



William Andrews Clark, Jr., Founder of the Los Angeles Philharmonic Orchestra

TWO PHILANTHROPISTS share the distinction of having been sole founders and long-term sustainers of paramount American symphony orchestras. Henry Lee Higginson (New York City, November 18, 1834; Boston, November 14, 1919) paid a total of \$900,000 to found the Boston Symphony Orchestra in 1881 and to cover its deficits during the next 33 years.¹ His rewards in life and death have ranged from books² including a biography by Bliss Perry, a bronze in Symphony Hall, Boston,³ and a portrait by John Singer Sargent,⁴ to recognition as recent as the article, "Bostonians at 100," in the *New York Times* of October 20, 1981, that begins and ends with Higginson.⁵

In comparison with Higginson whose annual contributions to the Boston Symphony Orchestra averaged a mere \$30,000, William Andrews Clark, Jr. (Deer Lodge, Montana, March 29, 1877; Salmon Lake, Montana, June 14, 1934) did far more for the Los Angeles Philharmonic Orchestra. Against Higginson's total of \$900,000, Clark gave in aggregate \$3,000,000.⁶ Moreover, he spread his lavish gifts over the shorter time span of fifteen years. His annual gifts to the orchestra therefore averaged more than six times what Higginson gave to cover Boston deficits.

In the year of the Los Angeles bicentennial, the Los Angeles Philharmonic Orchestra management⁷ acceded none too enthusiastically to the suggestion of Robert

¹ Bliss Perry, *Life and Letters of Henry Lee Higginson* (Boston: The Atlantic Monthly Press, 1921), pp. 293-294.

² See the bibliography for his article in *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1932), v/1, 13, including Mark Antony De Wolfe Howe, *The Boston Symphony Orchestra, An Historical Sketch* (Boston and New York: Houghton Mifflin Co., 1914; rev. ed. 1931) and *A Great Private Citizen: Henry Lee Higginson* (Boston: Atlantic Monthly Press, 1920).

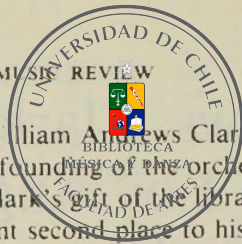
³ Originally commissioned in 1906 from Augustus Saint-Gaudens, the bronze was eventually sculpted in 1911 by Bela Bratt. See Perry, pp. 316-317.

⁴ Paid for by undergraduate subscription to hang in Harvard Union; Perry, pp. 358-359.

⁵ Edward Rothstein, "Concert: Bostonians at 100," *New York Times*, October 20, 1981, p. C 11, cols. 1-2. The first concert in 1881 was given October 22. See Thor Eckert, Jr., "Boston Symphony's 100th: a special day to mark a special history," *Christian Science Monitor*, October 22, 1981, p. 18.

⁶ "W. A. Clark, Jr., Summoned by Death," *Los Angeles Times*, LIII (June 15, 1934), 1:1. Clark left Los Angeles Sunday night, June 9, for his summer home in Montana. Judge Sydney Sanner of Los Angeles, "who was one of his closest personal friends," accompanied him. George Leslie Smith, "for many years associated with his wife [Caroline Estes Smith] in managing the orchestra, set out the following day and arrived at the summer home a short time after Mr. Clark's death." Clark's summer home, some 6000 feet high, was 45 miles from the nearest town, Missoula (whence was summoned the physician Charles Thornton who found him dead).

⁷ Ernest Martin Fleischmann, executive director of Los Angeles Philharmonic Orchestra and Hollywood Bowl since 1969, was born at Frankfurt, Germany, December 7, 1924. In 1942 he debuted conducting the Johannesburg (South Africa) Symphony Orchestra. He took a Mus.B.S. at the University of Cape Town in 1954 and was general director of music and drama for the Johannesburg Festival in 1956. See his



Vosper, director of the William Andrews Clark Memorial Library, that some tribute be paid Clark for his founding of the orchestra in 1919. However, in his obituaries published in 1934 Clark's gift of the library to the University of California at Los Angeles took a distant second place to his musical munificence.

The *Los Angeles Times* obituary published June 15, 1934 (3:1) bespoke Clark's own cultural priorities thus:

Having early manifested his intellectual capacities by being elected to Phi Beta Kappa [University of Virginia, 1899], honorary scholastic fraternity,⁸ he began as his business duties lessened to turn his attention increasingly to the things of the mind and spirit. At first it was for his own pleasure but soon he became imbued with that crusading zeal for the spread of cultural opportunities which will cause him to be remembered as a great cultural benefactor.

His dominating interest was music and he was not only an appreciative listener but also was himself a gifted violinist. . . . When in June, 1919, he announced the formation of a symphony orchestra, he expected to be called upon to pay an annual deficit of about \$100,000. As the symphonic organization grew under his direction and that of his friend Walter Henry Rothwell,⁹ Mr. Clark increased his yearly guarantee in written form to \$200,000, but there were years when even that sum failed to cover the deficit, and he generously put up the remainder of the amount.

After ten years of sole sponsorship of the orchestra, Mr. Clark announced five years ago that he believed it time for the orchestra's sponsorship to be taken over by some form of public body, and he said he would retire to the role of only one of a number of citizens guaranteeing the existence of the organization.

The expected response, however, did not materialize and Mr. Clark was prevailed upon to continue his sponsorship for another five seasons, which ended finally only a few weeks ago. Within the fifteen years that he sponsored the orchestra, . . . his total contribution [exceeded \$3,000,000].

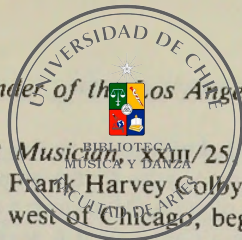
This *Los Angeles Times* summary of Clark's gifts to the Los Angeles Philharmonic Orchestra makes Major Henry Lee Higginson look like a mere Saul who slew his thousands in comparison with Clark, the king David who slew his tens of thousands. On June 17, 1934, the *Los Angeles Times* continued its tribute to Clark with an article by Edwin Francis Schallert¹⁰ calling him "the greatest contributor to the upbuilding of music in Southern California" during the crucial post-World War I years. "His interest went deeper than the outlay of money, huge though that outlay was," Schallert continued. "He was 'with' the orchestra in spirit and in fact every bit of the way."

biography in *Who's Who in America*, 41st edition 1980-1981, 1, 1104; *International Who's Who in Music and Musicians' Directory*, ninth edition (1980), 229.

⁸ *Phi Beta Kappa Directory 1776-1941* (New York: United Chapters of Phi Beta Kappa, 1941), p. 277, does not list him.

Born London September 22, 1872, died Santa Monica, California, March 12, 1927. See *Baker's Biographical Dictionary*, Sixth Edition (1978), 1461.

¹⁰ *Music and Dance in California*, ed. José Rodríguez (Hollywood: Bureau of Musical Research, 1940), 432, 434, dates his birth at Los Angeles April 16, 1890. B.A., St. Vincent's College 1908; M.A., 1911; assistant editor *West Coast Magazine* 1910-1911; financial editor *Los Angeles Times* 1912-1915; drama and music editor, 1915-1917; drama, music, and film editor, 1919 to retirement in February 1958; died at Brentwood Convalescent Hospital September 28, 1968 (obituary in *Los Angeles Times*, September 29, B5:1-5).



On June 23, 1934, *Pacific Coast Musician*,^{xiii} began with a page one headline, "W. A. Clark, Jr., Gone." Frank Harvey Colby,¹¹ editor of the foremost musical weekly then being published west of Chicago, began his article thus:

In the death of William A. Clark, Jr., Los Angeles has lost a benefactor who gave more to advance the musical culture of this city and this part of California than has been given by any other person in this country in the interest of musical art. Even the munificence of Major Higginson, to whom Boston most largely owes the existence of its superb and famous symphony orchestra, was far less than what Mr. Clark spent to make the Los Angeles Philharmonic Orchestra, which he founded in 1919, one of the best extant.

Mr. Clark established his winter home in Los Angeles twenty-six years ago [1908]. His active interest in music here may be said to have begun with his association with his friend Edwin H. Clark¹² (no blood relation) in the formation of an instrumental quintet, in which he, an accomplished amateur violinist, played second violin, Edwin H. Clark playing first violin.

It was the financially critical situation of the old Los Angeles Symphony Orchestra [founded in 1898] which prompted Mr. Clark, in association with L. E. Behymer¹³ as business manager and Walter Henry Rothwell as conductor, to organize the Los Angeles Philharmonic Orchestra fifteen years ago and whose deficits he has continued to pay ever since.

Elsewhere on the same first page of the *Pacific Coast Musician* of June 23, 1934, editor Frank Colby commented:

When Major Higginson as sole financial sponsor of the Boston Symphony Orchestra gave something approaching one million dollars to sustain that splendid symphonic body, he built himself an enduring monument. The late William A. Clark, Jr., spent approximately three million dollars up to the close of this last season trying to establish for Los Angeles an orchestra comparable with the best in the world. Those who knew Mr. Clark know that he did not

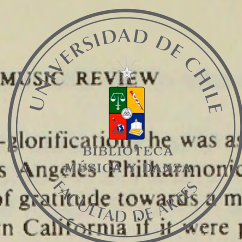
¹¹Born Milwaukee, Wisconsin, September 1, 1867, he graduated from New England Conservatory in 1887. After midwest organistships he reached Los Angeles in 1895. From 1895 to 1900 he was organist of Simpson Auditorium, 1900-1907 of the Church of the Unity, 1907 to death of St. Vibiana's Cathedral. He was music critic for the *Los Angeles Times*, 1897-1899, and from 1900 wrote for the *Evening Express*. His second wife, Myrtle Prybil of St. Louis, whom he married September 19, 1911, aided him that year in founding the *Pacific Coast Musician*, which he edited until death February 15, 1940, in Los Angeles (obituary in *Los Angeles Times*, February 17). See *Who Was Who in America*, iv (1961-1968) (Chicago: Marquis-Who's Who, 1968), 187.

¹²Born at Boise, Idaho, he studied violin at Oberlin and in Germany with Carl Halir (1859-1909), second violin 1897-1907 of the Joachim Quartet. *The University of Southern California Year Book 1894-95* (Los Angeles: B. R. Baumgardt & Co., 1895), p. 5, lists him as teacher of violin, cornet, and orchestral instruments in the School of Music headed by Mrs. L. H. Stagg. He continued as such through the 1895-1896 academic year. Thereafter he taught privately in Los Angeles to 1942. Only he among W. A. Clark's musician friends received a bequest, \$5,000.

His studio was at 845 South Broadway, Room 627 from 1910 through 1929, and at 1709 West Eighth Street, Room 111 or 112, from 1930 to 1941. In the latter year (his wife, Augusta, now dead) he resided at the Mayfair Hotel.

¹³Lynden Ellsworth Behymer, born at New Palestine, Ohio, November 5, 1862, died at Los Angeles December 16, 1947. According to his egocentric biography in *Who Was Who in America*, Vol. 2 (Chicago: A. N. Marquis Co., 1950), p. 55, he arrived in Los Angeles June 9, 1886, the year of his marriage to Menettie Sparkes.

He did not "present *La Bohème* for the first time in America, October 14, 1897," despite his self-serving claim. See *Los Angeles Times*, October 14, 1897, 1:1. H. C. Wyatt managed the production at the Los Angeles Theater. The Del Conte Opera Company "direct from Milan, Italy, and the City of Mexico" performed *La Bohème* "for the first time" in the United States Thursday night, and repeated it Saturday matinee. The *Times* reviewer (October 15, 7:2) complained that the theater was "not more than two-thirds filled." However, *La Bohème* stirred up rapturous applause, according to the reviewer's rave.



do this with any idea of self-glorification, he was as modest and self-effacing as he was generous. Nevertheless, the Los Angeles Philharmonic Orchestra should be his monument. It would be a deplorable lack of gratitude towards a man who has done so much for the culture of Los Angeles and Southern California if it were permitted to crumble.

So far as the musical training of Higginson and Clark are concerned, both enjoyed excellent European instruction. Higginson, from 23 to 27, used legacies from grandfather and uncle to study piano, singing, harmony, and counterpoint at Vienna.¹⁴ Clark studied violin at Paris with the Belgian virtuoso Martin Marsick (1848-1924).¹⁵ In Los Angeles he studied with Forence Heinze (or Heine) and at 17 began lessons with Edwin H. Clark, later to remain his lifelong closest musical friend. In 1911, three years after establishing his winter residence in Los Angeles, W. A. Clark, Jr. organized the Saint-Saëns quartet, transformed the next winter into a quintet.¹⁶ W. A. Clark himself played second violin, Edwin H. Clark first. In the March 1913 *Pacific Coast Musician*, when announcing an imminent performance of the Saint-Saëns Quintet March 28 at the Friday Morning Club, Frank Colby specified Carol Angeloty of Budapest as violist, and Elsa Von Grofé-Menasco, daughter of Bernhard Bierlich and sister of Julius, as cellist. According to Caroline Estes Smith, W. A. Clark when away from Los Angeles "arranged with Carroll Shirley to act as his substitute."

W. A. Clark's fame as a musical Maecenas had by 1914 already reached such proportions that he joined Henry E. Huntington and G. Allan Hancock¹⁷ in a list of three capitalists asked that year to donate \$10,000 each to the floundering Los Angeles Symphony¹⁸—then entering its nineteenth season. Not only did Hancock reek with wealth from banking and petroleum operations, but also he played cello in a Hancock Ensemble founded and subsidized by him. Clark's fixed resolution not to back the Los Angeles Symphony dates from March 6, 1915, when Dr. Norman Bridge assumed its presidency and G. Allan Hancock became treasurer. Instead, he decided that year to back the short-lived Los Angeles Opera Company during the one season that the world renowned Spanish tenor Florencio Constantino¹⁹ was its star attraction.

Clark was deterred from backing the Los Angeles Symphony not only by Hancock's connection with it, but much more by its status as an unstable group of mostly pick-

¹⁴Perry, "Four Years of Europe" [1856-1860] in *Life and Letters*, pp. 93-139. Higginson inherited "about \$13,000 from an old uncle" in 1855 (p. 83).

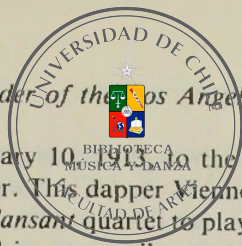
¹⁵"Saint-Saëns Quintet," *Pacific Coast Musician*, 11/3 (March 1913), 28, cites Marsick and Carembat as his teachers at Paris. Caroline Estes Smith, *The Philharmonic Orchestra of Los Angeles* (Los Angeles: United Printing Co., 1930), p. 40, wrote that while visiting his grandmother in Los Angeles the youthful Clark first studied violin with Florence Hein[z]e and at seventeen "continued under the tutelage of Edwin H. Clark."

¹⁶C. E. Smith, p. 41, cites the members. "Thomas Wilde, William Edson Strobridge, and Will Garroway presided successively at the piano." Strobridge, born at Berkeley, California, September 9, 1878, taught piano and organ at Phoenix, Arizona 1900 to 1904, returning to Los Angeles in 1904 to become organist at Temple Baptist. In 1922-1923 he was associate manager of the Los Angeles Philharmonic Orchestra while she was secretary-treasurer.

¹⁷Born July 26, 1875, at San Francisco, (George) Allan Hancock died at Los Angeles in June 1965. See *Who Was Who in America*, IV, 1961-1968 (1968), p. 401.

¹⁸Mrs. Dean Mason's rose-tinted history of the Los Angeles Symphony Orchestra occupies pages 27-38 of C. E. Smith's *The Philharmonic Orchestra of Los Angeles*.

¹⁹Born at Bilbao, Spain, he died at Montevideo, Uruguay, November 19, 1919. *Enciclopedia dello Spettacolo* (1956), III, 1338, summarizes his career.



up musicians performing from January 10, 1913, to the close of its final season April 23, 1920, under Adolph Tandler. This dapper Viennese composer-conductor, brought to Los Angeles with his *thé dansant* quartet to play light music in Albert C. Bilicke's²⁰ then swank Hotel Alexandria, eventually committed suicide in a carbon monoxide double death melodrama involving his daughter. Because he refused to bow out gracefully when Clark started the Philharmonic, but instead continued another season with the Los Angeles Symphony occupying what was then called Clune's Auditorium and later Philharmonic Auditorium, Tandler willy-nilly occupies a niche in any history of Clark's patronage. His *Daily News* obituary²¹ headed "Bodies found in Gas-Filled Car" outlines his career thus:

A director and composer, Tandler was born in Vienna [November 2, 1875] and in his early years was a choirboy soloist in St. Hypolitus Cathedral. A graduate of the Royal Music Academy in Vienna, he became a conductor and founded the Tandler Quartet. In 1909 he brought the quartet to Los Angeles and in 1913 became director of the Los Angeles Symphony, serving for seven years until it was disbanded the year after the Philharmonic was founded. In recent years he was retired except for some composing.²²

Clark's press release June 11, 1919, to the Los Angeles papers announced "the intention of the Founder, to create and evolve as fine an orchestral institution as has existed in America."²³ Tandler's orchestra could in no wise fulfill Clark's design. To secure a conductor, Clark first offered Rachmaninoff the post, then Alfred Hertz who was under contract to San Francisco, next Emil Oberhoffer who was similarly bound to Minneapolis.²⁴ Hertz recommended Walter Henry Rothwell, conductor of the St. Paul Symphony. Rothwell was hired. During the summer of 1919 he engaged his concertmaster Sylvain Noack in Boston, and most of the first chair men in the East.

Twelve symphony pairs, fourteen popular, and nine special concerts, filled the first Philharmonic season of 28 weeks at Trinity Auditorium (now called Embassy Auditorium). The first rehearsal, Monday morning October 13, 1919, preceded by eleven days the first concert, Friday afternoon October 24. Assembling at 3:30 p.m., 2400 persons heard the opening concert. The program played by 90 culled

²⁰Born of German parentage June 22, 1861, in Coos County, Oregon, Bilicke died in the Lusitania sinking March 7, 1915. He moved to Los Angeles in 1893 and built the posh Hotel Alexandria in 1905. See *Who's Who in the Pacific Southwest* (Los Angeles: Times-Mirror Publishing Co., 1913), p. 41. Bilicke resigned from being treasurer of the Los Angeles Symphony Orchestra January 26, 1914.

²¹Published October 1, 1953, the day after Tandler's suicide at age 78, the obituary states that he "and his daughter, Hedwig, 50, were found slumped together in death in a gas-filled automobile at the rear of 1472 Silverwood Drive, Eagle Rock. A garden hose led from the exhaust pipe to the interior of the closed car. . . . Tandler lived with his wife Annie at 435 W. California Street, Pasadena, and his daughter lived at 1549 Silverwood Drive."

²²According to John Orlando Northcutt, *Symphony, The Story of the Los Angeles Philharmonic Orchestra* (Los Angeles: Southern California Symphony Association, 1963 [Anderson, Ritchie & Simon]), p. 47: "At the age of 59 [in 1934], Adolph Tandler was hired by Otto Klemperer as violist in the Philharmonic. He remained for fifteen years [until 1949] sawing faithfully on the viola and doubling on percussion. . . . At age 71 he published *The Orchestra Manual [for orchestra players compiled from experience, under the direction of nearly every distinguished conductor of a decade]* (Los Angeles: n.p., 1946; 39 pp.). Tandler retired from the Philharmonic at the age of seventy-four."

²³Smith, p. 49.

²⁴Northcutt, p. 11. First listed as Director of Publicity for the Southern California Symphony Association in the Los Angeles Philharmonic Orchestra program of November 15, 1934, Northcutt footnotes nothing in his breezy popularization of Philharmonic history.



men began with Dvořák's *New World Symphony*, followed by Weber's *Oberon* overture, Liszt's *Les Préludes*, and Chabrier's *España*. Reviews were uniformly ecstatic. As a reward for his first sensational success, Clark gave Rothwell "a Mozart autograph."²⁵

Despite the overpowering first Philharmonic season, the hopelessly outclassed Los Angeles Symphony refused to "die quietly," as had been hoped by Behymer²⁶—Philharmonic manager from its start through the December 29, 1922, concert. At a meeting called August 17, 1920, with Los Angeles newspaper editors "and other influential people," an ad hoc committee of three symphony stalwarts (Mr. John Mott, Mrs. Oscar Trippett, and Mr. J. T. Fitzgerald) reported having "met Mr. Clark's representatives in regard to merging the Los Angeles Symphony and the new Philharmonic orchestra."²⁷

This special committee, after great effort and deliberation, leaving no stones unturned, reported that a combination is impossible, as Mr. Clark refuses to consider the merger, giving no adequate reasons for such refusal. Mr. Mott made a most eloquent and convincing appeal for Symphony, outlining its record for the 23 seasons of its existence.

Mr. Mott offered the following set of resolutions which were unanimously adopted.

"Whereas, Mr. Clark has unilaterally refused to consider a merger, and

"Whereas, the Los Angeles Symphony Association took all the initiative in attempting to bring about a merger, and

"Whereas, Adolph Tandler, leader of the Los Angeles Symphony Orchestra volunteered to resign if Mr. Clark would consider a merger, the Los Angeles Symphony Association, which for 22 years has stood for the best orchestral music and the best music interests of the city, announces that it will continue with its plans for a full symphony season this year and for all the future."

Mr. Clark's action in refusing a merger without giving any reason is the equivalent of his telling us to cease operations and make way for him. By his own actions, he stands a self-accused interloper in the development of musical Los Angeles.

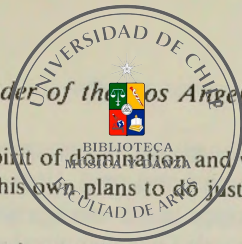
Mr. Clark first stated that there is room for but one symphony orchestra in Los Angeles, and then proceeds to start a second one himself. "Be it resolved, that the Los Angeles Symphony Association does not propose to cease operations and make way for Mr. Clark. Mr. Tandler

²⁵Smith, p. 55: "It was a fine specimen, the *Cum Sancto Spiritu* from a [Leopold] Mozart mass." Concerning this autograph (Anh. A 19) see *A Memorial Library of Music at Stanford University* (Stanford: Stanford University Press, 1950), p. 190, item 769; also, Wolfgang Plath, "Beiträge zur Mozart-Autographie I Die Handschrift Leopold Mozarts," *Mozart-Jahrbuch 1960/61* (Salzburg: Salzburger Druckerei und Verlag, 1971), p. 111, item 44.

According to Smith, Clark's musical library in 1930 bulged with "autographed manuscripts, original scores, histories and reference works no longer obtainable; violin concertos, quartets and trios by the most noted composers of the day, making his collection one of rare importance." Clark's rarities are not to be confused with the \$25,000 library of orchestral scores that he bequeathed the Los Angeles Public Library.

²⁶The secretary for the Los Angeles Symphony Orchestra 1914 to 1920 was Harriet Williams (Russell) Strong, wife of Charles L. Strong. She left her minutes to the Henry E. Huntington Library (MSS HS851). The August 17, 1920, minutes include the president's warning: "There is in our midst a mischievous little B, with, I fear, the proverbial sting. This little B has considerably buzzed about 'That we will let the Symphony die quietly.' SHALL WE?" Behymer became Manager of the Los Angeles Symphony Orchestra its fourth season (1900-1901) and continued as such until Tandler became conductor in 1913. Frederick H. Toye followed Behymer as Manager in its seventeenth season (1913-1914).

²⁷Minutes in Huntington MSS HS 851, unpaginated.



will not be permitted to resign." In the spirit of domination and with no possible concession which will jeopardize the carrying out of his own plans to do just what his will dictated, our proposition was turned down.

To this rhetoric, the Citizens Committee called to the meeting August 17, 1920, responded with a pious amen. What the rhetoric, however, did not reveal were the terms of the merger offered Clark: namely, a seven-member directorate of the combined orchestras, only three of the seven members being from the Clark side, the swing vote for all decisions being confided to a member of the very Citizens Committee that had endorsed the denunciation of Clark as "a self-accused interloper in the development of musical Los Angeles."

None of the threats to continue eventuated in a 24th season of the Los Angeles Symphony during 1920-1921.²⁸ On Friday afternoon, November 5, 1920, Rothwell began the second Philharmonic season, now in vacated Clune's, renamed Philharmonic Auditorium. Schallert in the *Times*, Florence Pierce Reed in the *Express*, Florence Lawrence in the *Examiner*, and "K" in the *Record* united in fulsome panegyric. Even the American novelty of the program, Leo Sowerby's *Comes Autumn Time*, won loud praise for "the spontaneity and unity of genuine creative work that created its mood. It was a good omen for American music. Very high praise is due the orchestra for the effects achieved."²⁹ The other numbers on the program included surefire Tchaikovsky *Symphony No. 5*, Wagner's *Die Meistersinger Prelude*, and Gluck-Mottl *Ballet Suite No. 1*.

Clark's affection for Rothwell grew with the years, but not his affection for Behymer, who from the first wished the Philharmonic to schedule artists brought to Los Angeles by him. Exactly this same desire for double dip caused Artur Rodzinski on February 5, 1947, to denounce Arthur Judson of Columbia Concerts and concurrently manager of the New York Philharmonic-Symphony.³⁰ In 1947 Charles Triller, chairman of the New York board upheld Judson to Rodzinski's grief. But Behymer

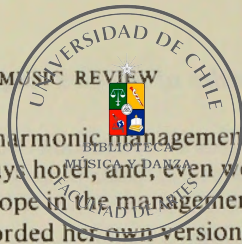
²⁸According to Northcutt, p. 15, Clark particularly resented newspaper advertisements placed by the Los Angeles Symphony Orchestra representatives January 8, 1920, implying that he was dickered to exclude Tandler's orchestra from Clune's Auditorium during the upcoming season.

Clark reminded the rival orchestra that when it had leased the Auditorium, a provision had been made that "no other symphony orchestra" be allowed to give concerts there in the season of 1919-1920. "The Philharmonic, with its ninety-four musicians," Clark averred, "was compelled to give its programs at Trinity [occupied by the Los Angeles Symphony in 1916-1917], a hall too small for an organization of its size and with inadequate seating." Clark's lease made in May, 1920, was for four years. The Philharmonic's Founder said any musical group "local or from elsewhere" was welcome to use the facilities of the Auditorium, a fact, he said, "called to the attention of the Los Angeles Symphony before it inserted the ad" to which Clark took considerable umbrage.

²⁹Quoted from the Los Angeles *Record* November 6, 1920, review, "Philharmonic Orchestra is in First Rank." The November 6 newspaper reviews are conveniently assembled at the Los Angeles Public Library Music Division in a "Los Angeles Philharmonic Orchestra Scrapbook 1920-21" that also includes numerous newspaper articles concerning social events connected with the season. Bruno David Ussher, reviewing the Philharmonic's second season opener in *Pacific Coast Musical Review* [San Francisco], rated it "the best orchestra west of Philadelphia." For the rest of Ussher's appraisal, see Smith, pp. 75-76.

³⁰Los Angeles *Star*, February 5 and 12, 1947, ventilated Rodzinski's grievances. In the first dispatch, Rodzinski "criticized Judson's connection with Columbia Concerts Corporation. He indicated that this affiliation interfered with the music director's freedom in engaging solo artists and selecting his programs." In the second dispatch, he "said he would go to court if necessary to settle his unfinished contract which runs until next October 4." He wanted \$50,000 grievance money.

Whatever his New York and Chicago shipwrecks, Rodzinski while in Los Angeles always sailed calm and beautiful seas with both Clark and Caroline Estes Smith.



saw the Los Angeles Philharmonic management slip from his fingers to Clark's erstwhile secretary at Van Nuys hotel, and, even worse, saw her husband, George Leslie Smith, permitted to interlope in the management of solo artists visiting Los Angeles. Caroline Estes Smith recorded her own version of her rise to Philharmonic manager beginning February 4, 1923, in an interview with José Rodríguez on the ninth anniversary of her management.³¹

I was born in 1880. I started life as a stenographer and I've always worked hard. I was married at eighteen to the same husband I acknowledge today. I'm no musician or esthete but I feel I am a good business woman. My husband is a construction engineer. We met in Bangor, Maine, when we were still children. His jobs were all over the country, a great many of them in Los Angeles. We came West because people were building, and kept step with the work out here.

Later in the interview she reminisces on Clark's coming into her stenographer's booth at Van Nuys Hotel one day and announcing, "Caroline, I'm going to start a symphony orchestra in Los Angeles and I want you to manage it for me."

I was scared to death. "Why, Mr. Clark, I don't know anything about that. I don't know what a symphony is, and I can't tell a fiddle from a flute." "That doesn't matter," he replied. "You're a good business woman. No musician ever managed anything properly. I want a manager from you, and I'll get musicians to play and conduct."

Rodríguez asked her what obstacles had beset her pathway. She replied:

We have to educate and please at the same time. On the one hand we must justify the symphony as a cultural force without compromise and on the other make it attractive to all tastes. There are some curious psychological obstacles in the way. First, we have discovered that people resent Mr. Clark's generosity. He subscribes the deficit every year. A mere quarter of a million. Sounds odd, doesn't it, but many people have said to us, "Why should a single rich man patronize the people by offering, out of the Olympian kindness of his wealthy heart, to give us culture and fine music." Believe it or not, people have said this to us—responsible and intelligent people, honest people.

Asked by Rodríguez if Clark had ever found anything to dispraise in her work, she replied:

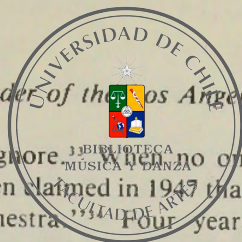
In twenty-five years [since 1907] I have yet to have one misunderstanding or difficulty with him. You ask if I mean that he has always been tolerant and easy-going. I reply, "No. Intelligent and generous."

She concludes with allusions to her young son beginning to learn the trumpet.

Behymer, in reply to all her sweetness and light that in due time was to earn her a \$25,000 Clark legacy and a home at 1237 Gramercy Place,³² wrote "nasty articles"

³¹José Rodríguez, born at Guatemala City November 18, 1898, edited the 467-page *Music and Dance in California* (Hollywood: Bureau of Musical Research, 1940). See his obituary in the Los Angeles *Herald-Examiner*, June 4, 1976, p. A-4. He lived at 1000 South Hope Street when he wrote his 1600-word interview with Caroline Estes Smith. Intended for the *Times Magazine*, according to a note at the beginning of the five-page typescript at the William Andrews Clark Memorial Library, the interview apparently never reached print.

³²William D. Mangam, *The Clarks, An American Phenomenon* (New York: Silver Bow Press, 1941), p. 210. Bent on revenge because of dismissal from Clark payrolls and exclusion from Clark's will, Mangam published his libels with impunity only because no issue survived to uphold Clark family honor. With associates from Butte such as Mrs. Michael J. Connell, first vice-president of the Philharmonic Orchestra Association who died November 18, 1922; Cora Edgerton Sanders, assistant librarian at his West Adams



in 1923 that Clark advised her to ignore when no one could correct his self-congratulating memory, Behymer even claimed in 1947 that it was he "who 27 years ago started the Philharmonic Orchestra." Four years later Mildred Norton amended the boast to read:¹⁵

In 1919 the late William Andrews Clark, Jr., sent for him one night and commanded him to "form the best symphony orchestra possible to assemble." The outcome was the Los Angeles Philharmonic. (The name "Philharmonic" was given it by him, to tie it in with his own Philharmonic artists series.)

Tact in dealing with Behymer, Bruno David Ussher, and others of their ilk was but one of Caroline Estes Smith's talents. She buffered for Clark when time came to dismiss the second Philharmonic conductor, the Finnish Georg Schnéevoigt. Clark wrote her from Paris March 21, 1929, commending her for having "given notice to Schnéevoigt." Continuing, he wrote:

Mrs. Schnéevoigt [Finnish pianist Sigrid Sundgren] is in Paris, I have avoided her as I did not want to listen to her tale of woe. Burgess telephoned her that I was on a tour & he did not know when I was expected to return. However, he sent her some flowers in my name.

Four days later Clark again wrote her from Paris agreeing that "giving notice to Schnéevoigt was right." To the question, "How will he take it?" Clark responded:

He will do his utmost on account of his own reputation to make it [the rest of the season] a success. The question of his successor is the one that worries me.

Clark then promised to hurry back to Los Angeles, spending only two days in New York en route.

Clark's minute interest in orchestra personnel extended beyond conductors to players. Higginson in his individual contracts with Boston Symphony Orchestra players included a Section 12 reading:

If said musician fails to play to the satisfaction of said Higginson, said Higginson may dismiss said musician from the Orchestra, paying his salary to the time of dismissal, and shall not be liable to pay any compensation or damages for such dismissal.¹⁶

In contrast with Higginson, Clark delegated all details of discipline to the conductors in charge during his sponsorship: Walter Henry Rothwell, 1919-1927; Georg Schnéevoigt, 1927-1929; Artur Rodzinski, 1929-1933; Otto Klemperer, 1933-[1939]. When Rothwell refused to engage the Antwerp-born pupil of Ysaÿe, Alfred E. Megerlin,

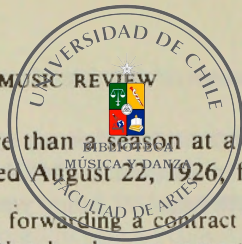
Street home, purchased from David Chambers McCan for \$90,000 in November 1910; Frederick W. Kuphal, orchestra librarian 1919-1960; and others faithful to him, the founder of the orchestra never faltered in favors.

¹⁵Letter from Butte dated August 22, 1923: "I don't see, however garbled the interview may be, that the article in question has done us any harm—other than in giving Ussher, Behymer, et al. opportunity to indulge in nasty articles." He continued with a paragraph advising her utterly to ignore Behymer's underhanded tactics.

¹⁶Los Angeles *Star*, November 25, 1947: "L. E. Behymer who 27 years ago started the Philharmonic Orchestra Hospitalized." He died December 16, 1947. His will was filed for probate February 3, 1948. The Huntington Library received the bulk of his musical mementos.

¹⁷*Star*, December 13, 1951. This and previous *Star* citations exist as clippings in the Special Collections Department, UCLA Library (housed with *Daily News* morgue).

¹⁸Perry, p. 308, footnote.



as concertmaster for more than a season at a time, Clark concurred in a letter to Caroline Estes Smith dated August 22, 1926, from Potomac, Montana:

I received your word about forwarding a contract to Rothwell for the new concertmaster [Megerlin replacing Sylvain Noack, who was concertmaster 1919-1926]. I replied today to do so. I do not know the man; but I am glad that he is engaged on probation as it were.

Only toward the close of his fifteenth season of sponsorship did Clark take issue with a conductor so far as treatment of players goes. From his Paris address (74, Avenue de La Bourdonnais, VIII) he wrote letters dated February 19, 1934, to both George Leslie Smith and Caroline. In them, he bespoke a kindlier attitude to players than Klemperer vaunted. For Klemperer, a player's contract could be broken at the conductor's pleasure but never at the player's. Even when lush movie studio opportunities beckoned, Klemperer said no to requests for release. Clark for once overrode Klemperer. To Caroline he confided:

I am sorry that we had to lose [G. R.] Mehennick [viola, 1926-1934] and more especially [Philip] Memoli [oboe, 1921-1934]. You are quite right in your conjecture that I would handle the matter just as you have. We cannot afford to stand in the way of any member of the Orchestra bettering himself, despite what Mr. Klemperer might think of it. His recent outbursts were truly childish; it makes one thoroughly disgusted with these artists who in order to gain their point make such imbeciles of themselves.

To Caroline's husband, known familiarly as "Chummie," Clark sent this parallel message:

We cannot, of course, stand in the way of the men bettering their positions, and must, when requested, cancel contracts, whether or not Mr. Klemperer is pleased with our action. His recent outburst is childish enough. These artists are wont to make believe that these are being done under the impulse of an artistic demonstration, whereas in the final analysis these outbursts are merely prompted by selfishness.

In the mid-1920's Clark's guest book ran the gamut from Jascha Heifetz, Albert Spalding,³⁷ Howard Hanson, John Powell, Richard Hageman, Richard Buhlig, Thilo F. Becker, Allard de Ridder, Leopold Stokowski, Gaetano Merola, Adolph Tandler, George McManus, and Gregor Piatigorsky to Otto Klemperer. His autographed photographs ranged from Josef Hofmann, Efrem Zimbalist, Mischa Elman, Jascha Heifetz, Artur Rodzinski, Feodor Chaliapin, Leopold Stokowski ("with great admiration of his princely generosity"), Fritz Kreisler, Albert Spalding, and Walter Damrosch, to Ernestine Schumann-Heink. Mementos from these artists at the William Andrews Clark Memorial Library number among them eight Schumann-Heink "mothering" letters dated November 16, 1921, to March 23, 1930, that voice such endearing concepts as:

I know very, very few people on earth I can call friend and trust—you are my best (Rock Hill, South Carolina, November 24, 1923).

³⁷Smith, p. 70: "Albert Spalding has become our own 'Albert' and seems almost a part of our organization." Although friendly with most concert violinists who visited Los Angeles, Clark took a disliking to Arthur Hartmann, whose concert was the first event of Behymer's Great Philharmonic Course in the 1908-1909 season. In company with Edwin H. Clark, Clark went backstage to greet Hartmann, who flew into a rage when Edwin H. Clark picked up his violin to examine it more closely. In 1930 the hard pressed Hartmann appealed to Clark for financial aid. Clark wrote Caroline Estes Smith a letter from Paris dated January 5, 1931, recalling the "awful fuss" Hartmann had made when "Eddy picked up his fiddle." He is "a boor and a bore" deserving nothing, Clark advised her.



From April 29, 1922, when seventeen Los Angeles clubs subscribed an illuminated parchment calling Clark the "Lorenzo de' Medici of this southwestern metropolis," to October 14, 1932, when Arnold Foerster's seven-foot bronze statue of Beethoven was unveiled at Pershing Square as a tribute to him,³⁸ Clark did certainly reap recognition from musical cognoscenti to match his gifts. He in turn kept searching for ways to improve Los Angeles musical ambience to the year that he died. That very year he broached "plans for the building of a new Philharmonic Hall, which would include an endowment for a college of conductors."³⁹

He felt that we should have a school for conductors in America. He often said we had in the Country as much, if not more, musical genius than there is abroad but remarked that we lacked, in the United States, the facilities to train and develop orchestral conductors.

His largesse now and then included prize money for composition contests. Not only orchestral but also chamber works entered his contest schemes.⁴⁰ In view of his total generosity, why, then, does his memory now pale in comparison with Higginson's?

Higginson belonged to Harvard in a community with only one uncontested premier university. His family stemmed from the earliest Massachusetts pioneers. He boasted an enviable Civil War record. A gregarious, beloved social figure, he won unflagging support from all classes for the Boston Symphony that included constant waiting lines for concerts, crowded halls, high-priced auctioned seats. Already for a generation before 1881 his city had been the hub of intellectual and artistic America. *Dwight's Journal of Music* distilled the cultivated taste of Boston Brahmins. However they may have criticized this or that choice of a conductor, they never deserted Boston Symphony concerts.

Clark was born rich, Higginson grew rich. Clark's roots were in Montana and elsewhere. Higginson's roots were exclusively in Boston. Clark spoke rarely, Higginson frequently and persuasively. Clark gave UCLA a preeminent library, Higginson gave Harvard a Soldiers Field for students to play games on. Clark's Los Angeles sprawled and lacked cultural focus, Higginson's Boston was culturally cohesive. Only when Los Angeles someday matures will Clark at last have his effigy in Los Angeles Music Center, a warm place in the hearts of the Philharmonic management, a chapter in cultural history as one of the nation's most disinterested and bountiful benefactors, and a name equalling Higginson's in American music histories.

³⁸For the unveiling ceremony, see *Pacific Coast Musician*, XXI/43 (October 22, 1932), p. 4. After several months' storage during construction of an underground garage at Pershing Square in 1954, the statue was moved from the 5th Street side facing Philharmonic Auditorium to the southeast corner of 5th and Olive Streets. See "Ceremony Hails Return of Beethoven Statue to Park," *Los Angeles Times*, March 24, 1955, Part 1, p. 26.

³⁹"Clark Will Discloses Further Large Gifts," *Los Angeles Times*, June 21, 1934, 3:3.

⁴⁰Conspicuous winners in chamber and orchestral categories are listed in Smith, pp. 130 ("Domenico Brescia of San Francisco [previously director of the Ecuadorean national conservatory at Quito]) and 90 (Dane Rudhyar "of Hollywood was the recipient of the prize awarded by W. A. Clark, Jr., for *Soul Fires*, chosen as the best symphonic poem submitted").