audience development, finances, and self-evaluation.

In the realm of programming, the long-range plan affirms the current high level of quality, the balance of traditional and more risky repertoire, and the attempt to increase performance opportunities for Central Ohio musicians. Past President Ivan Mueller hopes that “As part of our regular series, top level local artists and ensembles will have a concert of their own” at some point, possibly as an addition to the usual six-concert season. He and longtime Program Committee chair Edmund King endorse the expansion of residency, master class, and similar outreach activities, in cooperation with Chamber Music Connection and beyond, to reach younger and more diverse listeners and to build audiences into the future.

Looking toward organizational planning, the all-volunteer legacy of Chamber Music Columbus is a cherished one, but in the future, certain tasks could be contracted outside this structure. Past President Ivan Mueller envisions at some later date the possibility of a paid executive-level employee who could ease the burden on overworked volunteers. Building cooperation with other local arts organizations in terms of co-sponsorships, marketing deals, and in-kind services could be a source of ongoing strength. The organization can take fuller advantage of our relationship with CAPA as one of the resident presenters at the Southern Theatre and can cooperate with other users of the Southern in addressing common interests.

Audience development ranges through several dimensions: broadening the diversity of concert-goers, increasing attendance, making Chamber Music Columbus more visible and respected, deepening the audience’s appreciation and understanding of the music, and encouraging positive word-of-mouth among audience members. These goals could be reached by using such unusual media as billboards or the Web, by joint promotions through the Columbus Arts Marketing Association (CAMA) and other groups, and by increased distribution of complimentary tickets. Past President Sally Griffiths shares the long-range plan’s desire to greatly increase audience size and membership rolls.

Chamber Music Columbus is in sound financial shape, a far cry from what Program Committee Chair Edmund King has termed “the end-of-season pass-the-hat mode” of the mid-1980s and earlier. Corporate and foundation funders of the current era require fiscal responsibility, professionalism, and transparency. As a result, Chamber Music Columbus engaged an independent auditor beginning in the 2005/2006 season and is now committed to an annual independent audit. The long range plan envisions greater diversity in funding sources, additional corporate sponsorship (including at least one of “national” stature), increases in individual contributions in keeping with increases in attendance and membership, and growth of the endowment fund. The organization remains equally committed to keeping ticket prices affordable.

Objective self-evaluation of Chamber Music Columbus and its activities is necessary both to maintain current quality and to ensure continued improvement on all of these fronts. All media coverage, including concert reviews, will be collected and evaluated for suggestions. Audience surveys will be conducted regularly, at least once every two years, on satisfaction and other topics of interest. Our traditional pink comment cards will continue to be distributed at each concert. Outside feedback could be obtained from a proposed independent advisory group, from artists and their managers, and from all funding organizations.

Vision Statement

Chamber Music Columbus regularly updates its Vision Statement as goals are reached, as the organization evolves, and as the world changes around us. As we look out from the beginning of the 2007/2008 season toward the future, we keep in mind these four points of the current Vision Statement:

1. Chamber Music Columbus seeks to fulfill and exceed its mission by presenting the world's finest chamber ensembles to Columbus audiences in a world-class setting, making Columbus a favored destination for artists as well as music lovers.
2. We seek to collaborate with other local and regional arts organizations for the benefit of all and to have a greater impact on the community than we can individually.
3. We strive to maintain financial stability and make our events accessible to a wide audience by continuing as a volunteer organization operating at the highest standards of professionalism.
4. We seek to grow the audience for chamber music by enticing and educating the public and by engaging youth through direct and inspirational contact with great artists.

Conclusion

At the end of the 2006/2007 season, Robert Wilhelm handed the presidency of the Chamber Music Columbus Board of Trustees over to Charles C. Warner, a past vice president and member of the Development and Promotion Committees. About the future of the organization, now-Past President Robert Wilhelm says, "I'm a realist. Chamber music is not going to capture the minds and hearts of nearly enough people in our lifetime. Yet my vision for Chamber Music Columbus is that it makes this art form just a bit more visible, a bit more accessible, a bit more intriguing to a few more people. I also look for us to become more creative in our collaborations with other arts groups in Columbus to help expand our reach and enhance our reputation."

In his consultation on this historical project, Past President Ivan Mueller noticed the "Expense History" chart that had been included in the fiftieth anniversary text. Thirty years ago in the 1976/1977 season, artist fees totaled \$6300 and other costs totaled \$1733, for total expenses of \$8033. Thirty years on, the same costs for the 2006/2007 season were roughly \$63,000 and \$68,000, respectively, for a total of \$131,000. He could not help but wonder if that tenfold increase in artist fees and nearly forty-fold increase in other costs over the past thirty years suggest where the next thirty years might be headed.

Sixty years of history set Chamber Music Columbus on a firm foundation. Awareness of, and preparation for, the challenges ahead can never guarantee either survival or success. But without them, no organization can thrive for long. Chamber music has managed to flourish for hundreds of years. May Chamber Music Columbus continue to follow in the space between the notes.

About the Author

Jay Weitz is a Senior Consulting Database Specialist at OCLC Online Computer Library Center in Dublin, Ohio. He was previously the music and audiovisual materials cataloger at Capital University Library, Columbus, Ohio. He has a BA in English from the University of Pennsylvania, a Master of Library Service (MLS) from Rutgers University, and an MA in Education from the Ohio State University. Since 1981, he has been program annotator for concerts of Chamber Music Columbus. He has been a performing arts critic in public radio (WCBE-FM, Columbus), in print (*Columbus Citizen-Journal*, *Columbus Dispatch*, *Columbus Guardian*), and on the Web (InnerArt's *Performance Space*, *eDANZ*), and currently serves as theatre and dance writer for the weekly alternative newspaper *Columbus Alive* (<http://www.columbusalive.com>). He is the author of *Music Coding and Tagging: MARC 21 Content Designation for Scores and Sound Recordings*, (1st ed., 1990; 2nd ed., 2001) and *Cataloger's Judgment: Music Cataloging Questions and Answers from the Music OCLC Users Group Newsletter* (2004). Since 1992, he has presented dozens of cataloging workshops throughout the United States and in Canada and Japan. He was the recipient of the Music OCLC Users Group Distinguished Service Award in 2004 and the Online Audiovisual Catalogers' Nancy B. Olson Award in 2005.

Chamber Music Columbus Concerts by Performer

Concerts 1948-1981 researched and compiled by Ivan Mueller and Sheldon Taft; concerts 1981-2007 compiled by Esther Silverman and Jay Weitz; data manipulation and editing by Sally Cleary Griffiths.

Venue Key

Battelle = Battelle Auditorium, Battelle Memorial Institute
First CC = First Community Church, North Campus, Dublin Road
Franklin = Franklin Park Conservatory Atrium
Gloria Dei = Gloria Dei Worship Center, Trinity Lutheran Seminary
Little Theatre = Little Theatre, Columbus Gallery of Fine Arts
Mees = Mees Hall, Capital University
Sanborn = Sanborn Hall, Ohio Wesleyan University
Southern = Southern Theatre
Patio = The Patio (Brewery District)
Weigel = Weigel Hall, the Ohio State University

A

Daniel Abrams, piano

Little Theatre October 23, 1961

Academy of St. Martin-in-the-Fields Chamber Ensemble

Southern February 26, 2005

Adele Addison, soprano & James Payne, piano

Little Theatre January 8, 1957

Adele Addison, soprano & James Payne, piano & Donald McGinnis, flute & Robert Hladky, cello

Little Theatre January 13, 1961

Isolde Ahlgrimm, harpsichord

Little Theatre March 1964

Alard String Quartet

Battelle October 18, 1980

Albeneri Trio

Little Theatre January 18, 1965

Albeneri Trio & Paul Doktor, viola: Mozart Festival Quartet

Little Theatre January 24, 1956

Albarni String Quartet

Battelle February 27, 1981

Alexander String Quartet & Angeles String Quartet

Gloria Dei October 8, 1994

Alma Trio

Little Theatre February 23, 1963

Little Theatre April 18, 1964

Little Theatre October 22, 1971

Little Theatre March 9, 1973

Amabile Piano Quartet

Gloria Dei March 13, 1993
Gloria Dei April 8, 1995
Mees January 30, 1999

Amadeus Quartet

Little Theatre December 8, 1961

Amadeus Trio

Gloria Dei January 10, 1998
Southern February 7, 2004

American Chamber Players

Gloria Dei February 6, 1993
Southern September 15, 2001
Southern October 18, 2003

American String Quartet & David Thomas, clarinet

Southern April 15, 2000

American String Quartet & Thomas Muraco, piano

Gloria Dei September 20, 1997

Ames Piano Quartet

Gloria Dei March 18, 1995

Amphion String Quartet

Battelle April 7, 1984

Angeles String Quartet

Gloria Dei February 24, 1996

Angeles String Quartet & Alexander String Quartet

Gloria Dei October 8, 1994

Annapolis Brass Quintet

Gloria Dei April 7, 1990

Anonymous 4 & Andrew Lawrence-King, harp

Southern November 29, 2003

Antioch String Quartet

Little Theatre April 2, 1966

Arden Trio

Gloria Dei February 27, 1988
Gloria Dei January 29, 1994

Ars Musica

Gloria Dei January 19, 1985

Artemis Quartet

Gloria Dei March 7, 1998

Aston Magna: Albert Fuller, harpsichord & Jaap Schroeder, violin

Little Theatre March 11, 1978

Edward Auer, piano

Little Theatre January 13, 1967

Auryn String Quartet

Gloria Dei October 28, 1995

Avalon String Quartet

Southern January 24, 2004

B

Baroque Chamber Players

Little Theatre February 24, 1967

Nerine Barrett, piano

Little Theatre January 24, 1970
Little Theatre January 8, 1971

Bartok Quartet

Little Theatre January 13, 1973

Barylli Quartet of the Vienna Philharmonic Orchestra

Little Theatre November 14, 1957

Beaux Arts Trio

Battelle October 14, 1978
Battelle February 20, 1982
Battelle February 18, 1984

Belcea Quartet

Southern November 19, 2005

Berkshire String Quartet

Little Theatre December 4, 1951
Little Theatre March 8, 1952
Little Theatre March 4, 1954

Maurice Bevan, baritone & Alfred Deller Consort: Alfred & Mark Deller counter-tenors & Joanne Brown & Sally La Sage, sopranos & Max Worthly, tenor

Battelle November 11, 1966

Philippe Bianconi, piano

Southern January 27, 2007

Luis Biava, cello & Elizabeth Holleque, soprano & Thomas Muraco, piano

Southern September 18, 1999

Reginald Boardman, piano & Roland Hayes, tenor

Little Theatre November 15, 1950
Little Theatre October 18, 1951
Little Theatre October 27, 1952
Little Theatre October 20, 1953
Little Theatre October 22, 1953
Little Theatre October 24, 1953
Little Theatre January 9, 1958

Helen Boatwright, soprano

Little Theatre February 1964

Helen Boatwright, soprano & William Dale, piano & Robert A. Titus, clarinet

Little Theatre April 1969

Annalisa Boerner, viola & Cavani String Quartet & Linda Jones, piano

Sanborn May 19, 2006

Renato Bonacini, violin & Blanche Winogron & Robert Conant, harpsichord & Paul Doktor, viola & Michael Krasnopolsky, double bass: Roco Ensemble

Little Theatre March 7, 1958
Little Theatre April 8, 1960

Renato Bonacini, violin & Ilse Sass, piano

Little Theatre November 18, 1961

Borodin Quartet

Gloria Dei February 22, 1992

Borromeo String Quartet

Mees October 23, 1999

Bowdoin Trio

Gloria Dei December 6, 1986

Bowdoin Trio & Nicolas Danielson, piano

Gloria Dei April 25, 1987

Brentano String Quartet

Southern March 18, 2000
Southern February 24, 2007

Charles Bressler, tenor & Menahem Pressler, piano

Battelle March 13, 1981

Merrill Brockway, piano & Nell Schelky Tangeman, soprano

Little Theatre February 7, 1951

Joanne Brown, soprano & Alfred Deller Consort: Alfred & Mark Deller counter-tenors & Sally La Sage, soprano & Max Worthly, tenor & Maurice Bevan, baritone

Battelle November 11, 1966

Bulgarian String Quartet

Battelle October 15, 1977

Anner Bylsma, cello

Gloria Dei February 11, 1995

C

Cathy Callis, piano & Tim Maurer, flute & Lynn Roseberry, soprano

Franklin July 30, 1995

Castle Trio

Mees April 10, 1993

Cavani String Quartet

Gloria Dei December 6, 1985
Gloria Dei March 22, 1997
Southern October 19, 2002
Sanborn May 18, 2007

Cavani String Quartet & Chamber Music Connection Faculty & Students

Sanborn May 13, 2005

Cavani String Quartet & Joel Krosnick, cello

Gloria Dei December 5, 1998

Cavani String Quartet & Linda Jones, piano & Annalisa Boerner, viola

Sanborn May 19, 2006

Cavani String Quartet & Ying Quartet

Southern April 1, 2001

Chamber Music Connection Faculty & Students & Cavani String Quartet

Sanborn May 13, 2005

Chanticleer

Southern November 28, 1998

John Cheek, bass-baritone & Thomas Muraco, piano

Mees November 23, 1996

Chester String Quartet

Gloria Dei January 16, 1993

Chicago Symphony String Quartet

Little Theatre January 25, 1969

Chilingirian String Quartet & Steven De Groote, piano

Gloria Dei March 9, 1985

Classical Quartet

Gloria Dei February 13, 1988

Cleveland Quartet

Little Theatre November 10, 1973

Colorado Quartet

Gloria Dei October 17, 1987
Gloria Dei December 12, 1987
Gloria Dei February 11, 1989

Colorado Quartet & Menahem Pressler, piano

Gloria Dei October 29, 1988

Colorado Quartet & Shauna Rolston, cello

Gloria Dei April 1, 1989

Columbus Symphony Chamber Winds

Patio August 21, 1994
Patio August 27, 1995

Columbus Symphony Orchestra Members

Franklin August 25, 1996
Franklin August 24, 1997
Franklin August 30, 1998

Columbus Symphony Orchestra Members & Mark Alison Morton, double bass

Franklin August 27, 2000

Columbus Symphony Orchestra Members & Peter Stafford Wilson Conducting & Ralph O'Dette, Narrator

Franklin August 22, 1999

Robert Conant, harpsichord & Alfred Deller, counter-tenor

Little Theatre October 15, 1965

Robert Conant, harpsichord & Alfred Deller Trio: Alfred Deller, counter-tenor & Desmond Dupre, lute/viola da gamba

Little Theatre November 7, 1955
Little Theatre December 13, 1957
Little Theatre November 7, 1959
Battelle December 2, 1969

Robert Conant & Blanche Winogron,
harpichord & **Paul Doktor,** viola &
Renato Bonacini, violin & **Michael**
Krasnopolsky, double bass: **Rococo**
Ensemble

Little Theatre March 7, 1958

Little Theatre April 8, 1960

Concert Royal

Battelle December 4, 1982

Concertante

Southern January 25, 2003

Southern January 21, 2006

Concord String Quartet

Little Theatre February 18, 1978

Battelle January 14, 1984

Gloria Dei October 11, 1986

Contemporary Music Chamber Group **of Indiana University**

Battelle January 13, 1968

Cuarteto Latino Americano

Gloria Dei April 25, 1992

Cypress String Quartet & Katherine **Borst Jones,** flute

Southern October 21, 2006

Czech String Quartet

Little Theatre November 13, 1970

D

William Dale, piano & **Robert A. Titus,** clarinet & **Helen Boatwright,** soprano

Little Theatre April 1969

Daniel String Quartet & Anton Kuerti, piano

Gloria Dei March 5, 1994

Nicolas Danielson, piano & **Bowdoin** **Trio**

Gloria Dei April 25, 1987

Danzig Woodwind Quartet

Little Theatre March 4, 1972

Steven De Groote, piano & **Chilingirian** **String Quartet**

Gloria Dei March 9, 1985

Michael Debost, flutist & **Christian** **Ivaldi,** piano

Little Theatre November 13, 1976

Alfred Deller Consort: Alfred & Mark **Deller** counter-tenors & **Joanne Brown** & **Sally La Sage,** sopranos & **Max** **Worthy,** tenor & **Maurice Bevan,** baritone

Battelle November 11, 1966

Alfred Deller Trio: Alfred Deller, counter-tenor & **Desmond Dupre,** lute/viola da gamba & **Robert Conant,** harpichord

Little Theatre November 7, 1955

Little Theatre December 13, 1957

Little Theatre November 7, 1959

Battelle December 2, 1969

Alfred Deller, counter-tenor & **Desmond Dupre,** lute & guitar

Little Theatre November 3, 1962

Alfred Deller, counter-tenor & **Robert** **Conant,** harpichord

Little Theatre October 15, 1965

Mark Deller, counter-tenor & **Alfred** **Deller Consort: Alfred Deller** counter- tenor & **Joanne Brown** & **Sally La Sage,** sopranos & **Max Worthy,** tenor & **Maurice Bevan,** baritone

Battelle November 11, 1966

Amy Dissanayake, piano & **Pacifica** **Quartet**

Southern October 23, 2004

Ernst von Dohnanyi, piano

Little Theatre December 29, 1948

Little Theatre March 30, 1950

Ernst von Dohnanyi, piano & Albert Spalding, violin

Little Theatre April 28, 1953

Paul Doktor, viola & Mozart Festival Quartet: Albeneri Trio

Little Theatre January 24, 1956

Paul Doktor, viola & Ryan Edwards, piano

Little Theatre March 1, 1969

Paul Doktor, viola & Fritz Jahoda, piano

Little Theatre January 26, 1956

Paul Doktor, viola & Mary Oxman, piano

Little Theatre December 7, 1954

Paul Doktor, viola & Robert Conant & Blanche Winogron, harpsichord & Renato Bonacini, violin & Michael Krasnopolsky, double bass: Rococo Ensemble

Little Theatre March 7, 1958

Little Theatre April 8, 1960

Paul Doktor, viola & Yaltah Menuhin, piano

Little Theatre January 25, 1962

Dorian Wind Quintet

Battelle January 30, 1982

Gloria Dei May 3, 1986

Gloria Dei March 20, 1999

Droic String Quartet

Little Theatre November 14, 1964

Desmond Dupre, lute/guitar & Alfred Deller, counter-tenor

Little Theatre November 3, 1962

Desmond Dupre, lute/viola da gamba & Alfred Deller Trio: Alfred Deller, counter-tenor & Robert Conant, harpsichord

Little Theatre November 7, 1955

Little Theatre December 13, 1957

Little Theatre November 7, 1959

Battelle December 2, 1969

E

Ryan Edwards, piano & Paul Doktor, viola

Little Theatre March 1, 1969

eighth blackbird

Southern January 29, 2005

Emerson String Quartet

Battelle November,

December Or January 1980

Battelle March 5, 1982

Gloria Dei December 1, 1984

Gloria Dei October 28, 1989

Yona Ettlinger, clarinet & Tel Aviv String Quartet

Little Theatre February 21, 1976

F

Fantastic Winds

Little Theatre February 6, 1971

Mary Lee Farris, soprano & Burt Lucarelli, oboe & Thomas Muraco, piano

Battelle February 16, 1980

Festetics String Quartet & Maria Rose, fortepiano

Gloria Dei March 16, 1996

Festival Winds

Little Theatre October 19, 1973

Battelle November 12, 1977

David Finckel, cello & Wu Han, piano

Southern March 18, 2006

Fine Arts Quartet

Little Theatre February 6, 1965

Little Theatre January 15, 1972

Gloria Dei January 25, 1986

Fischer Duo & Friends

Gloria Dei December 10, 1988

Folger Consort

Weigel November 21, 1981

Malcolm Frager, piano & Frances

Magnes, violin

Little Theatre February 11, 1950

Little Theatre April 4, 1959

French String Trio

Little Theatre February 1, 1975

Joseph Fuchs, violin

Little Theatre October 14, 1966

Gregory Fulkerson, violin & Robert

Shannon, piano

Battelle April 9, 1983

Albert Fuller, harpsichord

Little Theatre April 3, 1970

Albert Fuller, harpsichord & Jaap

Schroeder, violin: Aston Magna

Little Theatre March 11, 1978

G

Gabrieli String Quartet

Little Theatre November 15, 1975

David Garvey, piano

Little Theatre February 9, 1952

David Garvey, piano & Frances Magnes,

violin

Little Theatre March 3, 1951

Little Theatre January 10, 1952

Evelyn Garvey, piano & Walden

String Quartet

Little Theatre March 11, 1949

Little Theatre May 8, 1950

Little Theatre February 1961

Valentin Gheorghiu, piano

Little Theatre February 22, 1975

Richard Goode, piano

Little Theatre February 4, 1966

Southern April 1, 2006

Greenwood Consort

Battelle November 11, 1978

Guarneri String Quartet

Little Theatre December 8, 1967

Southern October 4, 2000

Southern February 11, 2006

H

Nancy Hadden Baroque Trio

Southern April 19, 2003

Lynn Harrell, cello & James Levine,

piano

Little Theatre December 10, 1965

Mack Harrell, baritone & Sergius

Kagen, piano

Little Theatre March 1, 1956

Mack Harrell, baritone & John

Wustman, piano

Little Theatre December 8, 1958

Roland Hayes, tenor & Reginald

Boardman, piano

Little Theatre November 15, 1950

Little Theatre October 18, 1951

Little Theatre October 27, 1952

Little Theatre October 20, 1953

Little Theatre October 22, 1953

Little Theatre October 24, 1953

Little Theatre January 9, 1958

Hexagon

- Gloria Dei February 1, 1992
Gloria Dei February 19, 1994

Hilliard Ensemble

- Gloria Dei April 5, 1986
Gloria Dei February 23, 1991

Robert Hladky, cello & Adele Addison, soprano & James Payne, piano & Donald McGinnis, flute

- Little Theatre January 13, 1961

Elizabeth Holleque, soprano & Thomas Muraco, piano & Luis Biava, cello

- Southern September 18, 1999

Caroline Hong, piano & Vermeer Quartet

- Southern October 1, 2005

Mieczyslaw Horszowski, piano

- Little Theatre October 29, 1955
Little Theatre February 4, 1957

Hungarian Quartet

- Little Theatre February 26, 1956
Little Theatre December 6, 1956

I

Kikuei Ikeda, violin & Setsuko Nagata, violin/viola & David Jolley, horn & Bernard Rose, piano

- Gloria Dei January 10, 1987

Nobuko Imai, violin & Ursula Oppens, piano & Michael Webster, clarinet

- Little Theatre January 19, 1974

Imani Winds

- Southern April 28, 2007

Christian Ivaldi, piano & Michael Debost, flutist

- Little Theatre November 13, 1976

J

Fritz Jahoda, piano & Paul Doktor, viola

- Little Theatre January 26, 1956

Janacek Quartet

- Little Theatre October 24, 1958

David Jolley, horn & Bernard Rose, piano & Kikuei Ikeda, violin & Setsuko Nagata, violin/viola

- Gloria Dei January 10, 1987

Katherine Borst Jones, flute & Cypress String Quartet

- Southern October 21, 2006

Linda Jones, piano & Cavani String Quartet & Annalisa Boerner, viola

- Sanborn May 19, 2006

Juilliard String Quartet

- Little Theatre November 20, 1952
Little Theatre March 10, 1953
Little Theatre March 4, 1963
Little Theatre October 26, 1968
Battelle October 30, 1982

K

Sergius Kagen, piano & Mack Harrell, baritone

- Little Theatre March 1, 1956

Kahane, Shifrin, Swensen Trio

- Gloria Dei November 21, 1987

Kalichstein-Laredo-Robinson Trio

- Gloria Dei October 19, 1991

Gilbert Kalish, piano & Muir String Quartet

- Southern April 17, 2004

King's Singers

- Southern November 18, 2006

John Kirkpatrick, piano

Little Theatre February 19, 1957

Kodály String Quartet

Battelle October 9, 1982

Koeckert Quartet

Little Theatre February 14, 1963

Michael Krasnopolsky, double bass & Blanche Winogron & Robert Conant, harpsichord & Paul Doktor, viola & Renato Bonacini, violin: Rococo Ensemble

Little Theatre March 7, 1958

Little Theatre April 8, 1960

Joel Krosnick, cello & Cavani String Quartet

Gloria Dei December 5, 1998

Anton Kuerti, piano

Little Theatre November 22, 1958

Southern March 9, 2002

Anton Kuerti, piano & Daniel String Quartet

Gloria Dei March 5, 1994

Kuijken Quartet

Gloria Dei November 11, 1988

L

Sally La Sage, soprano & Alfred Deller Consort: Alfred & Mark Deller counter-tenors & Joanne Brown soprano & Max Worthly, tenor & Maurice Bevan, baritone

Battelle November 11, 1966

Kalichstein-Laredo-Robinson Trio

Gloria Dei October 19, 1991

Lark Quartet

Gloria Dei February 14, 1998

LaSalle String Quartet

Little Theatre October 23, 1963

Little Theatre October 25, 1969

Laurentian String Quartet

Gloria Dei November 1, 1986

Andrew Lawrence-King, harp & Anonymous 4

Southern November 29, 2003

Lenox String Quartet

Little Theatre January 28, 1963

Little Theatre March 31, 1967

Robert Levin, piano & New York Philomusica

Gloria Dei October 9, 1993

James Levine, piano & Lynn Harrell, cello

Little Theatre December 10, 1965

Lindsay String Quartet

Battelle October 15, 1983

Gloria Dei November 7, 1992

Ralph Linsley, piano & James Schwebacher, tenor

Little Theatre October 10, 1970

Lionheart

Southern February 25, 2001

Loewenguth String Quartet

Little Theatre February 23, 1968

London Baroque

Gloria Dei February 28, 1987

Burt Lucarelli, oboe & Thomas Muraco, piano & Mary Lee Farris, soprano

Battelle February 16, 1980

Benedetto Lupo, piano

Southern March 12, 2005

M

Frances Magnes, violin & David Garvey, piano

Little Theatre March 3, 1951

Little Theatre January 10, 1952

Frances Magnes, violin & Malcolm Frager, piano

Little Theatre February 11, 1950
Little Theatre April 4, 1959

Sylvia Marlowe, harpsichord

Little Theatre November 10, 1967

William Masselos, piano

Little Theatre February 27, 1960
Little Theatre April 7, 1961
Battelle November 23, 1968

Tim Maurer, flute & Lynn Roseberry, soprano & Cathy Callis, piano

Franklin July 30, 1995

Donald McGinnis, flute & Adele Addison, soprano & James Payne, piano & Robert Hladky, cello

Little Theatre January 13, 1961

Donald McGinnis, clarinet & Walden String Quartet

Little Theatre December 22, 1948
Little Theatre April 5, 1950

Mendelssohn String Quartet & Ursula Oppens, piano

Gloria Dei May 11, 1985

Les Menestriers

Battelle March 8, 1974
Little Theatre October 18, 1975

Yaltah Menuhin, piano & Paul Doktor, viola

Little Theatre January 25, 1962

Mirecourt Trio

Gloria Dei September 28, 1985

Miró Quartet

Southern March 24, 2007

Carlos Montoya, flamenco guitarist

Little Theatre November 30, 1959
Little Theatre October 21, 1960
Little Theatre October 9, 1961

Mari-Elizabeth Morgen, piano

Little Theatre February 16, 1974

Mark Alison Morton, double bass & Columbus Symphony Orchestra Members

Franklin August 27, 2000

Mozart Festival Quartet: Albeneri Trio & Paul Doktor, viola

Little Theatre January 24, 1956

Mozartean Trio

Gloria Dei January 12, 1991

Muir String Quartet

Gloria Dei January 20, 1990

Muir String Quartet & Gilbert Kalish, piano

Southern April 17, 2004

Thomas Muraco, piano & American String Quartet

Gloria Dei September 20, 1997

Thomas Muraco, piano & John Cheek, bass-baritone

Mees November 23, 1996

Thomas Muraco, piano & Mary Lee Farris, soprano & Burt Lucarelli, oboe

Battelle February 16, 1980

Thomas Muraco, piano & Elizabeth Holleque, soprano & Luis Biava, cello

Southern September 18, 1999

Music For A While

Battelle December 3, 1983

Musica Nova

Little Theatre March 6, 1971

I Musici

Southern March 22, 2003

Musicians of Swanne Alley

Battelle February 26, 1983

Musicians of Swanne Alley – Paul

O'Dette

Battelle January 26, 1980

N

Setsuko Nagata, violin/viola & David Jolley, horn & Bernard Rose, piano & Kikuei Ikeda, violin

Gloria Dei January 10, 1987

New Hungarian Quartet

Little Theatre January 9, 1976

Little Theatre February 17, 1979

New World String Quartet

Battelle January 15, 1983

Gloria Dei March 23, 1991

New York Chamber Soloists

Little Theatre March 15, 1968

Battelle November 13, 1971

Little Theatre November 11, 1972

Battelle February 12, 1977

Gloria Dei April 30, 1988

New York Philomusica

Gloria Dei April 20, 1996

New York Philomusica & Robert Levin, piano

Gloria Dei October 9, 1993

New York String Sextet

Little Theatre October 17, 1960

New York Woodwind Quintet

Little Theatre November 7, 1960

Little Theatre January 16, 1962

Little Theatre April 3, 1965

Nieuw Amsterdam Trio

Little Theatre February 21, 1970

0

Oberlin Baroque Ensemble

Battelle November 8, 1980

Gloria Dei April 13, 1991

Paul O'Dette - Musicians of Swanne Alley

Battelle January 26, 1980

Ralph O'Dette, Narrator & Columbus Symphony Orchestra Members & Peter Stafford Wilson Conducting

Franklin August 22, 1999

Garrick Ohlsson, piano

Battelle October 10, 1981

Southern January 22, 2000

Ursula Oppens, piano & Mendelssohn String Quartet

Gloria Dei May 11, 1985

Ursula Oppens, piano, Michael Webster, clarinet & Nobuko Imai, violin

Little Theatre January 19, 1974

Orford String Quartet

Gloria Dei October 27, 1984

Orion String Quartet

Southern April 13, 2002

Michiko Otaki, piano & Warsaw Wind Quintet

Gloria Dei January 20, 1989

Mary Oxman, piano & Paul Doktor, viola

Little Theatre December 7, 1954

P

Pacifica Quartet & Amy Dissanayake, piano

Southern October 23, 2004

Pasquier Trio

Little Theatre February 23, 1959

**James Payne, piano & Adele Addison,
soprano**

Little Theatre January 8, 1957

**James Payne, piano & Adele Addison,
soprano & Donald McGinnis, flute &
Robert Hladky, cello**

Little Theatre January 13, 1961

Peabody Trio

Gloria Dei November 16, 1991

Gloria Dei November 18, 1995

Prague String Quartet

Little Theatre January 7, 1966

Battelle November 7, 1974

Little Theatre October 16, 1976

**Menahem Pressler, piano & Charles
Bressler, tenor**

Battelle March 13, 1981

**Menahem Pressler, piano & Colorado
Quartet**

Gloria Dei October 29, 1988

Primavera String Quartet

Battelle February 6, 1981

Rafael Puyana, harpsichord

Little Theatre January 26, 1959

Q

Quartet Academica

Little Theatre March 19, 1977

Quartetto Carmirelli

Little Theatre December 8, 1959

Quartetto de Venezia

Southern March 18, 2001

Quartetto di Roma

Little Theatre January 31, 1958

Little Theatre January 26, 1960

Little Theatre March 3, 1962

Quartetto Esterhazy

Little Theatre October 18, 1974

Quartetto Italiano

Little Theatre March 10, 1959

Little Theatre March 2, 1961

Quatuor Parisii

Gloria Dei January 14, 1995

Gloria Dei November 2, 1996

Quintetto Boccherini

Little Theatre November 11, 1954

Little Theatre November 15, 1956

Little Theatre February 23, 1962

R

Ridge String Quartet

Gloria Dei March 10, 1990

Gloria Dei March 28, 1992

Kalichstein-Laredo-Robinson Trio

Gloria Dei October 19, 1991

**Rococo Ensemble: Robert Conant &
Blanche Winogron, harpsichord &
Paul Doktor, viola & Renato Bonacini,
violin, Michael Krasnopolsky, double
bass**

Little Theatre March 7, 1958

Little Theatre April 8, 1960

**Shauna Rolston, cello & Colorado
Quartet**

Gloria Dei April 1, 1989

**Bernard Rose, piano & Kikuei Ikeda,
violin & Setsuko Nagata, violin/viola &
David Jolley, horn**

Gloria Dei January 10, 1987

**Maria Rose, fortepiano & Festetics
String Quartet**

Gloria Dei March 16, 1996

Lynn Roseberry, soprano & Cathy Callis, piano & Tim Maurer, flute

Franklin July 30, 1995

Rowe String Quartet

Little Theatre January 27, 1979

S

Salomon String Quartet

Gloria Dei November 9, 1985

Ilse Sass, piano & Renato Bonacini, violin

Little Theatre November 18, 1961

Jaap Schroeder, violin & Albert Fuller, harpsichord: Aston Magna

Little Theatre March 11, 1978

Rolf Schulte, violin

Little Theatre February 2, 1973

James Schwebacher, tenor & Ralph Linsley, piano

Little Theatre October 10, 1970

Shanghai String Quartet

Gloria Dei September 26, 1998

Robert Shannon, piano & Gregory Fulkerson, violin

Battelle April 9, 1983

Eudice Shapiro, violin & Lawrence Smith, piano

Little Theatre March 29, 1963

Shifrin, Swensen, Kahane Trio

Gloria Dei November 21, 1987

Luigi Silva, cello & Joseph Wolman, piano

Little Theatre December 8, 1952

Smetana Quartet

Little Theatre March 1, 1957

Little Theatre October 20, 1959

Lawrence Smith, piano & Eudice Shapiro, violin

Little Theatre March 29, 1963

Smithson Quartet

Gloria Dei April 28, 1990

Albert Spalding, violin & Ernst von Dohnanyi, piano

Little Theatre April 28, 1953

Spoleto Festival USA Chamber Music

Mees February 12, 2000

Southern March 6, 2004

St. Lawrence String Quartet

Southern November 6, 2004

Soulima Stravinsky, piano

Little Theatre November 3, 1951

Stuttgart Trio

Battelle March 15, 1980

Swensen, Kahane, Shifrin Trio

Gloria Dei November 21, 1987

T

Tafelmusik Baroque Orchestra

Gloria Dei November 8, 1997

Mees November 11, 2000

Tafelmusik Baroque Soloists & Marian Verbruggen, recorder

Gloria Dei December 2, 1989

Takács Quartet

Gloria Dei April 17, 1999

Southern October 13, 2001

Southern April 16, 2005

Talich String Quartet

Gloria Dei January 18, 1997

Nell Schelky Tangeman, soprano & Merrill Brockway, piano

Little Theatre February 7, 1951

Los Tangueros

Southern January 13, 2001

Tel Aviv String Quartet & Yona Ettlinger, clarinet

Little Theatre February 21, 1976

David Thomas, clarinet & American String Quartet

Southern April 15, 2000

Robert A. Titus, clarinet & Helen Boatwright, soprano & William Dale, piano

Little Theatre April 1969

Tokyo String Quartet

Little Theatre February 11, 1972

Battelle October 20, 1979

Gloria Dei October 6, 1990

Toulouse Chamber Orchestra

Battelle October 21, 1972

Trio di Trieste

Little Theatre March 3, 1955

Little Theatre March 27, 1976

Trio Fontenay

Gloria Dei November 10, 1990

First CC October 24, 1992

Trio Italiano D'Archi

Little Theatre December 7, 1962

Trio Voronezh

Southern February 15, 2003

U V

Fernando Valenti, harpsichord

Little Theatre February 22, 1954

Little Theatre February 14, 1955

Vegh Quartet

Little Theatre March 13, 1965

Marian Verbruggen, recorder & Tafelmusik Baroque Soloists

Gloria Dei December 2, 1989

Vermeer Quartet

Little Theatre March 30, 1979

Southern February 2, 2002

Vermeer Quartet & Caroline Hong, piano

Southern October 1, 2005

Shirley Verrett-Carter, mezzo-soprano & Charles Wadsworth, piano

Little Theatre January 7, 1963

Vienna Piano Trio

Gloria Dei October 19, 1996

Vlach String Quartet

Little Theatre January 1964

Voices of Women

Gloria Dei January 15, 1994

W

Charles Wadsworth, piano & Shirley Verrett-Carter, mezzo-soprano

Little Theatre January 7, 1963

Walden String Quartet

Little Theatre November 29, 1948

Little Theatre January 13, 1949

Little Theatre February 8, 1949

Little Theatre December 14, 1949

Little Theatre January 9, 1950

Little Theatre March 13, 1950

Little Theatre December 3, 1953

Walden String Quartet & Evelyn Garvey, piano

Little Theatre March 11, 1949

Little Theatre May 8, 1950

Little Theatre February 1961

Walden String Quartet & Donald McGinnis, clarinet

Little Theatre December 22, 1948

Little Theatre April 5, 1950

Warsaw Wind Quintet & Michiko Otaki, piano

Gloria Dei January 20, 1989

Waverly Consort

Gloria Dei March 28, 1998

Beveridge Webster, piano

Little Theatre January 24, 1953

Little Theatre January 23, 1954

Little Theatre January 29, 1955

Little Theatre October 23, 1957

Little Theatre February 4, 1961

Michael Webster, clarinet & Nobuko Imai, violin & Ursula Oppens, piano

Little Theatre January 19, 1974

Weilerstein Trio

Southern January 5, 2002

John Williams, guitar

Little Theatre December 2, 1963

Peter Stafford Wilson Conducting Columbus Symphony Orchestra Members & Ralph O'Dette, Narrator

Franklin August 22, 1999

Blanche Winogron & Robert Conant, harpsichord & Paul Doktor, viola & Renato Bonacini, violin & Michael Krasnopolsky, double bass: Rococo Ensemble

Little Theatre March 7, 1958

Little Theatre April 8, 1960

Joseph Wolman, piano & Luigi Silva, cello

Little Theatre December 8, 1952

Max Worthly, tenor & Alfred Deller Consort: Alfred & Mark Deller counter-tenors & Joanne Brown & Sally La Sage, sopranos & Maurice Bevan, baritone

Battelle November 11, 1966

Wu Han, piano & David Finckel, cello

Southern March 18, 2006

John Wustman, piano & Mack Harrell, baritone

Little Theatre December 8, 1958

X Y Z

Ying Quartet

Gloria Dei November 6, 1993

Gloria Dei November 5, 1994

Gloria Dei January 20, 1996

Ying Quartet & Cavani String Quartet

Southern April 1, 2001

Ysaÿe String Quartet

Gloria Dei February 15, 1997

Nicanor Zabaleta, harp

Little Theatre January 28, 1978