



*A short history of the
Oak Ridge Symphony Orchestra
1944-2004*

*Meyer Silverman
December 2004*

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Oak Ridge Symphony Orchestra
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To my dear wife, Dorothy, who instilled in me the
desire to perform classic orchestral music.

Meyer Silverman
December 2004

History of the Oak Ridge Symphony 1944-2004

Meyer D. Silverman⁽¹⁾

Hans Heinsheimer⁽²⁾ once declared that the cultural arts were indispensable for a city's health and growth. He had visited Oak Ridge at Waldo Cohn's invitation in 1947 because he wanted to see a town where the culture was home-grown, not supplied by outside (i.e. visiting) artists, especially in music.

The founding of the Oak Ridge Symphony Orchestra (ORSO) began in such a way, from quartet groups in late 1943 to a string symphonette in June 1944 and a symphony by November 1944. The prime mover in this endeavor was Waldo Cohn, a biochemist and avocational cellist. He had performed with several string quartets, organized the symphonette and was instrumental in organizing the members of the Wind ensemble, the Community Band and the string symphonette to form ORSO.

The first concert was performed in the old High School which was located on Kentucky Ave. in the Jackson Square area. When the new High School was built in 1951 on Providence Rd., the orchestra moved there for its rehearsals and concerts. Waldo Cohn (1944-55) became its first conductor, and he held that position until 1955 when he left to go abroad on a Guggenheim Fellowship. Anthony Rasis, the symphony concertmaster, was selected to succeed Waldo as the symphony's conductor. The symphony has had ten conductors up to the present time (2004). No one has

held that post longer than Waldo, although it was equaled by Robert Lyall's tenure (1979-90).

Among those who left Oak Ridge were members of the Special Engineers Detachment (SED), i.e. soldier scientists who were drafted for the Manhattan Project. In one photograph of the ORSO, they were lined up in the 1st. violin section as follows: Sgt. Philip Karp (a fine violinist who was a soloist), Cpl. John Helms, Private Rita Eringer and Pvt. Stuart Bloom. Additional soldier scientists who played with the ORSO during its 1944-45 season were violinists Sgt. Aaron Gordon, Pvt. Stephen Gavin, Pvt. Kenneth Hamrock, violist Pvt. Raymond Blanco, cellist Sgt. Abram Levitt, and percussionist Sgt. Harry Lane.

During the war years and subsequent period, Waldo performed numerous tasks normally done by others. Dottie Silverman wrote from memory of the extent of Waldo Cohn's contribution to the budding orchestra: "As stage manager, Waldo swept the floors, set up chairs, moved the piano or anything else that needed moving. As personnel manager he called, cajoled and corralled as many musicians as he could. As librarian he begged, borrowed and/or purchased music with a lean budget and built up an extensive library. He studied scores in his spare time, since by avocation he was a cellist, not a conductor. As publicity manager he wrote articles for the local paper and even on occasion wrote a review. As treasurer he kept accurate records of accounts. Finally, I recall that when the details were taken care of, this dedicated bio-musician would wipe his brow, comb his hair, put on his tuxedo jacket, pull the curtains, adjust the lights, walk to the podium, bow, lift his baton and transport himself, the audience, and the musicians into a world of beauty instead of destruction." He managed to obtain instruments for some players and after the war he inserted an ad in

Chemical & Engineering News to attract new players to replace departing scientists.

During his time as conductor, Waldo was able to attract outstanding soloists to appear with the orchestra, namely: violinists Albert Spaulding, Isaac Stern; pianists Nadia Reisenberg, Percy Grainger, Yalta Menuhin and Samuel Sanders. Jacinta Howard was the first concertmaster, serving during the war years (1944-45). When Jacinta Howard left Oak Ridge with her husband, Fred and their family, the concertmaster post was filled by Alice Lyman, a Juilliard graduate, who was a teacher in the Oak Ridge school system and is considered to be one of the finest musicians Oak Ridge ever had.

When the war ended, many good musicians left Oak Ridge in 1946 for their former jobs, and others to complete their schooling. At that time, the Knoxville Symphony Orchestra (KSO), which had disbanded during the war, reorganized under Lamar Springfield, a flutist and composer. Both the Oak Ridge and Knoxville Symphonies had lost musicians, therefore, a cooperative agreement between them resulted in combining the best players of each to form a strong orchestra.

The same concert would be performed one night in Knoxville and the following evening in Oak Ridge. When David Van Vactor arrived in Knoxville in 1947 to conduct the KSO, he organized a Music and Fine Arts Department at the University of Tennessee. The above continued cooperation between both orchestras was strengthened especially with the aid of William Starr, KSO concertmaster, who performed several times as a soloist with the ORSO. It endured into the early 1950s until both orchestras were able to perform independently.

With the end of the war, the arts in Oak Ridge lost their funding which had come from the Army through its civilian contractor, the Roane-Anderson Co. Waldo Cohn suggested the formation of an Oak Ridge Civic Music Association (ORCMA) board to handle the management and to raise the funds for the support of both the orchestra and community chorus.

The first temporary Board consisted of two orchestra representatives, Dot Silverman and Merlin Peterson; two chorus members, Mary Winters and Donald Grisier; and two community members, Betty McCarthy and Waldo Cohn.

In March 1952, the ORSO performed the premiere of an "Overture for the Dedication of a Nuclear Reactor", composed by Dr. Arthur Roberts, Professor of Physics at the University of Rochester. A friend of Charmian Cohn, he had introduced her to Waldo (Waldo & Charmian were married in 1942). The overture used letters to denote notes (e.g. the Atomic Energy Commission (A,E,C)), and the work was composed in a style similar to Samuel Barber's "Adagio for Strings" with the climax of the composition signifying a nuclear reactor going critical. The overture was described in Time magazine, which brought a bit of notoriety (or fame) to the ORSO, thanks to publicist and violinist June Adamson.

Anthony Rasis (1955-59) served as the Oak Ridge Symphony's second conductor. A very good violinist and an emotional conductor, Tony provided good leadership. In 1959 Tony left Oak Ridge for a position with the San Diego school system. During his tenure, he supplied Dot Silverman (who previously had played alongside the concertmaster in the first violin section) with a school viola so that she could become acquainted with the instrument and its range. Dot played the viola until the end of her tenure in 1995. In later years, she sometimes served as principal viola in the ORSO.

Eugene Cohen (1959-61) followed Anthony Raxis as the ORSO conductor in 1959 and he served for 2 years. His appointment was criticized by some members of the symphony and especially by Waldo Cohn who labeled Eugene as "a student conductor". I believe this statement was repudiated by Cohen's performance of the Berlioz Requiem on April 8, 1961. There had been some discussion regarding who would conduct this work, the chorus conductor, Edward Francis, or Eugene Cohen, who eventually conducted the Requiem. Cohen, who played second trumpet in the KSO, was supported by numerous brass players of the KSO in this performance.

Barbara and Jim Marable, concertmaster and principal cellist, who were not in favor of Cohen's reappointment for a second year, moved to Knoxville about this time and left the ORSO to join the KSO. Meyer (Mike) Silverman, who took over the presidency of the orchestra board at the end of Cohen's first year, led a concerted effort to reappoint Cohen for a second year in a split board decision.

Eugene Cohen was not reappointed for a third year and Franklin Choset, a musician with a strong background in opera, was chosen as conductor for both the orchestra and chorus. His wife, Malka, was an excellent pianist and appeared twice as an ORCMA soloist.

Frank's tenure (1961-68) as conductor lasted through the 1967-68 season. During that period, numerous operas were performed by the ORSO and the Oak Ridge Chorus. On November 17, 1962, Samson & Delilah was performed with famed Metropolitan Opera baritone, Sherrill Milnes, singing the part of the High Priest. Later operas performed were The Marriage of Figaro, Madame Butterfly, and the Consul by Giancarlo Menotti. Starting in

the 1965 season, Roberta Silverman joined her parents in the ORSO. It was unique that three performers in the same family performed with the ORSO.⁽³⁾

Late in 1965, numerous members (including June Adamson, Waldo Cohn, Mike & Dot Silverman, Jacinta Howard, and Mildred McDuffee, followed later by Arthur Shor and Mary Cox) left the ORSO in protest of Choset's conducting of the Brahms's Second Symphony. He was treating the symphony like an opera, adding considerable crescendo and diminuendos to the score.

Choset resigned as conductor at the end of the 1967-68 season because of financial irregularities. Without much time to select a successor, ORCMA was fortunate to get Richard Cormier, the Chattanooga Symphony conductor, to serve (as an interim conductor) as a successor to Choset. Cormier served for two seasons, 1968-69 and 1969-70, bringing with him players from the Chattanooga Symphony to lend strength to the ORSO string sections.

In March of 1969, all three Silvermans, Dot, Mike and Roberta (now a scholarship freshman at the University of Tennessee), played in a concert in which Roberta's teacher, Mary Fraley, played the Boccherini Cello Concerto. Cormier's conductorship was competent and after two years ORCMA was able to find a successor in Edward Zambara, Head of the Opera Department at the University of Tennessee.

Zambara's first concert featured William Dorn, University of Tennessee Professor of Piano, in a performance of Rachmaninov's Second Piano Concerto. A strong bass-baritone with an operatic background, Zambara, in subsequent concerts, often used the chorus and orchestra together to present innovative programs. Shortly after Zambara became conductor, Jacinta Howard, long-term principal violist, moved over

to the principal second violin post to strengthen that section. Dot Silverman served as principal violist for a number of years afterwards.

On February 26, 1972, famous pianist Lili Kraus performed in Oak Ridge with assistance from the ORSO, and Waldo Cohn returned to the podium as guest conductor. Scott Eddlemon, a high school student, served as principal percussionist and returned three decades later as a professional with a degree from Juilliard, to become ORSO's principal tympanist. Lili Kraus returned in February 1974 to perform Beethoven's Fourth Piano Concerto with the assistance of the ORSO. Waldo Cohn again was the conductor for this performance.

Donald Neuen (1974-79), from the Choral Department of the University of Tennessee, succeeded Zambara as orchestra conductor in October 1974. His first concert featured Ralph Einstein, Oak Ridge's own virtuoso pianist, in a performance of Mozart's Piano Concerto K467 featured in the film *Elvira Madigan*.

During this period, the Oak Ridge Chorus hired Stephen Young as its conductor. Jacinta Howard moved back to head the second violin section under Neuen, and Dot Silverman returned as principal violist. On April 7, 1979 Neuen's final concert featured Mary Fraley as soloist in Dvorak's Cello Concerto.

Don Neuen retired at the end of the 1978-79 season due to increased responsibilities as Head of the Choral Department at the University of Tennessee. Neuen thanked the orchestra for educating him as a conductor since he was originally a choral major who served as an assistant to Robert Shaw in Atlanta.

Conductors Zambara and Neuen had used faculty members as soloists with ORSO during their tenure, and Robert Lyall (1979-90), successor to

Neuen, continued this practice even more. Among the soloists performing with the ORSO were Professors Keith McClellan (Bassoon), Gary Sperl (Clarinet), David Northington (Piano), Peter Horodysky (Violin), Mary Fraley (Cello) and vocalists George Bitzes and Delores Ziegler (Metropolitan Auditions Winner). Additional well-known local soloists were Edgar Meyer (Bassist) and Ralph Einstein (Pianist). In fact, the largest attendance for a "classical" concert in Oak Ridge (approximately 1150 people) was held in January 1981 for an all Beethoven concert featuring Ralph Einstein as soloist in the Beethoven Fourth Piano Concerto. Roberta Silverman Limor returned from Nashville to perform as a professional cellist along with her parents in the ORSO. During the intermission, she breast-fed her fourth son, Yonatan Limor.

Lyall challenged the orchestra to perform larger and more difficult works such as Shostakovich symphonies, all nine of the Beethoven symphonies, Carmina Burana, the Saint Saens Organ Symphony, and works by Prokofiev, Moussorgsky, Stravinsky, Mahler and Vaughn-Williams.

Lyall, whose father had been a choral conductor, was equally adept at doing large choral and operatic works. In fact, Lyall's performance of the Verdi Requiem by ORSO and the Oak Ridge Chorus led to his selection as director of the Knoxville Opera by Ed Zambara in 1982. His tenure there lasted until his appointment as Director of New Orleans Opera in 2000. Lyall's diverse abilities were demonstrated by three Pops concert performances by the ORSO during the 1982 World's Fair and an all Gershwin concert performed in Oak Ridge, Knoxville, and Athens, TN in 1984 (featuring Leon Bates, pianist, as soloist in the Concerto in F), as well as a performance with the Ellis Marsalis Trio in 1990. Three operatic

works, in concert form, were performed by the ORSO under Lyall's direction, e.g. Carmen, Madame Butterfly and Turandot.

During Lyall's tenure, the composition of ORSO changed from a majority of avocational players to about a 50% professional assistance level (which was really needed to perform the larger, more difficult works).

Lyall notified ORCMA at the end of the 1988-89 season (one year in advance) that he would resign as conductor of both the Oak Ridge and Victoria, TX symphonies at the end of the 1989-90 season when he would become the director of the Grand Rapids Opera in addition to the Knoxville Opera. (He had been the founder and first conductor of the Victoria, TX Symphony before arriving in Oak Ridge). Lyall, during his tenure as conductor, expanded the limits of the orchestra's abilities.

In the spring of 1990, the orchestra board selected John Welsh as its new musical conductor after the top two candidates refused to live in Oak Ridge. They had wanted to use the ORSO as a second orchestra and come here on a part-time basis. Welsh had conducted the U.S. Army Band while in the service and had also gained orchestral experience with the Washington Chamber Orchestra. Mike Silverman, who had voluntarily served as personnel manager for ORSO for ten years with Robert Lyall (1980-90), continued for the 1990-91 season under Welsh to help him make the transition. When Welsh wanted the personnel manager to be directly responsible to him, Silverman resigned and subsequent personnel managers were paid for their services.

Welsh's first season had been essentially arranged by Robert Lyall. In subsequent years Welsh used two local soloists, Holly Marable (violin) and Carla Yust (cello), and, in addition, friends of his, Enrique Graf (piano), Daisy Jackson (soprano), Zuill Bailey (cellist), all competent soloists.

Welsh performed diverse programs usually with definite themes. He put on programs in cooperation with the Oak Ridge Playhouse and the Dance Arts Studio. Welsh also wished to demonstrate his ability for handling vocal works (chorus & vocalists) by performing concert versions of the Magic Flute, Don Giovanni, Kismet and the Berlioz Requiem.

Rosemary Ahmad-Byers, chorus director (1978-96), who worked with the orchestra in numerous concerts and musicals, was instrumental in augmenting ORCMA's income. Her "shows" were extremely popular and attracted large audiences. When Rosemary resigned as chorus director in 1996, Serge Fournier was selected as conductor of the Oak Ridge Chorus. There was competition between the two conductors as to which one would conduct works which required both the chorus and orchestra.

During Welsh's tenure, an increasing number of professional players were used in the ORSO to a point where two-thirds of the orchestra were professionals and the remainder were avocational players.

Welsh had always submitted "big" (expensive) programs to ORCMA which did not help him in negotiations with the ORCMA Board of Directors. In his last season (1999-00), Welsh performed the monumental Mahler Symphony #2 (Resurrection) with the aid of the Carson-Newman Choirs and Virginia Kelp as soprano soloist.

Welsh's contract was not renewed in 2000 when the ORCMA Board, in order to save money, decided to have one conductor for both the chorus and orchestra. After much discussion (during which 120 applicants had answered ads for the post in musical publications) ORCMA selected Serge Fournier as its musical director and conductor.

Serge Fournier (2000-present) has been music director and conductor of both the orchestra and chorus. Musically very capable, Fournier has

performed some works never performed previously and has emphasized French composers. He has indicated that he would like the ORSO to be a wholly professional symphony, however ORCMA's budget limitations seem to obviate that wish. However, during the 2003-04 season, the orchestra had become 85-90% professional.

Some professional musicians have been hired from as far as Atlanta to fill needs in the orchestra which cannot be satisfied by Knoxville professionals. Not being able to match the Knoxville Symphony Orchestra pay scale is posing many problems. Overhead costs have resulted in only 5 concerts being performed this season in place of 8 performed last year. Even the children's concert is not being performed this season. Dwindling budgets and aging avocational musicians pose problems that ORCMA must face. However, to quote Heinsheimer again, "a symphony orchestra is one of the cultural arts that is indispensable to a city's health and growth".

¹Charter member of the Oak Ridge Symphony, June 1944.

²Former director of Europe's largest music publishing house. Left Vienna for the U.S. in 1938 and became associated with the music publishing firms of G. Schirmer and Boosey & Hawkes. Author of *Menagerie in F Sharp*, Doubleday & Co., Inc. 1947.

³Three members of the same family performed in the ORSO during the 1995 and 1996 seasons: Jennifer van Tol, violin; Stefan Russ, cello; and John Russ, Bass.

ADDENDUM

The following avocational players have voluntarily contributed their services to the Oak Ridge Symphony for many years:

June Adamson, Violin	*Jim Marable, Cello
* Martha Anderson, Clarinet	Mildred McDuffee, Violin
**Rebecca Ball	Anna Miller, Cello
Donald Batchelor, Trombone	Mary Ann Palmer, Clarinet
Shirley Bayles, Cello	Margaret Phares, Cello
*Mike Benjamin, Bassoon	Herb Pomerance, Cello, Bass
Ray Blanco, Viola	Harry Robbins, Bass
Harold Canfield, Violin	Bill Schwenterly, French Horn
Waldo Cohn, Cello	Arthur Shor, Violin
Mary Cox, Viola	Joel Shor, Viola, Violin
Marcay Dickens, French Horn	Dorothy Silverman, Violin, Viola
Nancy England, Cello	Meyer Silverman, Violin
*John Fox, Violin	Irving Spiewak, Violin
Jacinta Howard, Viola, Violin	Audrey Stelson, Flute, Piccolo
Harold Kohn, Bassoon, Bass	*Julie Swenson, Violin
Alice Lyman, Violin	*Jennifer Van Tol, Violin
*Barbara Marable, Violin	Betsy Wheeler, Viola
	Lois White, Flute

* Paid Professional Player

**Music Reviewer for the Oak Ridger for many years

Friday night. 8:15 P.M.

The Oak Ridge Recreation
and Welfare Association

Presents

A CONCERT

By

The Oak Ridge
String Symphonette

WALDO E. COHN, Director



Friday, June 16, 1944, 8:15 P. M.

High School Auditorium

Oak Ridge, Tennessee

Oak Ridge Symphonette in First Concert



Photo by Ed Westcott, Oak Ridge
Oak Ridge Symphonette, conducted by Waldo E. Cohn, is pictured in its first public appearance in the auditorium of Oak Ridge High School.

* June 16, 1944

The Recreation and Welfare Association Presents

THE OAK RIDGE SYMPHONY

Waldo Cohn, Director

FIRST SEASON

FIRST CONCERT

November 3 and 4, 1944 at 8:15 p.m.

High School Auditorium

Oak Ridge, Tennessee

PROGRAM

Suite No. 3 in D Major
Overture (Grave - Vivace) Bach (1685-1750)
Air
Gavotte I and II
Bourree
Gigue

Symphony No. 40 in G Minor (K. 550) Mozart (1756-1791)
Allegro molto
Andante
Allegretto
Allegro assai

Intermission — 10 Minutes

Symphony No. 8 in B Minor ("Unfinished") Schubert (1797-1828)
Allegro moderato
Andante con moto

Suite from "The Damnation of Faust" Berlioz (1803-1869)
Dance of the Sylphes
Menuet of the Will-o'-the-Wisps
Hungarian March

PERSONNEL OF THE OAK RIDGE SYMPHONY

Waldo Cohn, Director

Jacinta K. Howard, Concert Master and Secretary

Phyllis B. Cannon, Publicity Manager

Oriel S. Snyder, Librarian

Henry Lanz, Manager

Violin— Virginia D. Adamson Mary Arnette Bernard Bercowitz Pfc. Stuart Bloom Garland Branch Phyllis B. Cannon Pvt. Rita Eringer Sgt. Aaron Gordon Pvt. Kenneth Hamrock Pvt. John Helms Jacinta K. Howard Gordon Johnson Sgt. Philip Karp Quentin Larson Norma Lindemann Alice Lyman Joan McReynolds Pvt. Stephen Savin Dorothy C. Silverman Meyer Silverman	Cello— Elma Beeson Sgt. Abraham Levitt Herbert Pomerance Donald Shetler Bass— Howard Gest Ralph Overman Thomas Strickland Flute— Paul Jacob Paul Kandell Henry Lowenhaupt James Moyer Oboe— Albert Baietti Raymond Edwards Joseph Metz	Horn— Robert Delcamp Elvie Duckworth Walter Hutchins John Ramsey Donald Zucker Trumpet— Robert Fulmer Alvin Green Walter Moore Fred Smith Stanton Smith Trombone— Frank Alexander Donald Mance Harris Phillips Edwin Wiitala Tube— Edward Bunn
Viola— Walter Archibald Pvt. Raymond Blanco Arnold Clark Carolyn H. Disbrow Janet V. Myers Merlin Peterson Margaret Robinson	Clarinet— Norman Bernstein Alfred Perry John van Wazer Bassoon— August Schmidt Oriel S. Snyder	Percussion— Paul Arow John Blair Sgt. Harry Lane Richard Money Winston Wells

ACKNOWLEDGEMENTS

A. Cameron, Mrs. A. Cater, Mrs. A. Holly, Mrs. H. Lanz, Mrs. S. MacNeille, M. Peterson, Mrs. R. Plowden, E. Pomerance, L. Reynolds, for the loan of instruments.

Dr. A. H. Blankenship, Margaret Smith, J. L. Adams, M. Fannon of the school system, for assistance in obtaining rehearsal space.

J. R. Henson, L. C. Schroeder, and the personnel of the Recreation and Welfare Association, for material aid.

Joseph Khym, Douglas Krause, George Stapleton, Leonard Talmach, David Tyner, for setting the stage at rehearsals and concerts.



ORCMA DIRECTORS—

At the helm of the campaign to launch the Oak Ridge Civic Music Association are the several members of the group's temporary board of directors, shown above as they discuss the membership drive which begins August 23. Left to right are Dorothy C. Silverman, M. D. Peterson, Mary Winters, Welda Cohn, Betty B. McCarthy, and Donald Griser. (Journal photo by Westcott.)

Symphony And Chorus Unite To Form Oak Ridge Civic Music Association

The union of the Oak Ridge Symphony and the Oak Ridge Community Chorus into a combined organization to be known as the Oak Ridge Civic Music Association, membership in which will be open to any resident of the ORW area, was announced this week by officials acting in a temporary capacity, pending a formal election of a board of directors by the entire membership.

The association is the outgrowth of a series of discussions begun several months ago among representatives of both musical groups and members of the community interested in music but not active in either the symphony or the chorus.

The purpose of the Oak Ridge Civic Music Association, as outlined by the present officers, is "to furnish the moral and financial backing necessary to attain the best and most music in Oak Ridge, this end to be accomplished by supplying the physical requirements of the Oak Ridge Symphony Orchestra and the Community Chorus, engaging outside talent either as soloists with the above organizations or as recitalists, importing part-time or full-time professional assistance for those functions which are deemed most likely to advance the status of music in Oak Ridge, (and) encouraging the making of music in all ways

The two principal types of general membership offered by the ORCMA are the regular full membership at five dollars, which entitles the holder to one reserved seat for each regular performance, and student memberships at two dollars and fifty cents which will be available to secondary and primary school students only. The organization also offers special patron memberships at twenty-five dollars which entitles the holder to two reserved seats for each regular performance. Patrons will be listed on the group's programs.

The ORCMA guarantees a minimum of six performances by the orchestra and chorus, either separately or together, including an operetta, if performed, plus all additional performances scheduled by the board of directors on the basis

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OAK RIDGE JOURNAL

ORCMA
OAK RIDGE
MUSIC

The Old Photograph Album



This picture was taken at the first performance by the Oak Ridge Symphonette sponsored by the Chamber Music Society of Oak Ridge in the summer of 1944. This group was the forerunner of the Oak Ridge Symphony Orchestra and the Oak Ridge Civic Music Association.

Waldo Cohn is taking a bow as conductor; Jachata Hayward is in the concert master's seat; Dorothy Silverman is to be seen at the left; her husband, Mike is there too, but hidden by Phil Karp, the scribbler.

In the last row, also visible is Herb Pennington in the first chair of the cello section.

Those musicians who are still in Oak Ridge, along with others who played in the Oak Ridge Symphony during its first years, will present a Chamber Music Concert at Oak Ridge Playhouse on June 4.

The Oak Ridger is seeking old pictures of the community for publication in its special feature being published in conjunction with the community's observance of its 25th anniversary.

*Return
to
Mid
Lebanon*



THE OAK RIDGE SYMPHONY ORCHESTRA
WALDO COHN, CONDUCTOR

SIXTH SEASON, 1949-1950

October 10, 1949

with **SYLVIA ZAREMBA, Pianist**

- "Carnaval" Overture Dvorak
- Symphony No. 3 (Eroica) Beethoven
- Concerto for Piano and Orchestra in D Minor Mozart

December 7, 1949

with **PERCY GRAINGER, Composer-Pianist**

- "Saturday Night," A Barn Dance Sanders
- Symphony No. 8 in B Minor ("Unfinished") Schubert
- "Spoon River" } Grainger
- "Harvest Song" }
- "Handel on the Strand" }
- Mr. Grainger at the Piano
- Concerto for Piano and Orchestra Grieg

January 18, 1950

with **DAVID VAN VACTOR, Guest-Conductor**

- Overture: The Hebrides ("Fingal's Cave") Mendelssohn
- Suite from "The Mother of Us All" Virgil Thomson
(Conducted by Mr. Van Vactor)
- Concerto a Quattro for Three Flutes and Harp Van Vactor
(Conducted by Mr. Van Vactor)
Soloists: Russell Hickey, Flora Thomas, Luise Eitel, Mary Breusing
- Symphony No. 2 in D Major Brahms

February 15, 1950

with **FREDY WANG, Violinist**

- Overture to "Iphigenia in Aulis"
- Three Nocturnes for Orchestra
Nuages Fetes Sirenes
- "España"—Spanish Rhapsody (
- Concerto for Violin and Orchestra Be

March 15, 1950

with **EVELYN MILLER and GLADYS HARROLD, Pie**

- Concerto in G Major (Brandenburg No. 3)
(with the Andante from the Violin Sonata in A Minor as
arranged by Frederick Stock)
- "Concerto Pathétique" for Two Pianos and Orchestra.
- "The Carnival of Animals" Saint
- Serenade for Wind Instruments Richard
- Rumanian Rhapsody No. 1

May 15, 1950

with **PERCY GRAINGER, Composer-Pianist**
and **THE OAK RIDGE COMMUNITY CHORUS**

- Russian Easter Overture Rimsky-K
- Danish Folk-Music Suite (
- Mr. Grainger at the Piano
- The Merry Wedding: A Bridal Dance for Chorus and Or
- Conducted by Mr. Grainger
- Hungarian Fantasy, for Piano and Orchestra

*P. Dietrich
to
Mila Schwarz*



THE OAK RIDGE SYMPHONY ORCHESTRA

WALDO COHN, CONDUCTOR

SEVENTH SEASON, 1950-51

October 16, 1950

with **NADIA REISENBERG, Pianist**

- Prelude, Choral and Fugue Bach-Abert
- Concert-Piece for Piano and Orchestra, Op. 79 Weber
- "Roman Carnival" Overture Berlioz
- Concerto for Piano and Orchestra, Op. 30.Rimsky-Korsakov

November 15, 1950

with **ANN BUNKER, Violinist,** and **JACINTA HOWARD, Violist**

- Essay for Orchestra (Op. 12) Barber
- Symphonie Concertante, for Violin, Viola and Orchestra
(K.V. 364)Mozart
- Intermezzo from "Hary Janos" Kodaly
- Symphony No. 3 in E Flat ("Rhenish" (Op. 97)Schumann

January 17, 1951

with **JACK SHAPIRO, Violinist**

- Suite from "The Water Music" Handel (arr. Harty)
- Concerto for Violin and Orchestra (Op. 64) Menckelssohn
- Symphony No. 4 in G Major (Op. 88) Dvorak

February 13, 1951

with **GREGORY BEMKO, 'Cellist**

- Introduction to Act III, Dance of the Apprentices,
Procession of the Mastersingers ("Die Meistersinger")
Wagner
- Danish Folk-Music Suite,
for Orchestra, Piano and Organ Grainger
- Concerto in D Minor Vivaldi (arr. Siloti)
- Concerto for Violoncello and Orchestra Lalo

April 9, 1951

with **SHELAGH NUNN-PATRICK, Soprano**

- Overture to "Egmont" B
- Concerto Grosso for String Orchestra and Piano
Edwin Ferguson, Pianist
- Suite from "The Damnation of Faust"
- "Madre pietosa Vergine" from "La Forza del Destino"
- Elsa's Dream, from "Lohengrin"
- "Voi che sapete," from "The Marriage of Figaro"
- Capriccio Espagnol Rimsky-k

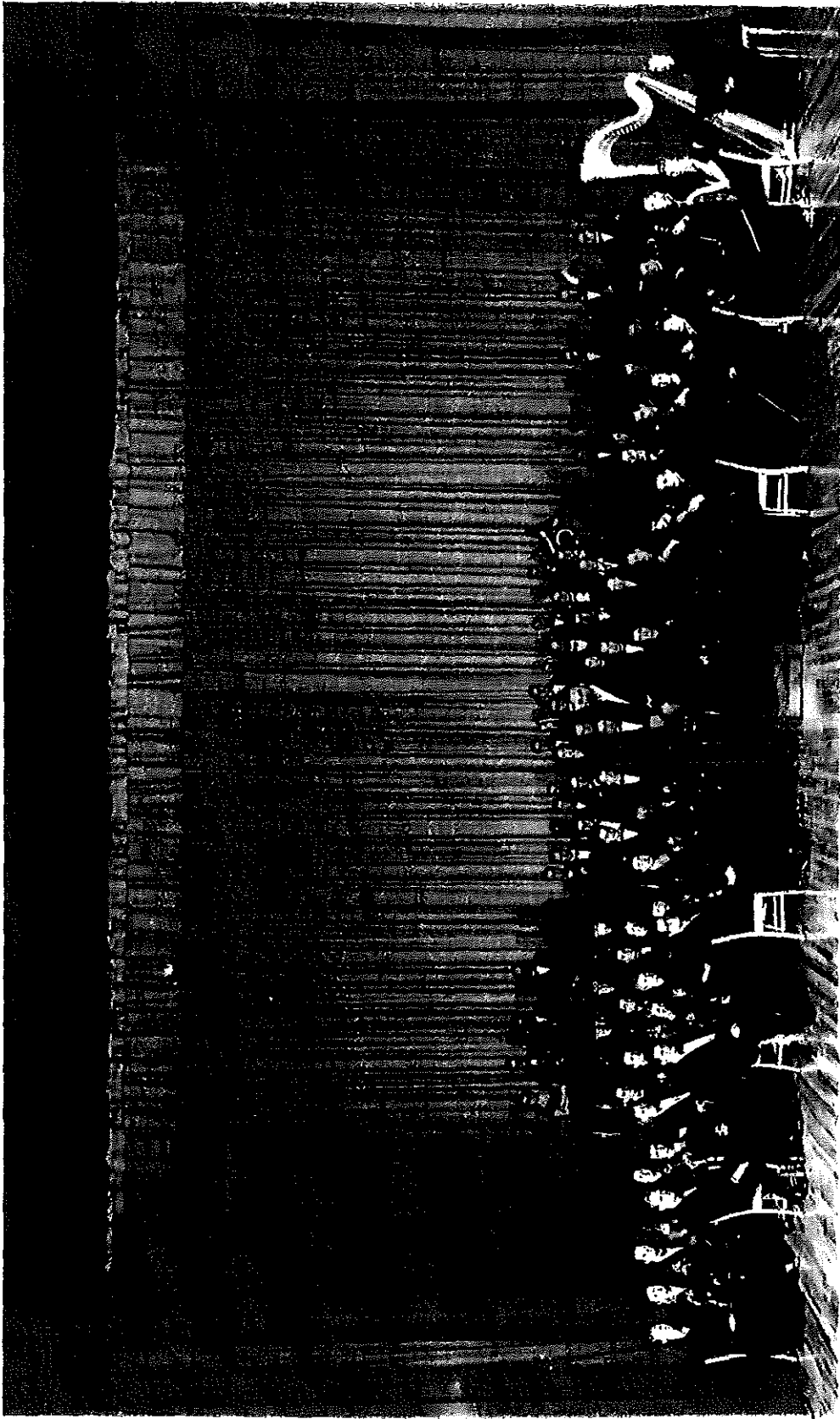
April 25, 1951

FESTIVAL CONCERT

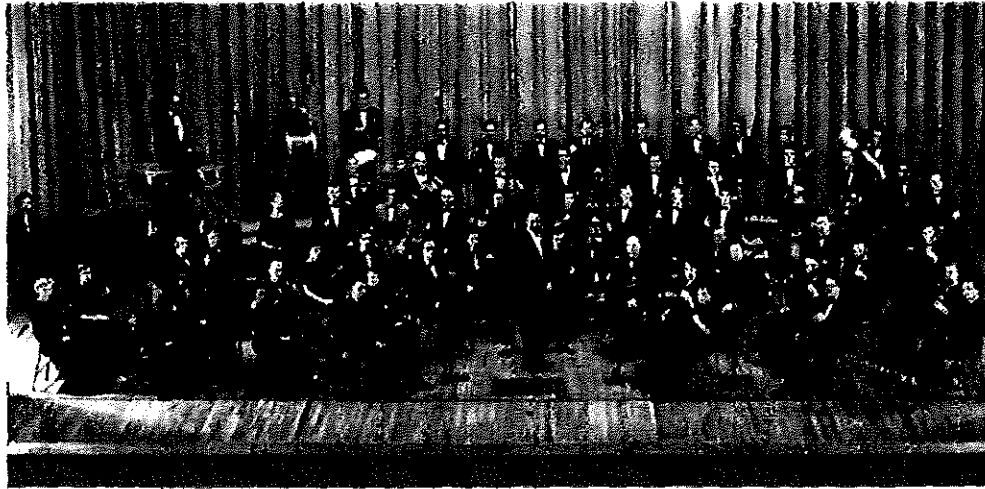
featuring

THE JUNIOR AND SENIOR HIGH SCHOOL ORCHE

- The High School Orchestras—
- Selection from "The Water Music" Handel
- Toccata Frescobald
- "The Young Prince and the Young Princess"
- Sabre Dance Khatchaturian
- Themes from Piano ConcertoRachmaninoff-
- Trumpeter's Lullaby /
- "The Surrey with the Fringe on Top" Rogers-
- "If I Loved You" (from "Carousel")Rogers-
- The Oak Ridge Symphony Orchestra, augmented by p
of the High School Orchestras—
- Fugue In G Minor ("The Little") Bach
- Concerto in G Minor for Violin and Orchestra
Thomas Moore, soloist
- Finlandia



OAK RIDGE SYMPHONY ORCHESTRA
8th Season: 1951-1952



Tracy - Cmaster
Dot
Jacinta - Viola
THE OAK RIDGE SYMPHONY ORCHESTRA
J. M. Plavable, WALDO COHN, CONDUCTOR
Cello
TENTH SEASON, 1953-4

Handwritten signature
ELEVENTH SEASON, 1954-5
8-9

Tracy - Cmaster
Dot
Jacinta - Viola
October 22, 1953
 with **THE OAK RIDGE CHORUS**

October 12, 1954

with **CLEMENS SANDRESKY, Pianist**

- Overture to "Russlan and Ludmilla" Glinka
- Symphony No. 39 in E-flat Major Mozart
- "When Johnny Comes Marching Home" Harris
- A German Requiem Brähms
 (Parts I, II, IV, VI)

- Tragic Overture, Opus 81 I
- Concerto for Piano and Orchestra in A Major, (K 488) .
- Fantasia on a Theme by Tallis Vaughan W
- Suite from the Ballet, "Rodeo" C

December 9, 1953

with **SAMUEL SANDERS, Pianist**

December 1, 1954

With **CORNELIUS VAN VLIET, Cellist**

- A Short Overture (to a unwritten opera) Gillis
- Symphony No. 8 in F Major Beethoven
- Soirees Musicales Britten
- Concerto for Piano and Orchestra in C Minor .. Rachmaninoff

- Music for Brass Instruments
- Brassy Prelude
- Funeral Music for Queen Mary
- Two Chorales, harmonized by J. S. Bach
- Symphony No. 3 ("Scotch") Mend.
- Concerto for Cello and Orchestra in A minor Saint
- "España" C

March 10, 1954

with **ANNA CEBRAT, Soprano**

March 5, 1955

with **AGI JAMBOR, Pianist**

- Overture and Allegro ("La Sultane") . Couperin (arr. Milhaud)
- Symphony No. 5 in E Minor ("from the New World") . Dvorak
- Adagio for String Orchestra Barber
- Two Songs Grieg
 Solvejg's Song (from "Peer Gynt")
 A Swan
- Two Arias from "The Medium" Menotti
 Monica's Waltz
 The Black Swan
- "American Salute" Gould

- Two Voluntaries (arr. by G. Devine)
- Serenade for Winds Richard
- Concerto in D. Minor for Piano
- "Overture for the Dedication of a Nuclear Reactor" ... I
- "Winter's Passed"
- "Rhapsody in Blue" Ge



Waldo Cohn
1944-1955
Founder



Anthony Rasis
1955-1959



ZAMBARA

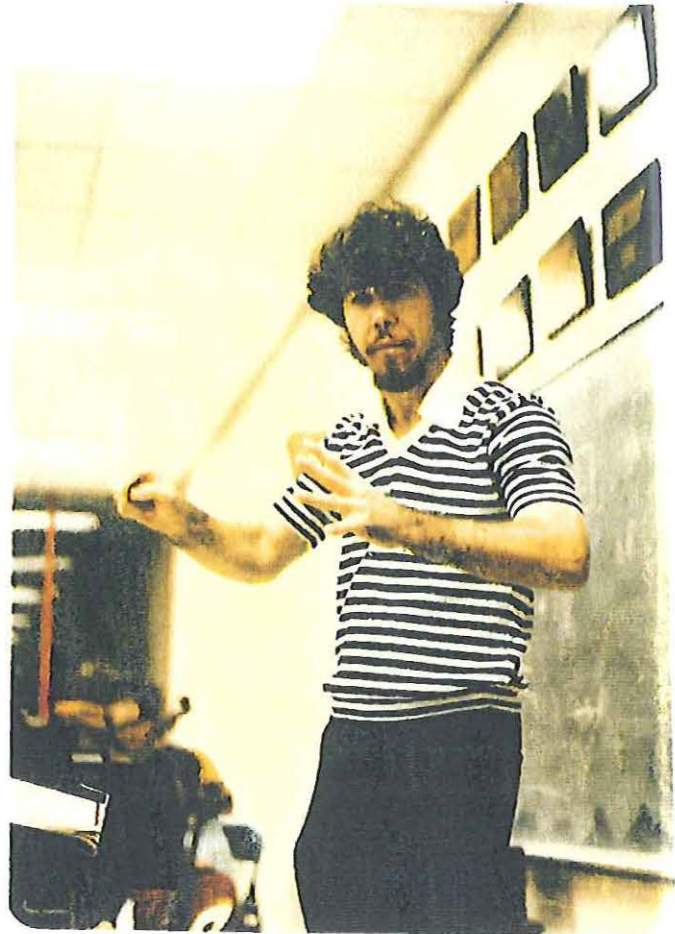
Edward Zambara
1970-1974



David Van Vactor
KSO 1947-1972



Serge Fournier
2000-2005



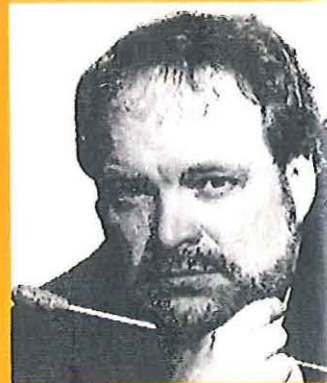
Robert Lyall
1979-1990



Donald Neuen
1974-1979
(with Mike & Waldo)

John Welsh

As Artistic Director of ORCMA, Music Director of the Oak Ridge Symphony Orchestra and Music Director/Conductor of the Georgetown Symphony in Washington, D.C., John Welsh has a reputation for precision and intelligence as a conductor as well as a gift for interpretation. Now starting his fourth season in



John Welsh
1990-2000



Arthur Shor
Violin



Dorothy & Meyer Silverman
Viola, Violin



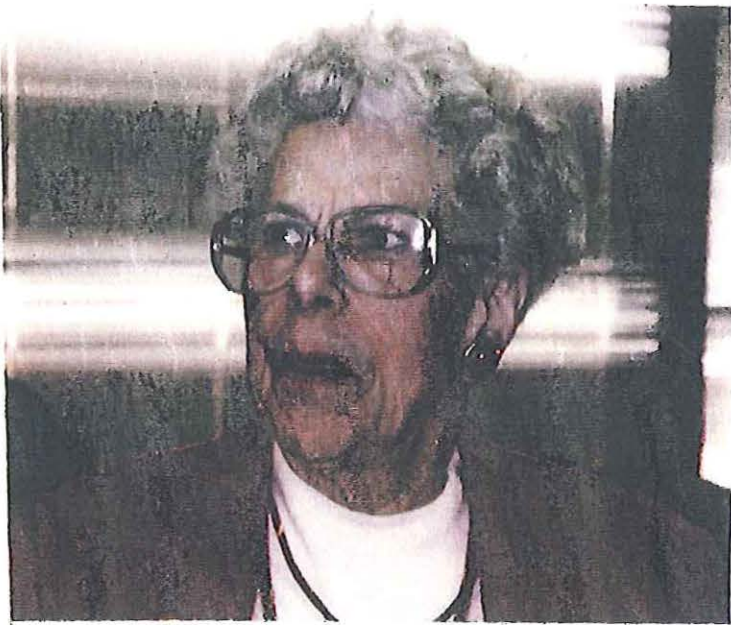
Alice Lyman
Violin



Irving Spiewak
Concert Master
1952-1986



William Starr
KSO Concertmaster
ORSO Soloist



Mildred McDuffee
Violin



Jennifer van Tol & Jacinta Howard
Violin, Viola



Susan Gunning
Violin
Betsy Wheeler
Viola



Susan & Joel Shor
Viola, Violin



Shirley Bayles
Cello



Anna Miller
Cello



Nancy with her first symphonic scores.

Nancy England
Cello



Barbara Marable
Violin



Herb Pomerance
Cello
(with Mike)



James Marable
Cello



Harry Robbins

Harry Robbins
Bass



Robert Delcamp & Waldo Cohn
ORSO's 50th. Anniversary
(Delcamp: Principal Horn, 1944)



Lois White
Flute



Ralph Einstein
ORSO Pianist & Soloist
Donald Neuen



Audrey Stelson
Flute, Piccolo, Librarian



Walter McDaniel, Dawn Long, Marcey Dickens, Bill Schwenterly
French Horn



Martha Anderson
Clarinet

Mike Benjamin
Bassoon



Donald Batchelor
Trombone



Engraved plates were presented to 50-year symphony members Jacinta Howard, Waldo Cohn, Dorothy Silverman and Meyer Silverman, from left.



Seven members of the Oak Ridge Symphony Orchestra have been with the Symphony for all of its 35 years and will be playing in the anniversary concert Saturday at 8:15 p.m. at the Oak Ridge High School auditorium. They are shown with

their conductor, Donald Neuen. From left, front, are Herbert Pomerance and Waldo Cohn; back, June Adamson, Meyer Silverman, Dorothy Silverman, Alice Lyman, conductor Neuen, and Jacinta Howard.



Honor ORCMA presidents

Past presidents of the Oak Ridge Civic Music Association Guild were recently honored at the annual meeting and luncheon for their contributions to the music association and to the guild. In the front row from left are Margaret Phares, Dorothy Silverman, Mary Anne King, Carmen Horton, Charmian Cohn; back row, Janet MacPherson, Grace Holt, Lynn Korsmeyer, Eva Andrews, Gray Cameron, Maxine Vaden, Pat Rush, Nancy Coutant and Wordna Ages. — Photo by Bob Stone

