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INTERNATIONAL MANAGER OF SOLOISTS AND GROUPS

Dorothy Huttenback

Interviewed by Bernard Galm

Completed under the auspices
of the
Oral History Program
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Los Angeles

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INTRODUCTION

Dorothy Alice Huttenback was born in 1896 in San Francisco, California, to Morris and Jennie Levison Marcuse. Dorothy's musical talent was first recognized by her piano teacher Hugo Mansfelt when she was only five years old. At the age of eight, Dorothy gave her first piano recital and received enthusiastic acclaim.

Dorothy attended public schools in San Francisco and Alameda, California, until 1907 when her mother took her to Berlin in order to pursue a musical education. There she studied with Xaver Scharwenka and Casimir Hofmann (father of celebrated pianist Josef Hofmann). At age twelve, Dorothy auditioned for entrance to the Hochschule für Musik but was denied admittance because of her youth. Ernst von Dohnanyi and Engelbert Humperdinck served as distinguished members of the jury. The head juror, Professor Heinrich Barth, was so impressed by Dorothy's talent that he took her on as his private pupil. Subsequently, the young musician studied with Conrad Ansorge, a highly esteemed artist of that day.

With the coming of World War I, Dorothy returned to San Francisco and attended the University of California at Berkeley from 1917 to 1920. She then returned to Germany to resume piano studies with Ansorge. By 1922 she had given highly successful concerts in Berlin,

Frankfurt, and throughout Germany.

While in Frankfurt she met and married Otto Henry Huttenback, a doctor of Political economy and a textile manufacturer. After the birth of their two children, Peggy and Robert, she quit her concert career and devoted herself to her family and household. Although Mrs. Huttenback put concertizing aside, she used her many connections in the music world to transform her home into a musical mecca and salon. She directed her energies toward finding young talents and promoting their careers. By 1929 Mrs. Huttenback was firmly involved in the managerial field.

Her concentration on developing careers of young musicians coincided with the interests of her uncle, J.B. Levison, of San Francisco. An ardent music lover, Levison was president of the symphony association when the conductor Alfred Hertz resigned in 1930. Levison disregarded the replacement recommendations of Arthur Judson, the dictatorial New York music agent, and instead requested that his niece send him names of suitable European conductors. Mrs. Huttenback complied and thus arranged the engagement of the Russian conductor Issay Dobrowen as head of the San Francisco Symphony.

Fearful for their safety, the Huttenbacks left Hitler's Germany in 1933 to begin a new life in London. The young

impresario went to work for Sir Oswald Stoll, helping him select European talent for the many large theaters he owned; she headed the World Productions Bureau. Somehow, with all these responsibilities, she still found time to serve as critic and correspondent for the publication Musical America.

When the lengthening shadow of Hitler fell on England in 1939, the Huttenback family moved once again--first to San Francisco and then to Los Angeles. Here Mrs. Huttenback met L.E. Behymer, renowned impresario, and for eight years she ran the Behymer Artist Bureau. She learned aspects of artist management that she had never known before, such as creating monopolies and organizing subscription audiences to ensure a season's series. When L.E. Behymer died, Mrs. Huttenback took control of the Behymer Artist Bureau and changed the name to Huttenback Artist Bureau.

The connections she formed on the West Coast once more enabled her to help young talent. She established the careers of singers Marilyn Horne and Mary Costa. With the encouragement of the influential Mrs. Leiland Atherton Irish, she secured the engagements of conductors William Steinberg and George Szell for the Hollywood Bowl.

In 1955 Mrs. Huttenback took over the leadership of the Music Guild. The Music Guild had been established in

1944 by Alfred Leonard, record store owner and radio personality, in conjunction with a group of devoted music amateurs. The Guild had haphazardly presented recitalists and ensembles at the Wilshire Ebell Theatre and orchestral events at Philharmonic Auditorium. Under her leadership, the Music Guild has consistently offered regular programming of leading chamber music ensembles from America and Europe. Guild audiences have received the first, and sometimes exclusive, local showing of such artists as Glenn Gould, Maureen Forrester, the Solisti di Zagreb, I Musici, the Solisti di Veneti, and the Quartetto di Roma. All concerts are scheduled at the Wilshire Ebell, a medium-sized hall, which is more functional than elegant.

Mrs. Huttenback's philosophy pervades the functioning of the Guild. She selects the season's offerings, working equably and cheerfully with all major artist agencies and representatives. She maintains her subscription audience by personally telephoning subscribers at the end of each season in order to guarantee the following season's membership. Subscription money covers artists' fees, theater rent, publicity, and printing. In answer to criticism that the Guild discriminates against local ensemble groups, Mrs. Huttenback holds to her principle that the Guild's audience is her determinant; the Guild prefers "old wine"--those international groups who have played together for

twenty or thirty years.

When Franz Waxman devised the idea of a Los Angeles Music Festival in 1946, Mrs. Huttenback made it a successful venture through adroit management and the blending of Guild subscribers and committee support. She enthusiastically endorsed the Festival's purpose: to bring to Los Angeles what was beautiful and innovative in music.

Dorothy Huttenback has received four awards from the City of Los Angeles: one, for her work in music; the second honoring her seventy-fifth birthday; the third as manager of the Music Guild of Los Angeles on the occasion of its twenty-fifth anniversary; and the fourth for her contribution to the profession of artistic management. She is an honorary member of the Dominant Club and an honorary member of the American-Israel Cultural Foundation. She serves as advisor to the Young Musicians Foundation and to the American Youth Orchestra. She is a board member of the University of Southern California Friends of Music Foundation.

In the following pages, which consist of a verbatim transcript of tape-recorded interviews made with the UCLA Oral History Program, Dorothy Huttenback recalls her long involvement in the world of music as performer, manager, and friend of artists. The interview is part of the Program's Fine Arts series.

INTERVIEW HISTORY

INTERVIEWER: Bernard Galm, Director, UCLA Oral History Program. BA, English, St. John's University, Collegeville, Minnesota. Fulbright Scholar, 1957-58, Free University, Berlin, Germany. Graduate study at Yale School of Drama and UCLA Department of Theater Arts.

TIME AND SETTING OF INTERVIEW:

Place: Dorothy Huttenback's home, 513 North Rodeo Drive, Beverly Hills, California.

Dates: November 11, November 18, 1975.

Time of day, length of sessions, and total number of recording hours: The interviews took place in midafternoon. Sessions averaged two hours in length. A total of three hours was recorded.

Persons present during interview: Huttenback and Galm.

CONDUCT OF THE INTERVIEW:

In preparation for the interview, the interviewer first met with Mrs. Huttenback to discuss the general topics to be included during the taping sessions. Mrs. Huttenback supplied some biographical materials.

The interview began with a discussion of Mrs. Huttenback's family background and her training as a young concert pianist. The interview continued chronologically, with recollections of her entrance into the managerial field and of the artists whom she represented. Mrs. Huttenback then gave the early history of the Music Guild and recounted her experiences as its manager and sustaining light. She also commented on the musical life of Los Angeles.

EDITING:

Editing was done by Deborah Young, Assistant Editor, Oral History Program. She checked the verbatim transcript of the interview against the

original tape recordings and edited for punctuation, paragraphing, correct spelling, and verification of proper and place names. The final manuscript remains in the same order as the original taped material. Words and phrases inserted by the editor have been bracketed.

Mrs. Huttenback reviewed and approved the edited transcript. She made minor emendations and supplied spellings of names not previously verified. She also added a few new anecdotes.

Stephen Stern, Senior Editor, UCLA Oral History Program, prepared the index. The introduction and other front matter were prepared by Program staff.

SUPPORTING DOCUMENTS:

The original tape recordings and the edited transcript of the interview are in the University Archives and are available under the regulations governing the use of noncurrent records of the University. A collection of correspondence with conductors George Szell and William Steinberg and miscellany is on deposit as numbered collection 1224 in the Department of Special Collections of the University Library.

Records relating to the interview are in the office of the UCLA Oral History Program.

TAPE NUMBER: I, SIDE ONE

NOVEMBER 11, 1975

GALM: Mrs. Huttenback, we usually start these oral histories by asking pertinent data, such as when you were born and where you were born.

HUTTENBACK: Well, I was born in 1896 in San Francisco. And my sister [Bertha] took piano lessons (she was four years older than I was), and I could play it better by ear than she with her lessons. So the teacher said, "I'd like to teach the younger one, too," and my mother [Jennie Levison Marcuse] said, "I have quite enough trouble getting the older one to practice; I don't want to have another one start in." And she said, "Well then, I'll teach her for nothing because I think she has such a piano talent that I'd like to teach her." I was five years old then, and when I was eight, I gave my first concert in San Francisco, and the critics and the people thought it was the return of Clara Schumann. [laughter] Well, in those days there were no good teachers out here.

GALM: Who was your teacher in San Francisco?

HUTTENBACK: Hugo Mansfelt in San Francisco. He was even a pupil of [Franz] Liszt's. But of course the trouble with all those kinds of talents is that the teachers sort of want to show off, and so he really didn't give me much musical foundation. He just had me play pieces all the time, because

it was cute for a little girl to play those pieces. And I played this whole program; it was really incredible.

Well, then my mother took me to Berlin because that was the seat of all music in those days, and there I studied with many famous people, first with Xaver Scharwenka. I don't know if you've ever heard that name. He was one of the great people of that time, and he did the same thing: he used to have Sunday afternoon musicales, and I can just picture him. He would play the second piano and have me play the main part in the Mozart concertos. One funny thing is that he had two daughters and in his living room he had a pianola, and my mother said to him, "Well, why have you got a pianola, of all people?" He said, "Oh, because my daughters wanted to play with their feet what I play with my hands." [laughter] Well then, after that I went to the father of Josef Hofmann, old Casimir Hofmann, and studied with him for a few years, but I was always just playing pieces, too.

But one thing I want to tell you, which I thought was rather funny at that time, [was about] this Welte-Mignon, you know (I think they call that now a Vorsatz or something), the music is on a paper roll, and he had one of those. It'd just come out. And he was on very bad terms with his son, with Josef, because he had made him practice so hard. He had been his only teacher; as he said, they went forty-eight

times in all those years to Anton Rubinstein in Dresden and he heard him and helped him. Otherwise, his father was his only teacher, and so he really didn't speak to his father at all. He liked his mother when he came to visit them. The father was so afraid to tell him something that he used to put a little piece of paper on his bed at night so that he could see it but couldn't fight with him. But the one thing that I remember: these paper rolls had little holes in them, and when the interpretation didn't suit the father, he had a little instrument (it was like an ice pick) and he could fix up these holes so the ritardandos and the crescendos came as he wanted them to, so he didn't have to annoy himself.

Well then, I don't know why, but I wanted to go to the Hochschule für Musik, a high school there, but the ruling was that, just like it is here at the Juilliard [School of Music], that you have to be finished with school, more or less, before they take you. Well, I was twelve years old, and I went there all by myself. I remember I played Beethoven's Pathétique amongst other things, and the interesting thing is that amongst the jurors was [Engelbert] Humperdinck and [Ernst von] Dohnanyi, and people like that. Well, they decided afterwards that I was too young, that they couldn't have a twelve-year-old person wandering around there. But the head of the whole thing, Professor Heinrich

Barth, was so interested in me that he got in touch with my mother and said he'd like to teach me privately. And so for a few years, in the morning before I went to school, I used to go for my lesson. Dorothy was too difficult a name for him to pronounce, so he used to call me "Dorchen." He had a long, white beard. By the way, he was the teacher of Artur Rubinstein, and I didn't think he [Rubinstein] wrote very nicely about him in his book, because he was a wonderful old man. He taught him for years, free of charge and everything. I thought he could have mentioned something a little nicer about him, but he didn't.

Well then, I went to one of the finest artists in those days in Berlin: Conrad Ansorge his name was, and he was called "the poet on the piano." Well, he used to listen to me play, technique he didn't have himself, and so he'd always say, "Machen Sie Studie" (Make some studies), but he didn't play it for me. But the few poetical things that he did show me were very lovely.

Well, then I came back to San Francisco during the First World War. This was 1915. I went to college in Berkeley. But my one great wish was to go back to Europe and study with Ansorge again and concertize, which I did when I went back in 1920. And in 1922 I gave a concert in Frankfurt, and met my husband [Otto Huttenback] and married there. But before then, I had given a successful concert in Berlin, at

the Bechstein Hall. That was the height of my ambition: I got nine good reviews. [laughter] I thought I had achieved everything I wanted to achieve. Then when I had my children [Peggy and Robert], I was so devoted to them that I didn't have the interest in sitting for hours playing the piano, and the last time that I played publicly was in 1929. As I told you, then I buried it, and I never looked in the coffin again, because I didn't have the interest to practice as much as you need to practice to keep in concert pitch. So I suppose I'm that kind of a person: I open a chapter and close it and don't look back at the chapter any more. But then, of course, as I had all of these connections, having wined and dined musicians internationally, I began to use them for other people and build up their careers.

GALM: Let me backtrack a bit. I'm curious about your family background. In other words, it's rather unusual, I think--maybe not--for a mother and daughter to go off to Berlin. How was this possible? What was your father's profession?

HUTTENBACK: Well, my father [Morris Marcuse] was a merchant. He came to visit us every few months. And I had a sister and she came along to Berlin. It was very, very nice of my father to let us do it; he died when I was pretty young so that problem wasn't so acute. But my uncle was a great music lover. He was one of the important citizens in San

Francisco, J.B. Levison his name was, and he was the president of the symphony there for ten years and also the president of the Fireman's Fund Insurance Company (that didn't do the music very much good, but it just shows what a dedicated music lover he was). He played the flute. And it was really due to him that I got into the managerial field at all, because at that time, when I was still in Europe, Alfred Hertz--have you ever heard of his name? He was the conductor, the Wagnerian conductor, at the Metropolitan, I think for fifteen years, and then they engaged him and he was for many years the conductor of the San Francisco Symphony. Well, he resigned around 1929, and I was living in Europe, and my uncle wrote to me and said, "I'd like you to put me in touch with the interesting conductors that are around Europe now." I don't know if I should mention this story, but if you don't like it you can take it out. [laughter] At that time, the most important manager in this country was Arthur Judson, as you know. I mean, he had every conductor in the world on his list. If he did something for them or not, that had nothing to do with it; if they came to this country, it was his doing. Well, he went out to San Francisco especially to tell my uncle [which conductor] he could have. Well, my uncle, as you can imagine, was not the type that needed someone to tell him whom he was allowed to have. He said, "I thank you very much, Mr. Judson. I

am going to inform myself, and then when I've come to a decision, I'll let you know." Well, you can imagine that didn't please Mr. Judson very much. I don't know if I should put in this little thing now, but I never would have believed it possible. Now, he got the commission from the man I sent there, it had nothing to do with that, but just the idea that someone would dare to recommend someone that he hadn't recommended. . . . After eight years, I came for a visit on business to New York, and there was--I don't know, did you ever know that very excellent music magazine, Musical America?

GALM: That you later wrote for.

HUTTENBACK: Yes, for twenty-five years I worked with them, and the man who owned it was a wonderful man, this Johnny [John] Majeski, the friend of all artists. I was in his office there, and he was a very intimate friend of Judson, so I knew Judson was very angry at this situation in San Francisco at that time but I didn't know him at all. So I said, "Johnny, you know I'd like to go up and meet Judson, but I think he's angry at me." Well, he said, "Dorothy, don't be so ridiculous. A man who has all the things he has to do, do you think he'd ever remember such a thing?" Well, we go up there, and here sits this very handsome man in a big chair; he looked like a king! And he [Majeski] didn't even say anything about San Francisco. Johnny

Majeski said, "Arthur, I'd like you to meet our London representative, Dorothy Huttenback." And a black curtain came down over his face and he said, "Aren't you the niece of J.B. Levison in San Francisco?" Imagine, to have remembered that all of those years!

Well, how I got the conductor there. . . . There was a man in Germany at that time, a Russian--I don't suppose you've heard his name, because he's been dead quite a few years--Issay Dobrowen. Did you ever hear that name? Well, Issay Dobrowen around from 1928 to '33 was the most exciting conductor in Germany, certainly in Europe generally, and so much so that the king of Norway conferred Norwegian citizenship onto him; because he was Russian, he'd lost his citizenship. He was conducting at a place near Frankfurt, in Mannheim, and I went over there to hear him. I was so enthused that I sent my uncle an eighty-five-word cable of enthusiasm, and he thought I'd gone crazy. So he sent a [cable] back and he said, "Dobrowen: questionable for our purposes." Well, I worked on this, because I was so keen on him, and got him the engagement. In 1930, he went to San Francisco and conducted there. I knew that if he conducted a Russian program--I've never heard anything like it since of anybody--that they would pay him what he wanted and engage him when he wanted. And so it happened. Well, he didn't last so well because he didn't care for any of

these board parties or any of these ladies and things, so he only stayed there a few years. But this is the kind of a man he was, Mr. Galm.

He came to Dresden before all this; his wife had some relatives there. He was absolutely impoverished; they didn't have anything. He had been the conductor of the Leningrad opera. He saw they [Dresden State Opera] were giving the Meistersinger that night, so he went up to the box office, and he said, "Could I maybe have a reduced ticket? I'm Issay Dobrowen from Leningrad." And she said, "Well, I can't do that, but maybe if you go backstage to the intendant, the manager of the opera, Fritz Busch, maybe he'll do it for you." So he came back, and Busch said, "Oh, it's very interesting, we think of giving Boris Godunov next year and we'd like to hear how a Russian would interpret that. I'll send over and get a score so that you can play it for me." And he [Dobrowen] said, "I don't need a score. I can play it without the score." So he sat down and played and mimicked the voices, and got a five-year contract that night. Imagine! And he had first come to Germany as a master pupil of [Leopold] Godowsky, playing his own concerto. So now when they speak of talents--one really doesn't know what terrific talents there were in the last generation. I mean, this idea of conducting from memory, well, all of these men, they didn't know such a

thing as not conducting from memory. I think that the young people nowadays get fame in a very easy way. I mean, they learn how to conduct the thing, they're usually first performances for them, and those old timers were. . . . Now, for instance, William Steinberg, one of my great friends, he went to Prague when he was twenty-seven years old as the head of the opera and the philharmonic. When I got to know him he was twenty-nine, and he came to Frankfurt also as head of the opera and the philharmonic. Now, a man like that has a memory that he doesn't do it to show off. He conducts a Falstaff in rehearsal from memory. Just imagine! That's one of the most difficult pieces of music that there is.

Well, let's see what happened then. Then I saw that I had a certain talent for getting people together, and knowing music from being a musician, I could recommend the right people. I mean, it wasn't a question of just wanting to earn some money or something; I got pleasure out of putting people together that I knew fitted together.

GALM: Now, in Berlin were you just there with your mother?

HUTTENBACK: Yes.

GALM: At that time were you meeting people in the musical world, too, or was it more in the Frankfurt days?

HUTTENBACK: No, then, you see, I went back to Berlin in 1920 after the war, and then I met a lot of people, amongst whom were Artur Schnabel, Oskar Bie, Wilhelm Furtwängler, Josef

Szigeti, Karl Flesch, Arthur Nikisch, Felix Weingartner, Karl Muck, Lili Lehmann, Teresa Carreño, Eugen d'Albert, et cetera.

GALM: Then, you were a young woman at that time.

HUTTENBACK: Yes, a young girl. There were some people who [Gregor] Piatigorsky mentions so lovingly in his book--their name was Landecker--and they owned the big hall there, the Philharmonic [Philharmonie]. They had no children, and they sort of felt as if I was their grandchild. They had a loge there, and everyone of note sat in the Landecker loge for the concerts. Now, for instance, I know one dinner they had, and I sat between Nikisch and Muck. Can you imagine such a thing? [laughter] I saw the charm of Nikisch: I was a young girl, most uninteresting evidently, but he made me feel as if he had never met such an attractive person in his life. People nowadays don't bother about that. They conduct and take their check and go on a jet. [laughter] I mean, that's about the way it is. And so I met all of those people. I know, for instance, as I say, every one of these famous people performed in this hall, and so they had the dinners afterwards for them. Now, I know [Fritz] Kreisler was at one dinner there, and his wife was a very difficult woman and a very bossy woman, but it didn't disturb him evidently. I remember someone said to him, "Fritz, how do you keep your figure?" And she said, "He keep his figure! I keep his figure." [laughter]

You know the story that Piatigorsky wrote in his book about he and [Joseph] Schuster playing at the Russian café. You see, they had all just come to Berlin. Do you know that story?

GALM: No, I don't.

HUTTENBACK: Oh dear, but that's a wonderful one. They both told it very freely that neither of them had any money, Schuster or Piatigorsky--that was before they got into the [Berlin] Philharmonic orchestra. And so there was a Russian café there, and the man would give the ones who played earlier in the evening coffee and cake, and those who played later got dinner. So they'd change off, and Piatigorsky would say, "Listen, Joseph, I'm sick of that coffee and cake. You play now, and I'll play later." Just imagine such a thing.

And so I got to know all of the important people of that era. Then when I went to Frankfurt and married there, I had a very lovely home and always whenever anyone came to town, I'd entertain them and so, as I didn't want anything of them, we just got friendly. I remember that was at the time when [Nathan] Milstein first came to Germany and, oh, he had the most incredible success. He didn't have any manager, and so a friend of mine who had one of the big managements in Cologne in south Germany, Dr. Hans Schiff, rang me and said, "Now, Milstein is playing with Steinberg

and the orchestra next week. Would you give a little dinner and invite him and I'll just drop in casually and maybe I can get his representation." That's how they were trying to get him, because he was such a terrific success. Do you know why he never really made it so much in America? Because he doesn't fly. And you see, you can't do that (Erica Morini was the same thing, she doesn't fly): it's too long in between engagements. None of those people who had that peculiarity ever made a great success here. You have to sort of every two days have a concert to make it worthwhile for the managers.

GALM: Now, your husband, what was his profession? He was a doctor?

HUTTENBACK: No, he was in the textile business of his family. He was a doctor of political economy; he had no interest in music. He always said a very funny thing, he said, "I thought that music was supposed to be harmony. I've never seen so much fighting going on in my life." [laughter] So it is. . . .

GALM: He saw the backstage arguments.

HUTTENBACK: Yes, yes. But we lived right on the square where the opera house was, and so I would go to the opera every night if I wanted to. An amusing thing which happened at the opera was with the great tenor Franz Voelker--his records never appeared in the U.S.A. as Hitler came at that

time. Voelker had a gorgeous Italian type voice but was otherwise completely unmusical. As soon as a conductor would lift up his head from the score Voelker started singing if it was his cue or not. At one time Walter Herbert (he founded the San Diego Opera) was guest conducting in Frankfurt in Lohengrin, and I had warned him to keep his head down. At one point he forgot while Voelker was on stage and jerked his head up and promptly Voelker started to sing at an absolutely wrong place.

It was a wonderful life at that time. Frankfurt was really like San Francisco used to be. There was a very cultured public but there were really funny things that happened. When you think, for instance, [Jascha] Heifetz was at his height here, and they didn't know him in Germany at all. Isn't that funny? And so Columbia [Concerts Corporation] wanted him to give a concert in Frankfurt, and I said to the manager, "Listen, you have to go into the small hall because there's no public here." Well, you can imagine when one told them in New York one was going to put their "spicy bit" in a small hall, they wouldn't hear of it. And so on the night before the concert we had to move him into the small hall. There was a man sitting with me--his name was Adolph Rebner; he also came to L.A.--and I said to him, "You know Heifetz, if there are two thousand people applauding, he never cracks a smile." And he said,

"He'll crack a smile if he sees us ten people sitting here." [laughter]

So, for instance, Rubinstein never played in Germany either--I don't know why--so I never heard of him until I got to London. You see, in Europe, and it's even that way now, every country has their own managers. It isn't like here that Columbia supplies the whole of America, so if the managers didn't bring them to a country, the public didn't know about them.

So I started in with Issay Dobrowen; that was in '29 and '30. Then in '33 I left Germany, with the arrival of Monsieur Hitler, and went to London. And then I began professionally. I was personal representative to a few artists on a personal financial basis that had nothing to do with their managers, who sent me their "spicy bits" to get them engagements in other European countries and make them more interesting for London. I was telling someone the other day (you haven't heard of the man because he wasn't here much) the finest string orchestra, chamber orchestra, was conducted by Boyd Neel [Boyd Neel String Orchestra]. [Neville] Marriner was the second violinist in the orchestra. It was a great orchestra and I wanted to get them various engagements in Europe. One of the engagements was in Salzburg, but the manager there said, "Well, listen, we really don't need an English string orchestra.

We've got enough of our own." "Well," I said, "how would it be if they played a program of English music?" "Well," he said, "that might be interesting." So I said to Boyd Neel, "Have you got enough to fill a whole program of English music?" He said no, but then came the funny thing: no one had ever heard of Benjamin Britten up till then, but he was a friend of Boyd Neel. So Boyd Neel asked him to write a composition for this concert, and that is one of the finest compositions for string orchestra: it's called Variations on a Theme by Frank Bridge. I remembered it so well because I thought what a ridiculous thing, no one has ever heard of Britten, and instead of taking a Brahms or a Schumann theme, he takes another unknown Englishman. But then I heard that Frank Bridge was his teacher, and that's why. . . . From that time on, one began to hear of Britten, but that was the first time he had ever appeared publicly as a composer. Isn't that incredible? That must have been in about 1934 or '-5.

GALM: Why did you decide to move to London rather than, say, come to the United States immediately?

HUTTENBACK: Well, it's a very funny reason. My family in San Francisco [were] very well situated, bourgeois, well-to-do people, and I didn't want to come with a husband who'd left all of his business in Germany, you know, and sort of be a poor relative. I didn't want that. And so it was

easier, although it certainly wasn't easy, but it was better to go to a strange country where one could build up one's life and didn't have any criticism one way or the other. I built up a wonderful position there, really, and then came the darn old second war.

GALM: Did any episode happen in Frankfurt itself that forced you to leave at a specific time?

HUTTENBACK: Oh yes. You see, in the first place, there on the first of April, '33, the so-called boycott of all Jewish lawyers and doctors took place, [where] all Jewish children were sent home. In a way it was rather funny, because they stood soldiers with bayonets in front of all the Jewish doctors' and lawyers' homes and offices, but they didn't have their mailing list in very good order, because they stood in front of lots of houses where the people had moved out years ago. But it certainly was not a very nice feeling, and, as I say, I'm a very uncomplicated person. My daughter went to a private school and the mistress telephoned, "Send Peggy," then the next day "Don't send Peggy." I said, "Listen, she's never coming to school here again." My mother lived in Italy in the Merano Dolomites, so I sent the children with a nurse right out there. They never saw any of the Nazi goings-on. I don't know if you've ever heard of the Cable Act, that means that American women marrying foreigners can keep their American citizenship. Well, that went into

effect in September, '22, but I married in April, '22, so for a few months I lost my citizenship. I came back here then in June, '33, and became repatriated, and then went back to London. But that was a very difficult time because, you see, the home office didn't give one permission to work in London, and the Germans wouldn't let one take anything out, any furniture or anything, until one had the permission to reside in England. I don't know why they were so worried about what was going to happen to one, and the English wouldn't give one permission to reside there if they didn't know you were going to bring your things out from Germany; so that was quite a problem!

GALM: Catch 22.

HUTTENBACK: Yes. Well, but there was a man there whom I had connections to; his name was Sir Oswald Stoll, and he owned the big theaters, amongst others the Stoll, the Alhambra, and the Coliseum, and brought in a great many foreign plays and acts. He opened an office for me called the World Productions Bureau, because I could speak languages and he couldn't, and he knew I was honest. So I helped him with getting the attractions for his theaters. He was one of these Englishmen in a grey Prince Albert and a grey top hat. I had lunch with him one day, and he said something that I've never forgotten (he was a very wise old fellow): "You know, I was in the Kaiserhof Hotel in Berlin recently,

and there was a little man sitting in the corner and someone said, 'You know, that man has all kinds of new ideas for Germany, and his name is Hitler.'" And Sir Oswald said, "What is his trump card?" And his friend said, "His trump card is anti-Semitism." And Sir Oswald said, "He will get very far with that trump card. It is proven to be a most successful one in this world." Imagine, this wise old fellow said that before Hitler ever got going at all.

Well, this office didn't turn out to be so very interesting. I wasn't interested in all these various vaudeville acts and things he brought there, and so I just went off on my own. There was a very nice agent there (he's since retired). His name is Wilfrid Van Wyck [and] he represented the Curtis Institute here. He brought over all the American artists. And he very kindly said to me, "Listen, if you need an office, we have an extra room in our suite and you're welcome to it." So we had a nice exchange. I used to write the foreign letters for him, and he gave me the office rent free.

There was a very funny episode. Of course, he didn't know really what I wrote in the letters; he just gave me the gist of it. He brought over the Salzburg Mozarteum Orchestra, and there was of course a lot of correspondence. He said, write this and that. Well, I have a friendly way of writing, and so the manager of this orchestra was a Mr. Rosen. Well, I didn't know Mr. Rosen. When they arrived,

this Mr. Rosen was a little old man, and he had a fight with Van Wyck immediately, and so I felt sort of sorry for him. So I said, "Now, listen, if you have nothing to do Sunday, come and have lunch with us." So he came. The children were at the table, and they knew that I had written those letters. And Mr. Rosen said, "You know, the most remarkable thing in my life happened here. Letters that man writes, I tell you, just utterly delightful, and he's such a horrible man!" [laughter] Well, I had to step on the foot of my daughter that she didn't say, "My mother had written the letters." But I helped him and we had a very interesting time.

Now this one thing will show you what you can do by your personal connections. I came in one day after lunch, and the boy at the switchboard was talking or trying to talk to two people, one a beautiful girl. She looked like a Russian dancer, you know, hair parted in the middle, black hair, and down over her ears, and a little man next to her. They couldn't speak any English. I asked them what language they could speak, and she said German. Well, I said, what could I do for them? They said they wanted to speak to Mr. Van Wyck. She was in London with the Folies Bergeres, singing two arias during the performance, and she wanted to have an opera career. Well, I made an appointment with Mr. Van Wyck, and he asked me to come in because he couldn't

speak German, and so she said that's what she'd like--an opera career. And his classical answer was, "If that's what you want, you can bury yourself right away." Well, that didn't just cheer them up very much, and so I said to the little man, "Listen if some time you want to talk further about it, my office is here, just come in, we can chat about it." Of course, the next morning when I arrived, there he was. He was Hungarian, she was German. I said, "Well, where did you meet this lady? Are you her manager?" "No," he said, "I'm her husband." I said, "As I asked you, where did you meet?" He said, "I met her at court." I said, "Court? What sort of court?" (There was no more German court, certainly not an English court.) "Oh, no," he said, "in the courtyard. She sang with a little cloth around her head, and her father played the accordion and people would throw pennies from the window." Imagine, in the middle of winter! He said then he'd married her and so he was trying to help her in her career. The Hungarians speak so slowly, anyway, and his name was Kleinberger --he always added "Bitt-schön" (please).

Well, I went to hear her there at the Folies Bergeres, and it was one of these incredible natural voices, I mean, just perfectly beautiful. I don't know if you have ever heard of this exquisite Glyndebourne [Opera Company] in England. Well, Carl Ebert and Fritz Busch had created that,

as you know, and [Rudolph] Bing was the manager. They were looking for a Cherubino, and so I rang up Ebert and said, "Listen, if you think her voice is what I think it is"--and she was tall and very slender--"I think you've got a find there." Well, I sent her out to Glyndebourne, and they were just as enthused as I was. She not only sang Cherubino--it was not more than three or four weeks that she learned that--but Mrs. Christie [Audrey Mildmay], the wife of the man who founded the opera, got ill, and she sang Zerlina, too.

The most incredible thing is how singers with natural voices can make careers without knowing any music at all. I said to her one day, "Marita, can you play a little piano?" "Well," she says, "no, but I know C is where the keyhole is." You see, just imagine! And to be able to learn those roles!

Well, then the question was: what are you going to do then, because Glyndebourne closed down, in the months to come? I knew [Artur] Bodanzky was vacationing in Saint-Moritz in Switzerland. She [Marita] had very little money, so she and her husband went third class up to Saint-Moritz and I'd arranged the audition. I thought it isn't possible that he's going to engage her for the Met. What should I tell you? She made her debut as Sophie in Rosenkavalier, six months after I heard her in London at Folies Bergeres. Isn't that incredible? But, of course, you can only do that

if you're so concentrated on a person, you know, and use everything you know. Now, a big management hasn't got the time to do that because they have other singers too, isn't it true? But, unfortunately, she wasn't very intelligent, and then she got divorced and everything, so after four years she ended up as a Rhinemaiden, [laughter] from Sophia. That wasn't so good.

GALM: And her name was?

HUTTENBACK: Marita Farell. The Met has issued a record (which they sell for $100) of Lotte Lehmann as Marschalin in Rosenkavalier and Farell sings Sophie. The people remember her there because she was a beautiful person with a lovely voice, but you have to have brains to stay at the top. You know what my theory is? (I must have that copyrighted.) Every step going up the ladder is interesting and exciting. When you get to the top you have to hang on for dear life, and if you make any missteps, you slide down the ladder and take all the steps with you. You can't get up again. You know, when people slide down, they think they can sort of go crawling up again. You can't. Especially with voice. I mean, that's the thing. There are some people who succeeded, like [Ruggiero] Ricci--he made a second career, there are people like that--but not with voices. And so now you want me to tell you about Marilyn Horne?

GALM: Well, should we save that for later? How does that

fit into the chronology?

HUTTENBACK: Well, now, let's see then, I stayed in London for six and a half years. I knew George Szell very well, the conductor from middle Europe, but there I got to know him very intimately. And now we're taking a big jump; but at any rate, I brought Dobrowen, my Russian, to London, and Erich Kleiber to London, and it was a wonderful life there. The people were so interested in music. But, of course, it's nothing like it is now: now it's the main musical city in Europe.

GALM: What was your agency called in London?

HUTTENBACK: Well, I suppose it was just called Dorothy Huttenback. Yes, that's all it was called. My business life has been just purely personal. Of course, then when I came here, I was affiliated just officewise with old man [L.E.] Behymer. Did you ever know anything about him?

GALM: I certainly know a lot about him.

HUTTENBACK: Isn't it awful that he never wrote his memoirs? I mean, that man was a genius. You see, when he died, I'd run this Behymer Artist Bureau for eight years, the part that was for young people, not his real part. People said, "Well listen, you take it over now." I said, "I take it over? The man was a genius. No one can take that over." When you think that the big New York agencies all had to work through that little old man. They couldn't open offices here. Would you

like to hear the story when they tried?

GALM: Sure.

HUTTENBACK: That was wonderful; I just loved to hear him tell that. Now, I don't think I want to mention the names of these two men who did open this office here. There were two men, and they had an office on the [Sunset] Strip, and the sole purpose was to inherit the business from Behymer while he was still alive, you see.

GALM: I think I know the names of the men. [laughter]

HUTTENBACK: And so they went to New York and they told all the different agencies there, they had a meeting and said, "Now listen, that man's an old man, and we're ready to take over your business there, and so he should just retire." Well, there was Larry Evans, one of the people in New York who was a very good friend of Mr. Behymer, and he rang him--in those days one didn't fly like one does now--and he said, "Listen B., they're saying awful things about you here. You'd better hop on a train and come here and defend yourself." Well, he had this marvelous memory, so he never needed a memo. He had a wonderful secretary, Mrs. Olga Rosenthal, but he didn't take her along, and he went by himself. There he comes into the meeting, and they say, "Well, B., you've been so wonderful all these years and after all you're an older person now, you really ought to have a little rest." And I said then--I heard that at least twenty

times--and I'd say, "Mr. B., what did you say?" He had sort of four little brown teeth in front, and he said, "I said, if you're going to do that to me I'll fight you from town to town and get you out." And they said, "We will leave it as it is." Oh, I love that story! He had thirty-seven cities here, can you imagine? He did it so personally. A great many engagements were in the big women's clubs that have all stopped now. If Atheneum or something in San Diego couldn't pay the fees one year, he'd hold it over till the next year. But he had to pay New York on time. He wouldn't let them go out of business because they couldn't pay the fees.

And one thing that I think is wonderful, that was before I came here, he had the last tour of Sarah Bernhardt. That was the beginning of the stagehands union or something, and down at the Shrine [Auditorium] they began saying he had to have so-and-so-many men there, which he didn't need at all. And so he said, "I'm not going to let them tell me what to do." But they said, "Good, then you can't perform." He said, "Good." Then he took his audience in trains to Long Beach, and gave the performance there. Isn't that incredible, imagine!

Then he brought Lotte Lehmann back here, and the old people from Europe [knew her], but the young people never heard of her. It was very poorly attended, and so the next morning I said, "Well, Mr. B., how did you enjoy the concert

last night?" "Well," he said, "my seat cost me twenty-eight hundred bucks, but I enjoyed it." You know, he was an idealist and a very good businessman at the same time.

GALM: How would you describe his genius then?

HUTTENBACK: His genius was that he was a man who never even finished school, never even finished grammar school, but had the ability that everyone whom he spoke to--if that was the elevator man or [Feodor] Chaliapin--he would pick their knowledge to such an extent that he knew as much as they did when they left the office. He could talk and lecture on any theme, on art, on music, on anything that he'd just taught himself. And he had, of course, this great enthusiasm and complete fearlessness. He brought everything, as I say, that came during those sixty years.

This will interest you. Do you know how he became interested in theater? There was down on Main Street, it seems, at the beginning of Los Angeles--either it was an opera or theater or something--and the people (because he told me this himself), the people in the expensive seats could buy a program. But the people in the cheaper seats didn't have a program. The people threw the programs away anyway, so he asked the management if he could pick up those programs from the street, and his wife would take the spots out and iron them out, and he would sell it at half-price to the cheaper seatholders. Isn't that incredible? That's

the way he started in being interested in theater. And he was such a human man. Do you know that he died and he didn't even own an automobile? You know, people said look at the way he took advantage of artists and everything else.

And now should I intersperse one little story? Did you ever hear of the great Polish pianist [Vladimir] de Pachmann? Well, de Pachmann was a freak. He was a great pianist, but he used to talk to the audience, and when Mr. Behymer brought him out, he always used to say, "B., you sit on the stage with me because I get so nervous. If you're on the stage with me, I feel better." So this talking to the audience relieved his nerves. Now he'd play a technical passage, and it wouldn't go so well, so he'd slap his hand, and he'd say, "That wasn't good. You're going to do that again." And so people went there really for the show as much as for the music. Well, it was his debut in New York, and of course everyone in the musical world was there because he had a great reputation. The first half was perfectly wonderful, and his manager at that time, whose name was Wolfsohn, went backstage and said, "Well listen, I've just never heard anything like it." [De Pachmann] said, "You wait until the second half. If you've ever heard the Chopin Barcarolle played like that, well, then you just tell me." Well, comes the Chopin Barcarolle, he falls all over his fingers, all wrong notes, the man rushes in back. "I'll

tell you what happened," [de Pachmann] said, "I looked down in the first row, and there I saw Paderewski, do you think I'm going to let him see my fingering?" [laughter] Well, that's an absolute fact. I think that was really very funny.

The following story originated with Behymer here in Los Angeles but has been repeated all over the world with every famous singer. Mr. Behymer represented the famous Russian basso Feodor Chaliapin, and he had an engagement for him at a college at 11:00 AM and Chaliapin replied, "Mr. Behymer, at eleven o'clock in the morning I am not even able to spit!"*

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* This story supplied by Mrs. Huttenback during her review of the manuscript.

TAPE NUMBER: I, SIDE TWO

NOVEMBER 11, 1975

GALM: Mrs. Huttenback, you had another story about Mr. Behymer.

HUTTENBACK: Yes, he traveled with [Ignace Jan] Paderewski. It was the time of Prohibition in the United States, and Paderewski liked his little glass of champagne with his dinner, and so that was a little difficult. But when they left Canada, they were coming to the United States and he went right to bed. In those days on the trains, one had a drawing room at the end of the train, and Mr. Behymer stood in front of the drawing room to not disturb the master because he'd gone to bed. Well, the customs official comes and he said, "The master has already retired." Well, that didn't impress the customs official very much. He said, "To heck with it, I'm going in and examine the drawing room for booze." Well, it was even too much for him. When he came in and saw this white-nightgowned person with the long hair on the pillow, that awed him, and so he went out. As they drew out of the station, Paderewski got up and was lying on two cases of champagne. [laughter] I can just picture him lying there.

GALM: Then, how did you get from London to Los Angeles?

HUTTENBACK: I have a son and daughter and they were in boarding school [Highfield School] there [Liphook, Sussex].

And this Reverend [Norbert] Mills, who ran the boarding school of my son, he wrote me a letter and said, "Now, if the Germans should begin to bomb us, we will send Bobby home." Bombing, that didn't just sound so good to me. So I thought as long as they're in boarding schools in England, they'd certainly be much better off in boarding school in California. So we came here. I had to keep on with my business, but I had no connections here of any kind. After my arrival in San Francisco in August 1939, I happened to meet Mr. Majesky, who was head of Musical America. I said, "Could I represent your paper if I stay in San Francisco?" And he said, "No, San Francisco is too small, but if you go down to Los Angeles, you could." So that's how I happened to come to Los Angeles, but I didn't know anyone. I knew Alice Ehlers and Vera Schwarz, the opera diva; they were the only people I knew. So then I just did the few things that I could do.

Then I met Mr. Behymer. Well, people had been sort of waiting for him to pass out of the picture for years, but I took a good look at him and I thought he looks as if he's going to go for a few years yet. He was a tough little man. You know, he had infantile paralysis and one short leg. He was terribly lame. He used to fall down the steps of the Biltmore regularly every six months, but he knew how to do it. Well, so then he had this smaller office, this Behymer Artist Bureau. They gave debut recitals and things

like that, so he asked me if I would run that because the man who was doing it wasn't really interested. I did that for eight years and had a very happy association with him because I learned things that I'd never known before. I never knew of the monopoly of the managements. There was an ensemble here called the Brodetsky Ensemble--sounds awful, but it was really a beautiful ensemble. As he didn't have any arrangement with the unions, he couldn't have a regular orchestra, so they played augmented quartets--that sounds terrible, but it was beautiful. I was very enthusiastic about them, and once I was in Santa Barbara and was selling some artist to the club there and he was too expensive for them and there was one lady on the board and she said, "Well, if the club can't take him, maybe our series, the regular Columbia series would take him." Well, I didn't know that that was such a monopoly, and so I said, "All right, if you want them, just let me know." So they did want them. Well, when the New York managers heard that an outsider, Brodetsky, had gotten into their series, you would have thought nothing else in the world mattered. There was such a performance, and Mr. Behymer said, "Listen, you can't do that." I said, "Listen, Mr. Behymer, no one is paying me a salary. I'm completely independent. If I think these people are very good and they want them there, I'm going to see that they get them." And they did! But that showed me then how this

is all tied up. It's incredible.

Nothing to do with my life, but do you know how this organized audience thing ever started here in this country? Oh, it's really most interesting, would you like to hear that? Well, there was a woman, she's dead now, but she was the manager of Hedda Hopper here, so you can imagine what sort of a saleswoman she was. Her name was Dema Harshbarger, a very manly kind of big woman, and she was in Chicago with Samuel Insull, the very wealthy publisher there, and she had her hand in his pocket. They had an opera there and everything. Well, he went broke, and so there she was without anything to do. And she told me this herself: she herself got that idea of going to the little cities where they had no music and making the butcher and baker the president and the vice-president of these series. They were all given in high-school auditoriums, where there were no expenses, and they went there for a week, and everyone had to subscribe during that week. It's the way it is now. If they didn't subscribe, they couldn't come. Well, she sold out that idea after she had done it. I always have to think now with the Ambassador [College concert series], because that was the idea: you give one famous name and three dogs. [laughter] That's the way it is.

So she sold out (well, it must be, thirty years ago) to NCAC [National Concerts and Artists Corporation] for

$1.5 million--that idea! This I thought was very funny, to show what a smart person does. There was a man who was the head of NCAC at that time, George Engles, and they gave her a farewell luncheon. She told me when she went into that lunch she had no idea of doing anything out here. She was going to retire on the million and a half, which one could very well, thirty years ago. And so Engles was making conversation with her during the luncheon, and he said, "Well, Dema, what are you going to do in Los Angeles?" "Well, I never really thought of it." And he wasn't too bright, so he began getting a little uncomfortable and he said, "Well, you're not going into competition with us, are you?" Oh, she really didn't know. He took her up to his office after the lunch and gave her a terrific contract to head their artist bureau here. Just imagine. And when she went to the lunch she had no idea of it.

Well, then she came out here and she met Hedda Hopper. Hedda Hopper was a passé, old, finished nobody, and she had her stay at home for one year while she built up this myth of this great Hedda Hopper. And they both earned a fortune. I mean, of course, some people are just terribly clever. There aren't too many of them around now.

Well, then, the Behymer thing. He had sort of auditions, the way these various little agencies have now. At Barker Brothers, the people had to appear for five minutes and

all the lady chairmen of the clubs were there. Well, that was nothing for me at all, because the good musicians that I knew were perfectly furious at me that I expected them to do it, and the ones who would do it I wasn't interested in. [laughter]

GALM: The idea that they would appear, and they would say, "Oh, we would like that person to appear in our series."

HUTTENBACK: Oh, they do that yet. There at the Wilshire Ebell Theatre around in June, there are two or three, the older ones are dead now, but the new ones, they have a whole day of auditions of five minutes for each artist. They stand there with their pad and pencil and take down who wants who. Well, in those days they paid about twenty-five dollars. I suppose now they pay them a hundred dollars; but as Mr. Behymer said, it was just as much work to sell a hundred-dollar artist, as Lily Pons for three thousand. And these ladies--what they wanted was some artist to sing the "Habanera" and dance at the same time, or they wanted them to stand on their head and play the violin.

So I got out of that business there. When I got connections here, well, then I could help the people here too. Marilyn Horne was a completely unknown person. She had been born in Bradford, Connecticut, but she was from

Long Beach, and of very lovely people, but completely inartistic in every way. I heard her at USC and then she was soloist with the Roger Wagner Chorale, and a few little things like that. Well, I knew that that was a most unusual apparatus, her voice, but what was she going to do here? She couldn't get any experience. So there was a friend of mine, a manager from Europe, Martin Taubman. When he was here at one period, I had him hear her. And I said, "Now, if she came to Europe, could you have her audition for the different opera houses?" And he said yes. Well, so she went to Europe. She had no money of any kind, and he got her a contract at the Gelsenkirchen opera house. That's in the middle of the coal district, the Ruhr. It must be awful, but they have a lovely opera house. And she stayed there, stuck it out for five years--can you imagine?--and, of course, sang the whole repertoire and got wonderful experience. Well, one of the last things she sang there was [Alban] Berg's Wozzeck, and I heard that Kurt Adler in San Francisco was going to give the Wozzeck. I know him well, and I said to him--he had already engaged someone for the part of Maria, Rosalind Elias of the Metropolitan--I said, "Listen, Kurt, why don't you let this girl sing one matinee? I mean, here I show you she sang Wozzeck seventeen times this season with great success. Here are the reviews. I mean, you certainly wouldn't be risking anything

much." Well, I know him very well, he didn't even hear me. And so Elias had an operation and began canceling, and he rings me up and he says, "Tell me some more about that girl." I said, "There's nothing more I can tell you. I told you she sang it seventeen times. I showed you the reviews. Nothing more I can tell you." "Well," he said, "when can I hear her?" You see, there's where good luck comes in, along with everything else. I said, "Well, she's coming back from Europe Friday, she's getting married Saturday, and if you want her to audition Wozzeck for you on the stage, she'll be up there Tuesday." And that's where she was, and she got the engagement. I don't know if you were here at that time, but that was the success of the whole San Francisco Opera season, her Maria in Wozzeck. It was an unforgettable performance.

Well, what are you going to do then? After all, she's a lovely person and wonderful actress and a beautiful face, but she's a small, stoutish, little person. In those days, one just thought of everyone in the TV and it had to be sort of beauties. So everyone I talked to, every manager, they said, "Well, listen, you don't think that anyone is going to give a recital and engage a little person like that?" I said, "Listen, if she came walking in on her knees, when she opens that mouth, they'll listen to her." Well, the big managements weren't interested. So there was

a very nice management--she's grown a lot now--Anne Colbert, who had [Joan] Sutherland. So I thought, now if she [Horne] can get together with Sutherland, that will rocket her into fame--if I can get Colbert to take her. And Colbert did take her and that's what happened. When she sang with Sutherland in New York, that shot her into fame. And she's kept it up. Of course she is one of the rare artists who is very intelligent about her voice. If someone says to her, "Sing this"--for instance, Adler wanted her a few years ago to sing the Shostakovitch opera, Katerina Ismailova, where you have to shout for three hours on the stage. She said, "Listen if I yell that way for three hours, I wouldn't have a bel canto note in my throat anymore." And he said, "Well, then you won't sing the whole season." And she said, "Well, it's just too bad." So she is smart. And, of course, her husband, Henry Lewis--this lovely man, this conductor--he had wonderful ears, and every singer has to have someone who can hear, because evidently you can't hear yourself. Oh my, he used to work with her, and people said, "He's going to ruin her and he hasn't the faintest idea." I said, "Listen, when I came back with them from concerts and heard the way he went over every note with her, that's going to be the making of her. Because he said, 'Good, it will always sound because you have an unusual apparatus.

Great, it will only sound if you work on every note.'" And they nearly killed each other, but that was their success.

GALM: Did their relationship grow out of her residency in Germany?

HUTTENBACK: No, she knew him here at USC, then she met him again in Germany when he was there with his army orchestra. It was a great love. And he is a lovely person. I mean, he's the most cultured, fine, sensitive person. He did her a lot of good, but she did him a lot of good, too.

Well, then comes to my second protégée, Mary Costa. Mary Costa, I'd heard her name, but I'd never heard her really. She was a pupil of Mario Chamlee [real name, Archer Cholmondeley], and they often said I should hear her, but I never had.

Then I brought Carl Ebert over here. You see there was a wonderful man at USC, Max Krone, who has since died, and he believed me when I told him that Carl Ebert was such a great man, because no one had ever heard of him here. And when you think, one always says there should be opera in Los Angeles, opera in Los Angeles, that great man came over here and founded the opera school at USC, he gave performances that were as great as any place in the world. You think anyone went? No. Because it was at a school.

Now, he gave the first chance here to Marilyn Horne. He brought her over from Gelsenkirchen and she sang Cenerentola here. Then he made the career for Ted [Theodore] Uppman, for Lucine Amara, Marni Nixon, and many others.

Well, he was going to give as his first performance The Bartered Bride, and they were auditioning, and Mary also auditioned. She was completely unknown. And he saw that great talent, so he engaged her as the bride in Bartered Bride. We were having lunch together, Ebert and I, two days later, and he said, "Do you know that Mary Costa?" And I said, "I've heard of her, but I've never met her." Now these were his words, he said, "That is the greatest talent that I have ever encountered." Imagine. He said, "She has never been on the opera stage, and she takes directions like a veteran." Well, I heard her then. It was perfectly wonderful. But I mean I had no friendship or anything at that time. Well, when he got back to Glyndebourne he sent me a cable, and he said, "Contact Mary Costa and see if she will come to Glyndebourne." And that's where I came into her life. That was about, could it have been in '58? Yes, it must have been then. She had a very intelligent husband at that time, Frank Tashlin. He was a director, and he said, "You're never going to be sorry for anything you do for Mary." She's such a lovely person. He's since died.

But the part, as I've told you, that luck plays in careers is really incredible. Now, she went over to Europe and she came back here and then one day a man rings and says, "Do you know Lukas Foss?" I said yes. Well, he said he didn't know Lukas Foss, but Leonard Bernstein had just rung him from New York and said that they were going to give Candide in New York. It was the first version or something, and the girl who was going to sing this Cunegonde had gotten ill or something, and he heard there was a girl, Mary Costa, here who could fill the part. But, he wanted his friend Lukas Foss to hear her and okay her because he knew the opera, and then she should leave for New York. Well, I ring up Lukas, who is always very sweet, and he said, "Listen Dorothy, I've sent my own family away. I am composing now. I don't want to hear any strange singer. I'm not interested in it." I said, "Lukas, you'd do me a personal favor if you did." He said, "If you put it that way, okay, bring her up." She was so ambitious and so talented, she'd gotten herself acquainted in that one day with this terrific aria, "Glitter and Be Gay," from Candide. Do you know that aria? It's incredible. So we went up there, and she was so enthused by his beautiful piano playing, he was so enthused by her beautiful voice, that he goes to the telephone, and at that time one didn't dial yet oneself, and he dials the operator, and then says,

"Oh darn it, Lennie is going away this week." Just then the telephone answers: Bernstein had forgotten his keys in his apartment and had gone back to get them. If he hadn't gone back he never would have reached him and she never would have gotten the part. So she left the next day for New York, and toured the country for ten weeks in that. And everyone, I mean every conductor I know said they'd never seen anything like that aria that she sang. I've never heard anyone sing it like that since then.

Well then, of course, she sang all kinds of things, but she sang too much. And she sang things that weren't good for her voice, you know, like Vanessa, and those things were much too low, so she had a little difficulty with her voice. Now it's all right, but it's incredible what people can do to their voices.

GALM: Would she be an example of what you were saying earlier of what happens to a voice? Can you regain the stature?

HUTTENBACK: I don't think you can ever regain what you had, but you can regain a certain amount. People like [Ernestine] Schumann-Heink, who kept their voices to an old age, when she went to South America, she'd rest three weeks on the boat going there, and three weeks on the boat coming home. Naturally those voices kept up longer. Now they jet to South America, have a rehearsal the next day, sing the next

day, the vocal cords can't stand that. For instance, I don't want to mention any names, but there's a very famous singer now who's also singing much too much. [whispers Beverly Sills] You can't do that. If you see the vocal cords, they're not made of iron, and you have to take care of them. And people, of course, especially famous people now, they're so anxious to cash in on these terrific engagements that they don't care; they think it's going to last forever. Do you know that a person like Sutherland has never canceled a performance? Her voice is in such wonderful shape, isn't that incredible? Of course, she has this husband who has these wonderful ears. I imagine if he heard her voice was tired they wouldn't accept the engagements.

GALM: Do you think that Costa was also perhaps harmed in taking on popular assignments.

HUTTENBACK: Oh she didn't really have popular assignments.

GALM: I mean as a TV performer.*

HUTTENBACK: Well, not really so much, no; the thing was that she is a very lovely, sweet, kind, obliging person. And if Adler told her that--for instance, one thing called Blood Moon, things that she could never use again, she would learn these things and exert herself and no one said

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* She never was on TV talk shows as she did not like doing them. [D.H.]

thank you afterwards. She just sang everything, which you can't do. But her voice is in good shape again.

But a very interesting thing happened. She sang in the remake of The Great Waltz. Well, the film itself wasn't anything, but she was lovely. And in Japan they fell in love with her. So when they brought the Met over now, this season, for $2.5 million, imagine, they said we want Mary Costa along, even though she isn't on the roster of the Met anymore. And so that's how she got there. I saw her the day before yesterday, and she said that's how she got to Chile a few weeks ago. They had seen that film, and they liked her so, that they engaged her to come there and do Traviata. But, of course, her field would be these light operas like they used to have, The Merry Widow. She made a TV of The Merry Widow in England, and they said it was just absolutely delightful. Now, Ed Lester wanted to have her for The Merry Widow in the performance, but he couldn't find a tenor. She said the other day that it would be nice if I'd speak to him again, because of her voice and her acting, and you see, she is such a wonderful actress, and she's so beautiful, that it's just such a shame. I mean with grand opera you're another Traviata, but you don't really have to be much different than anyone else--isn't it true?--but to really pull off a light operetta, you have to have a lot of talent.

GALM: Perhaps we should say a few things about the [Los Angeles] Civic Light Opera because you were here not quite [but almost] from its beginnings here in Los Angeles.
HUTTENBACK: No, but Ed [Edwin] Lester, now he's an incredible talent. I mean he's not only a wonderful musician himself, but he knows so much about it. I saw an example of his memory with voices. There was a teacher here who had a student years ago, and she kept bothering me: couldn't I arrange for this girl to audition for Lester in the chorus or something? The name of the teacher was [Madame] de Sanctis, and this girl had taken the teacher's name; I didn't know what her name had ever been before. So I go down there with her, and he liked her voice all right for the chorus, and he says, "Didn't you sing for me three years ago and your name was Hirsch?" Can you imagine? To have such a memory? I mean he evidently never forgets a voice. It's the quality of the voice. He is really a genius, that man. When you think that more or less you can say singlehanded. . . . (Did you ever meet his right hand, Eleanor Pinkham? She's a wonderful person, too. She's retired now.) I think next year is going to be his last year. I don't know anyone who could ever take that place. To hear him accompany the singers in an audition--he knows everything from memory, from every opera and light opera. He really is, in a way, not appreciated enough, because he's really one of the great talents here.

But so it is.

Now, let's see, what else is there that's been around here? Oh, yes, this is rather amusing. When I came here in 1940, the person who was the head of the Philharmonic and the Bowl was a wonderful woman called Florence [Mrs. Leiland Atherton] Irish. Have you ever heard of her? Now, that's an incredible thing. She was the head of everything musical here. And when she died a few years ago, there is not a trace of anything she did. Isn't that awful?

GALM: Unfortunately, we had contacted her. We were considering doing an oral history with her, but she was too ill.

HUTTENBACK: And then she passed away. I only met her here in 1939. She knew my uncle in San Francisco, so she knew I was a reliable person, and I recommended that she engage [William] Steinberg for two Bowl concerts and George Szell for two Bowl concerts. Now, Steinberg, the name was a little familiar on account of Toscanini having brought him over to America, but Szell, as I always said, could just as well have been a detergent. I mean, no one had ever heard the name. Well, she believed me, and she went to her board and said, "I've engaged these two men each for two Bowl concerts." And she told me this herself. "Are you crazy?" the board said. "Haven't we got enough difficulty in filling the place with famous names? You engage a man, George Szell, who no one's ever heard of?" So she rings me up--and she

weighed a terrific amount, 250, 300 pounds, I don't know what it was--and she said, "Mrs. Huttenback, would you tell me a little bit more about that man?" She said, "Because I feel the stones in my foundation wiggling." [laughter] I thought that must have been quite a jolt that made those wiggle.

So when Szell came, I said, "George, for goodness sakes conduct well, because my reputation in this city rises and falls with your success." Imagine, at that time we could have had him here as a conductor, but they chose [Alfred] Wallenstein. Szell had no position at that time, you see, so he would have taken it, would have been delighted to take it. But the powers that be went and engaged Wallenstein. And Steinberg, of course, he's now in Palm Springs. I'm going to see him Sunday. He had an incredible life, too. I mean, the ups and downs, you know. He and [Bronislaw] Huberman, the violinist, they are the ones who created the Israeli Philharmonic. There were all of these wonderful musicians who had to get out of Germany, and so Huberman, the violinist, had the idea of putting them together in Israel and forming this orchestra, and Steinberg was the first conductor there. Then Toscanini went there.

GALM: Do you have any other memories of Mrs. Irish? Did she operate as, in a sense, what Ernest Fleischmann is, sort of executive director?

HUTTENBACK: Yes, did it all and had terrific courage. Now, for instance, during her regime there was the blackout here, you know, during the war, and people said, "You have to close down the Bowl." And she said, "No, I'm not going to do it. We're going to keep it up, and we're going to give the people the pleasure." Well they had as many as 5,000 people there in the blackouts. Just imagine. She had things that you very seldom find--terrific loyalty and the courage of her conviction--and she was wonderful to artists. But let's see, Florence Irish, isn't that too bad that she never left any memoirs or anything.

GALM: Was she a musician?

HUTTENBACK: No, no. Her husband--I don't know what he was, some sort of a businessman or something. But she was the most marvelous speaker and, see, all of these club women, they all loved her, and so she had the whole community behind her. There was no tension, like there is now, or anything. She was friendly with everyone. Without her, I never could have started things the way I did, because anything that I wanted to do, she backed me up. And that's a wonderful thing, to find someone like that in the city. And she and Mr. Behymer, of course, were great friends. Mr. Behymer had this secretary--she's only died recently--Olga Rosenthal. What a pity that she didn't leave memoirs. She knew everything about Mr. Behymer. But people are sort

of afraid if they write their memoirs that they're going to die. Or what is it? Or they don't know how to write them. Now, look at that book of Rubinstein. Did you read it? I mean, it's a terrible bore, and meanwhile the man is the most interesting talker. Evidently he doesn't know how to write, but he should have let someone write it who knows how to write. Did you read the book of [Henri] Temianka?

GALM: No.

HUTTENBACK: Oh, then I'm going to give it to you. It's a little book, but utterly charming because he can write as he talks. Now, see, before you go--I think I have it here someplace--you can take it along. And so until we think of something else, you'd better put the tape off.

GALM: Well, let's get back to your setting up your business. In other words, you were dealing with the various people in town, and you were with Behymer for eight years. Then what happened after the eight years?

HUTTENBACK: Well, then he died, and then I thought, "Now what am I going to do?" And so I thought, "Well, I'll just change the name of it from Behymer Artist Bureau to Huttenback Artist Bureau." Then I just continued this personal representation and presenting artists in concerts. There was a man here, Alfred Leonard; Alfred Leonard had that shop, you know, the recording shop, Gateway to Music, and it was he who founded the Music Guild. I think he ran it for eight years.

He's a very knowledgeable man. He's in New York now, but at any rate, he wasn't very popular with his board. This is really rather funny; I mean, he's not going to hear this anyway, but it's very funny. He suggested that they take me. I had nothing to do with getting him out or anything. He was always fighting with his board, and at the last meeting, it was in Dr. [Raymond] Kendall's office at USC, I'd never seen men fight with each other that way. It was most embarrassing. And so they'd go out and slam the door and throw the hat into the place. I mean, awful. I was very much embarrassed because I knew him well. And so the next day I went to his business, and I said, "Alfred, I want to ask you something. You're such an intelligent man, and you selected your board, how come you selected a board that was so adverse to you, allergic to you?" He had a very strong German accent. He said, "Dat vas a little mishtake." "I would say that was quite a mistake," I said. Well, at any rate, they wanted to get rid of him, and so they asked me if I would take it over. And so, how long have I been there now? How much is eight from thirty-one? Over twenty-two years.

GALM: You took it over in 1955.

HUTTENBACK: Was that it? Good.

GALM: That's what I have.

HUTTENBACK: And it has really been my last dedication,

because I devote most of my time to it. I do everything alone, and that's why we can have the prices so inexpensive, because we have no overhead. It was rather embarrassing, oh, as I know the man, very nice man, who runs the Coleman--do you know him?--George Heussenstamm in Pasadena, awfully nice man. The president there wrote me the other day and said, "Would you tell me, confidentially, the expenses of your staff?" And I, oh heavens, well, certainly I don't want to hurt Heussenstamm but they have a big staff over there, and we have nobody, and so I sort of made up a little. I said [Warner] Heineman of the Union Bank, I send him the checks, [laughter] and [Eddy] Feldman places the radio spots. [laughter] I made up a staff because, of course, you can't duplicate that. Because I do it for the love of it, and knowing all of these managers all over, they try to be helpful, too. You wouldn't believe it, that, say, if we introduced a new organization, you know, a new trio or quartet, the box office is equal to nothing. Would you believe that? So, you see, I have to work on the subscribers for the whole year in order to give us the money to pay the artists and the theater. The only ensembles that have any box office are the Juilliard, the Guarneri [Quartet], and . . . which is the third? The Amadeus [Quartet]. But otherwise. . . . I mean, for instance, like this English Quartet that we had last Wednesday, they were excellent. The box office was

ninety dollars. Can you imagine? And, of course, the fees of the quartets and trios have gone up so. I know [Rudolf] Serkin told me once, it was rather funny, that when he first started in, oh, he got a terrific salary; it was then $1,000. Well, when he played with his father-in-law, Adolf Busch, they got $750. And when he played with the Busch Quartet, they got $450. The more it turned into chamber music, the less the appeal to the public. Do you know that these well-known quartets now get $4,000? I mean, it isn't too much for them, but I say you have to sell a lot of these little subscriptions to just make what you have to give them. But we've done it up till now, thank goodness. Since I've been there, we haven't had to pay one deficit.

GALM: Let's go back to what you know about the early history of the guild. Were you connected in any way with the founding of the guild, or was that strictly. . . ?

HUTTENBACK: No, that was Alfred Leonard. And you see, he did that first because he was a musician and knew a lot, but it was sort of together with his business. You see, if he brought people who had done very popular recordings, then it was very good for his recording business to present these people, see. So that must have been his original idea, because the books and everything were all mixed up with the business, with the recording business. And he

only brought people who were excellent musicians, but who were good as far as records went. See, that must have been his original idea. But it was a wonderful idea to do that, and after he left, one had to really start in from the beginning because there was absolutely no record of anything. You see, the record was in his business.

GALM: What was his adversity with his board?

HUTTENBACK: Well, you see, he was a difficult person. And then they had a lot of deficits, and when a board has to go into their pocket, they don't think you are so good. I always say I don't think they'd like me so much either if they had to go into their pockets, so let's hope they don't.

GALM: So it wasn't really a philosophical difference?

HUTTENBACK: Oh, no, I think it was purely financial. In the first place, as I say, he is a difficult person, but that wouldn't have been enough. I didn't follow the thing, but I know every year they had to supplement the deficit, and that doesn't make you like a person too much. And then combined with that, if they're difficult, that just did it.

GALM: Did he run it as a one-man operation, or did he use his staff?

HUTTENBACK: Oh, he had his business with him. They paid for his secretary, and they paid also for the office in his business. There were quite a few expenses, but the choosing of the artists I'm sure he did alone, because he

knew a lot about that.

GALM: What changes did you make when you took over?

HUTTENBACK: I didn't make any changes. I mean, I just tried to get subscriptions. There were only a few sort of insulted corpses. They were angry that he had left. They were friends of his personally, and I just had to start in from the beginning to get the subscribers. I told [Martin] Bernheimer for our twenty-fifth anniversary--did you read that article?--the way I talk to the people. I ring up about 500 people.

GALM: Do you still do that even today?

HUTTENBACK: Oh, sure. I was at the USC Friends of Music [yesterday], and every board meeting you go to, all they talk about, every organization, money, money, money. You could be in a bankers organization. And I must say that's the least that interests me, but if you make people feel that you're just picking them out and want them there, you know, I mean that makes a great difference. I have to really laugh myself if I ring up people that I know--first, I don't have to ring them up, but if it's someone, if it's only a fourteen-dollar subscription, I ring up and I say, "Mrs. Smith?" "Yes." "Well, this is Dorothy Huttenback of the Music Guild." "Yes . . . " (You know, great enthusiasm.) And then I say, "Well, I'm just fixing our subscribers' tickets, and wanted to know if

you plan to be with us?" "I'd better ask my husband." "Oh, thank you so much, then I'll ring again." And you have to do that a few times. So if you haven't got that kind of a personality, you can't do it. You have no idea. I've never seen so many lame legs and deaf ears as there are in our people. You see, we're a great many intellectuals, and they're much more difficult, you see. Someone has a perfume that nauseates them, and they have to change their seat. Another fellow came at the first concert [and said], "Someone's constantly sneezing next to me." Well, what should I do, you know? I mean, Mr. Behymer said, the greatest thing he said, "One should build a hall, all tenth row center on the aisle." You see, because no one is ever satisfied with their seats.

GALM: Except, of course, not with continental seating, though; you wouldn't want an aisle seat.

HUTTENBACK: [laughter] No. Tell me, is that continental seating an advantage? I mean, you've got to go through a whole row that way to get out?

GALM: A long ways to walk.

HUTTENBACK: I should think it would be terrible if there's a fire.

GALM: So the Music Guild had already been established at the Wilshire Ebell.

HUTTENBACK: Oh, yes, yes. Well, they went to other

places, too.

GALM: Did you take it other places?

HUTTENBACK: No, no. Because now, for instance, when we had Marilyn Horne last year, I didn't think that was right for our subscribers that they suddenly would be sitting far away when they had a seat at a certain place, and that we would just do that to earn money, you know. They have their seat, and no matter what we offered, that's where they are. Now, say then when we had Glenn Gould, they said, "You ought to go to the Shrine." Well, you see, I've never made it into a commercial business like that. Because the people, they're there when the people aren't so famous, and they should have the advantage of the famous people. So I've never gone any other place. Well, I mean I like the old Wilshire Ebell. I think it has a lot of sort of old-world atmosphere. But it certainly isn't anything very elegant. And then there's no parking charges (better not give anyone that idea). [laughter] At any rate, there are things to say, but just acute at the moment, there's nothing particularly interesting about it. And, oh, Glenn Gould--that was wonderful! Did you ever hear him, the pianist Glenn Gould?

GALM: I've heard him.

HUTTENBACK: You heard him in person?

GALM: Yes.

HUTTENBACK: He canceled us three times. A cancel at the Music Guild is a major tragedy because in the first place you can't reach all the people, and so you have to have someone standing at the corner of Wilshire that they don't drive into Lucerne, standing at the corner of Lucerne that they don't park, and it's an incredible nuisance. So the last time he played for us, he played the Goldberg Variations. You have to be so careful: I stood in the wings with a pot of steaming water in case he wanted to inhale, with a bath towel to wash the perspiration off, wipe it off. And so he came out, and he said, "This is the second worst concert I've ever played." And I thought you better look out: if you say it was good, he'll say you don't know what you're talking about; if you say, "Well, everyone has different ons and offs. . . ." So I said, "Well, Glenn, it sounded wonderful to me. I don't know what you expected to hear, but for us it sounded wonderful." People said he put on all that act. He didn't at all. He has terrible pains in his shoulders and his neck, and so if you sit higher and have to push down with your hands, that hurts all the muscles, but if you sit real low and have to stretch up, it relaxes the muscles, and that's why he does it. I mean, that poor man, the perspiration would be running down from his brow, and

he'd have a big English woolen muffler on. Just a hyper-nervous person. Like all those people, they can't play recitals anymore because it's too great a strain. Now, old [Vladimir] Horowitz, he seems to have gotten immune to it, so I don't know.

GALM: Did you introduce Glenn Gould to Los Angeles?

HUTTENBACK: Yes, he hadn't been here before. And he didn't want to play anyplace; I mean, he didn't care to play in a big hall. I think he was scheduled to play with the philharmonic and canceled it. And so he came to us various times, and he wrote me a letter thanking for my sympathy. But he's just an original. He came with a big suitcase, and when he was out there playing, I just looked for the fun of it to see what he brought. He brought an old pair of shoes, just because he thought you had to bring sort of a suitcase along--nothing that he could possibly use. He is an eccentric person. Well, I think all geniuses are eccentric, aren't they? If they were normal they'd be like everyone else. That's what's the trouble with most of the people now--the musicians are too normal. They're like businessmen. You have to be nuts to do something unusual. Serkin, we had at the Music Guild, and he had sort of a briefcase. And what did he have in the briefcase? One little old dried-up orange. [laughter] They don't think of the things they should have. I'll try and think of some

more interesting things. Let's see, what did I sketch down here?

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GALM: Mrs. Huttenback, some of the personalities that we didn't discuss last time but who were active in the musical scene in Los Angeles during the forties and fifties--one of them was Harold Byrns. What are your recollections of Harold Byrns?

HUTTENBACK: Harold Byrns was always a very excellent musician, a fine conductor. He was an extraordinary arranger. He was here in the studios, but also I know Steinberg did lots of his arrangements. Whenever he came, he always said, "Does Mr. Prokofiev have to stand in the wings?" Because he arranged all these Prokofiev compositions. He was an old friend, and I knew his parents. His father's name was [Arthur] Bernstein. He was a music manager in Hanover, and he personally discovered Walter Gieseking and was his manager during this whole period until Bernstein had to stop working in Germany--both he and his wife were put in a concentration camp--and I brought him to England at that time.

But Byrns, of course, was just aching to conduct, but he was unknown here, and so I said to him one day, "Well, does it have to be a full orchestra? Couldn't you maybe conduct a chamber orchestra? Maybe we could get enough

funds together to do that." So that's what we did, and we had a committee--Dr. [Gustave] Arlt, from your university, he was on that committee--and we started having these chamber symphony concerts at the Wilshire Ebell. We had very little money, and it was very difficult to get any money, but we gave wonderful concerts. And Capitol Records made records of them. Well, then as things got more difficult, and he wanted to keep on the orchestra but he couldn't interest enough people, then he changed the name to the Byrns Chamber Symphony, and he kept on for a few years like that. I think Dr. Arlt wanted to take it to UCLA, and then of course it sort of disappeared after a while because people weren't interested enough in it. But he gave wonderful concerts.

GALM: When you say he wanted to take it, do you mean as the Byrns Chamber Orchestra, under that title?

HUTTENBACK: I don't know if they were going to leave the Harold Byrns; it was just going to be a chamber symphony. But there were people at the head there that sort of didn't know how to run it, and the personal touch was missing. You see, Byrns and his wife and I, we practically went from door to door to sell the tickets in those days. Now people have become much more chamber-orchestra-minded, but they wanted to hear a large orchestra, otherwise it didn't interest them. And to show you the kinds of people

we had on the board, there was this one rather wealthy Dutch lady, and when it was a question that we might have to give up the concerts, they had a little meeting here in my house, and I said, "Well, it would be such a shame if we had to give up the concerts." And she said, "Oh, our board will be so happy if they don't have to go to the concerts. They are only interested in the parties." [laughter] So I've often thought when I've sat on boards, that that was really the main thing. That's why the Music Guild is something so miraculous: we have no parties and have no women's committees and have no board meetings.

GALM: But you have a board.

HUTTENBACK: We have a board of very musically interested--they're mainly doctors, but I am not conceited enough to think that they think I'm so wonderful for no reason at all. It's because, thank goodness, they never had to go into their pockets for a deficit. I don't know how much they'd love me if they did have to. I hope that time never comes. But, I mean, it never really enters my head to spend money that one has to get from other people, because as soon as you do that, you lose your independence. I mean, if someone gave us $1,000, they'd say, "Listen, in London I heard this-and-this quartet, and I want you to present them." Now, that would change the whole thing because they wouldn't really know what they were hearing.

You see, what so many nonprofessionals do not realize is that you can't just bring what you want. They have to be in this part of the country. I mean, you can't bring from Paris a trio; they have to have a whole tour here. And I know that when [Alfred] Wallenstein was the conductor here, it's funny that he didn't know that. Oh, he used to get so angry at old man Behymer. He said, "I want Marian Anderson on the twenty-fifth of January." He [Behymer] said, "She's not going to be in California at all." I mean, those things all have to be arranged in groups. That's why so many artists, who are marvelous artists, have never been heard here--like Milstein, very seldom; Erica Morini, very seldom--because they don't fly. If artists don't fly, they can't make a career in this country because the distances are too great. They can't stay in a hotel three weeks waiting for an engagement. And so it's a very difficult thing to make a season with what you want and with what is available. And then there are various organizations who do not want the people to appear in other cities nearby. That doesn't disturb me because we have our subscribers. For instance, like the Suk [Trio], Mariedi Anders [Mariedi Anders Artists Management, Inc.] said that she could get them an engagement two days later than ours, but our people enjoy the concert on our series. They're not going to say, "We're not going

to come because some other place [has them], too." I don't feel that way of competition at all.

GALM: How do you go about building a season?

HUTTENBACK: Well, the first thing I ask all of the managers what they're going to send out west, and then you have to see which things your audience likes. Now, our audience likes mainly string ensembles. They don't care much for voice. Say the Bach Aria Group, well, they liked that all right, but not worth the great extra expense. Then we've had brass quintets that have been utterly delightful. But, you see, as I told you, our audience must be about 60 percent medical doctors, and for their recreation, they play trios and quartets at home, and they want to hear famous ensembles play the thing as it should be played. So a brass quintet doesn't do them any good, because they don't play any brass instruments. But we've had wonderful things that--did you ever hear of the Melos Ensemble from England? And did I tell you that story about that bassoonist?

GALM: I don't believe so.

HUTTENBACK: Well, there was a bassoonist with them (I was telling the English quartet that we just had, the Gabrieli, about him, and they laughed so). Now, he is a young man who comes on the stage, and he looks like a bassoon. He has a long neck and a little head at the

top of it, long arms. He played, which is most unusual, a bassoon concerto, and the people were absolutely enthused, and they kept applauding and applauding, and he didn't play any encores. So afterwards, when I spoke to him backstage (his name is [William] Waterhouse), I said, "Mr. Waterhouse, do you always create such enthusiasm?" "Never had it before." Well, I said, "Why didn't you play an encore?" "Completely unprepared. No one ever wanted one." So he just struck the fancy of our audience. Sometimes those kinds of things happen.

So first I see what's coming out, and then I see what I think our audience would like. And then of course, the prices. That you can't do much with now because they've all gotten so expensive. Did I tell you what Serkin told me once about when he played with his father-in-law?

GALM: I don't believe so.

HUTTENBACK: You see, he married the daughter of Adolf Busch. So he said, at that time it was a big fee, he got $1000 for a concert. When he played a duo concert with his father-in-law, violin and piano, they got $750. And when he played with the Busch Quartet, they got $450. It used to be the more it got into the chamber music field, the lower the fees were, but that isn't now. Now first place, there are many more people who like chamber music, and the traveling is so expensive, and the hotels are so

expensive, that the good quartets, they all get around $4,000. To get that money out of a 1,200-seat theater without any aid is a very tight thing. I mean, we don't have a postage stamp left, but for that we don't owe a postage stamp, so that's very nice. What we get at the box office is really jam on the bread, because I try to have enough subscription money come in to pay our expenses--which are the fees of the ensembles, the theater, a small amount of publicity, and a little printing. That's all, the above things, we have, the overhead we have. And, of course, it's like with anything, if a person has a household and can cook themselves, they can live much more economically than if they have to engage an expensive cook. And so it is about with us. As my background has enabled me to do all those things, we can save on all these specialists doing it, or else we couldn't. I thought the other day, when I go to heaven, the Music Guild will be there with me, because no one would take the trouble--you'd have to pay a person a lot of money to do it, and we haven't got the money.

GALM: So you don't see it necessarily continuing.

HUTTENBACK: I don't think that if I stopped--I've never asked them, but I don't think so. Because they enjoy going to the concerts, but there's no one on the board so vitally interested that they'd spend money on it, you know. They buy their subscription but. . . . That's all.

GALM: Because of the rising cost of groups, to invite groups, does this affect the overall quality of the series, or does it just make it more difficult to construct?
HUTTENBACK: No, it makes it that we have to get a maximum of subscribers. When I took it over from Alfred Leonard, I told you there were 200 subscribers. Now, of course, that makes it much more difficult. But if you have 1,000 subscribers--I've never really figured it out. . . . Oh, yes, I did figure out. Now, let's see, we have in subscription money over $20,000 in the kitty now. The artist fees are all about $13,000 and then--this will be really interesting for later on when prices change so--the theater is $500, which would cost much less than down in the Music Center and all those complexes. And what else is there? This is the publicity we do. First place, I put a remittance envelope with the next season in the last two or three concert programs, so the people know it already. Then we write a letter later on and tell them details about it and also enclose a remittance envelope, so they're surrounded by remittance envelopes. And then I print, in a month or two, the brochure with the definite program on it, and that's all we do. We put in one small ad two weeks before each event. And then I telephone. So those four things. Now, a person who is the most wonderfully helpful on the board is Mehli Mehta. You see,

Mehli Mehta knows the chamber music literature inside out, so he is the one that I confer with and choose the programs.

The only difficulty about having the same groups play nearby is that we musn't have the same programs. It occasionally happens so. Say we're going to have the Tel Aviv Quartet and this wonderful clarinetist, [Yona] Ettlinger. Of course, if we have the Brahms Clarinet Quintet, we don't want them to have it in Pasadena, too, you see. So that's the only difficulty, is in the choice of the programs. And it's just one has to know all these angles, and very few young people or new people know those angles.

GALM: Are you always able to exercise control over the programs?

HUTTENBACK: Oh, they send a choice. Yes, oh, yes, and then one can, oh--and see, of course, they've all really gotten very lazy. I mean, when you see those choice of programs, there are so many duplications from the last time they were here or something. We were so surprised, this English Gabrieli, they suddenly unearthed a Hummel quartet. Well [Johann Nepomuk] Hummel in his time was one of these people, at the time of Mozart and all those people, and he was quite popular then. But he's died out in the meantime, and I thought it was very much to their credit that they played something that they had to learn

again, because most of them keep on playing the same things. And that gets a little boring, too, if you've heard them do the same things every two years. The ensembles usually come out every two years. This year the French trio, the string trio we like very much, they've joined up with a piano. I don't know how that will be, but of course their repertoire can be a little different. But we used to have Ralph Kirkpatrick--I don't think he plays anymore, does he?

GALM: I haven't heard the name.

HUTTENBACK: No, because he was sort of rickety then. But the harpsichord. . . . The Kipnis [Quartet] has a good harpsichordist now, but a whole evening of just harpsichord, I think, is a bit too much.

GALM: What about someone like Malcolm Hamilton?

HUTTENBACK: Yes, but he plays all the time here. He plays with Marriner every few moments. And I always say I know why Mozart died at such a young age, because if you've ever seen the work that is to tune a harpsichord! They've got to pluck each little feather--they're little feathers--and it takes about two and a half hours. So can you imagine poor Mozart traveling on concert tours and having to do that before each concert? That's enough to kill off anyone. I was always a great friend of Alice Ehlers, and she was a great harpsichordist, and by the time she got through with

tuning that thing she was ready to go to bed, much less give a concert. [laughter] But it's really become very popular, the harpsichord.

GALM: Did you give consideration to promoting local ensemble groups?

HUTTENBACK: Oh, you see, the thing is that if one does that, then one gets in the way of the Monday Evening Concerts. You know, that is their business, really, having all the fine local musicians. We're known for bringing the international ensembles. The Monday Evening Concerts bring the local ensembles, so I've never wanted to get into their field because, after all, that's what they've built up. We have occasionally one, but you see, they play around so much. For instance, all these expert musicians at USC, they can go and hear them for nothing anytime, you know. They don't have to pay to hear them with us. The good local people are very well known and heard very often, so it's nothing particularly unusual to have that on a series. But there are wonderful groups here, just as good as any other. But, of course, the thing with these international groups is, it really is like old wine--if people have played together for twenty-five or thirty years, it is something different. I mean, you could just see when Heifetz, Piatigorsky, and sometimes it was Rubinstein, sometimes it was [Leonard] Pennario, played together. But three great

artists do not make a great ensemble. It's an altogether different thing. It's adapting the tone. I know George Szell often told me one of the secrets why his Cleveland Orchestra was so beautifully united was that he always told them, "Listen to each other, listen what quality they are playing, so that you can equal it." Not that each one stands up by themselves. That's the great thing, that if you've played together so often, so many years, you listen, and you make it one unity. Because I've heard groups with wonderful instruments, but the violinist--it sounded like a violin concert with obbligato. I mean, it wasn't one of the four; it was just one plus three. That's an art in itself; there's no question about it.

GALM: Does the Guild have a different audience than, say, the Coleman concert audience?

HUTTENBACK: Oh, yes, because there are many more intellectual Europeans living in Los Angeles. The Coleman's are Pasadena people. They're very music loving, but there're not as many international people. This last concert they played [Leoš] Janáček, I could just tell you who was going to tell me the next day, "Don't like that kind of music." [laughter] I think I couldn't say they're more discriminating; they're just more experienced in it. There are many more international people living in Los Angeles. They have a hard time getting their audience in Pasadena, especially

now it would be with the Ambassador. Luckily they never offered us any help, but I don't know if we should say that. But I think it was a wonderful idea. They said, for instance, to the Coleman, "We will give you 100 fifty-dollar subscriptions and you sell them to your subscribers, and you can keep the $5,000." That's a wonderful idea. I mean, I'm glad they didn't offer it to me because I wouldn't want it, but they've offered it to lots of organizations. I wouldn't want to bother selling fifty of their subscriptions. They have to have that pleasure themselves. But it will be interesting to see how that continues because, you see, as I told you, it's the community concert idea of one famous person and three dogs. This year they have this sixteen series with the famous person at the top of each one, but there aren't that many famous people in the world. You can't keep doing that--you can only get the dogs, [laughter] and that isn't enough for the series.

GALM: So you don't see much going across town to attend a concert series?

HUTTENBACK: No, unless they are great people. For Horowitz, I'd surely go across for that.

GALM: To San Francisco, perhaps.

HUTTENBACK: Oh, yes. No, but the funny thing is here, there is in Los Angeles very little civic pride. You see, in San Francisco there's civic pride. I don't think there's

ever going to be a good local opera here because the people, like all people who are insecure, they don't believe in their own things. You see, San Francisco does. I asked Mr. Behymer what he thought of the possibility of a local opera company, and he answered, "As long as the general public only know the annual hog show at home they will not be interested in opera!" Now, say all of these wunderkinder that have come from San Francisco, it's because the wealthy people there believed in them even though they were from San Francisco. Now look, Menuhin, Fleischer, Stern, all of these people, Ruth Slenczynska, all of these people were supported in San Francisco by San Franciscans. I really wouldn't know one person offhand here who has been believed in before they went to New York and had the acclaim. I know that was so funny when I was with Mr. Behymer there. I would work on my own. We had no financial arrangement or anything. I could do what I wanted. And George London at that time was starting in--George Burnstein his name was. I never thought he had a great voice, but he had a very good voice, and he was a highly intelligent person. And so we used to go around in these places--Sunset--fifty dollars a go at that time on Sunset, Hover's Ciro, the name was (it was sort of a nightclub), and he would sing there for fifty dollars. Well, I said to Mr. Behymer, "Mr. B., this boy has a lovely voice. Aren't there some little places around here where

you could maybe get him an engagement?" "No," he said, "no one knows him." Then I got him to New York, and the big management took him on--this was maybe six months later--and Mr. B. called me and said, "Hey, great voice here, that fellow, couldn't you do something for him here?" Well, I said, "His voice isn't any different than it was six months ago." But it had the stamp of New York on it, you see; that's the thing, because the people are insecure of their opinion here. Now, this New York City Opera, [their] people could sing like a cat, but it's New York. And that's an awful thing, really. Now, in San Francisco, when they put on something, or when Adler puts on something, they believe in it. And he's done a wonderful job there. It seems to me the only thing for opera here would be to bring San Francisco down here. But people, they think that's so easy to create an opera. I know Ebert said when he went to Turkey after Hitler, you see, there were a great many refugees there. They were also interested in Ataturk being satisfied, and Ataturk wanted an opera. And he asked Ebert, "How long will it take to create an opera there?" So Ebert told me they said, "Tell him a year, you can do it in a year." He said, "I cannot do it in a year. In five years I will open an opera company here." And Ataturk was that intelligent that he believed in him. And so they opened singing in Turkish, Madame

Butterfly. They never knew an opera, and that opera's still going full steam. Imagine. He was invited two years ago to go over there with red-carpet treatment, and all of the people at the head of the opera were his pupils, people whom he had trained. Well, were you here when they were going to form a Los Angeles opera and Henry Lewis was the music director? Marilyn Horne sang the L'Italiana in Algeri? Well, you see, he had planned to open it in November with Sutherland and Horne in Semiramide. But Mrs. Chandler said that was too long to wait. The people would lose their interest; they had to put something on sooner, in February. Well, Marilyn Horne didn't have anything that would just have suited, there wasn't time to do anything else, so she sang the L'Italiana in Algeri. I think they only had money for one orchestra rehearsal. Can you imagine? Well, it was a perfectly delightful performance. I mean, naturally you can't go comparing it to the Met, this and that and the other, but it was a delightful performance. The critics picked it to pieces to such an extent that not only the opera company closed down, but they chucked them out of the Music Center. That was an opportunity to form an opera. That wasn't a finished product then. Considering that La Scala is so crazy about Horne in her Italiana in Algeri that they are going to bring her with their company to Kennedy Center when La Scala

comes, so I imagine it was good enough for Los Angeles to hear.

GALM: You mentioned the necessary New York stamp of approval. Were the critics at all helpful in supporting the Music Guild?

HUTTENBACK: They always have been. In the first place, there's nothing bad to say about them, but if they were to write nasty things I'm sure I wouldn't particularly care for that, but there's no reason for them to write nasty things. Sometimes they like a thing better, sometimes not, but you can't with a first-class international ensemble say they don't know how to play. I mean, that would be silly. In the first place the 1,200 people who were in there know how they played. So that, thank goodness, doesn't worry me. But often when people whom I've been personally interested in. . . . Los Angeles is really now so that a well-known person would not give a recital here, because they could tear them to such bits that it wouldn't be worth it. You see how few recitals there are. If a person gives a recital in New York, and they do get a good review, it helps them for the rest of their career. But if you get a horrible review, that's awful. You can tell a person the truth, but you don't have to destroy them. It doesn't do anyone any good. I certainly told a lot of people the truth. The Germans have such a funny saying, when someone says, "Can

you stand the truth?" they say, "Come out with that unpleasant fact." [laughter] I mean, why does truth have to be unpleasant always? Were you at [Marvalee] Cariaga's concert the other night at UCLA? I tell you, it was utterly delightful. I have always thought that that Marvalee had a beautiful voice, and I was at various of these competitions where she never got a prize. I don't know why. When she would sing "O Don Fatale" with this beautiful voice, why, it was just perfectly lovely. I, with my experience--I'm not saying this is conceit--I recognize that is a beautiful voice. It doesn't matter if she comes from Long Beach, or if she never gave a recital or something; that's a beautiful apparatus. Well, [Richard] Bonynge, Sutherland's husband, heard her in San Francisco and recognized it. He took her up to Vancouver to sing the lead in Semiramide instead of Sutherland when she was some other place. And now he's going to do an hour's TV with her up there. You see, he has the courage of his conviction. He knows what he hears; it doesn't matter where she comes from.

GALM: So he doesn't have provincial prejudice that we sometimes exercise.

HUTTENBACK: Oh my, no. She is going to have a very good career, and Daniel Cariaga, her husband, is a remarkable accompanist. If you heard that recital in New York or

anyplace, you'd rave about it. Well, I mean, it sort of goes, just passes by, you know. No one knows or says anything. It used to be this lack of civic pride came from really the film studios, people who come and have big contracts here and live here, and when the contract was over, they'd go away, so they didn't care a bit about Los Angeles. There are very few people who are really natives of Los Angeles and care about it. Now, say my family in San Francisco, they're five and six generations in San Francisco, you see. Very funny. My mother was born in Virginia City, Nevada, in the mining days, just imagine. And they came there to San Francisco. A very interesting story--my uncle was one of the most outstanding citizens there. When you think of what people went through, the reason that he played the flute, a big man like that, you think, what did he play the flute for? Just for his recreation? But when he was young, they were so poor, and the four children had to help to earn a little something. So he was an assistant to a dentist, and the woman took laughing gas and bit through the sinews of his hand while he was holding this thing, and so he could never play an instrument where he needed that hand. And that's how he played the flute. He was one of the finest amateur flutists in San Francisco. But it's interesting.

I don't know who I was talking to yesterday, saying--

oh, I went to the Young Musicians Foundation concert on Sunday night, and the soloist was a very good cellist, but there really is no really great talent around at the moment. Now, for instance, little Lilit Gampel--I consider her a great talent, but she's having such a terribly hard time. Heaven knows if she will survive.

I told you about that (it isn't printed anymore) autobiography of Leopold Auer, that wonderful violinist, that Russian, did I tell you about that?

GALM: Not about his autobiography.

HUTTENBACK: No, I mean what he wrote about these wunderkinder? It was incredible. He was the teacher of [Efrem] Zimbalist, Heifetz, Mischa Elman, Toscha Seidel, et cetera. Toscha Seidel played here in the studios, and he was considered by the music world, at the time that he came to America, the equal to Heifetz. Isn't that incredible? But he just got lost here. At any rate, this is the way it was: a Jewish child had to be 100 percent more talented than any other in order to get to the Moscow Conservatory. They had to work 100 percent harder to stay there, and if they stayed there, they could bring their family from these terrible little villages to Moscow. So you can imagine how these families were in back of their working. Well, Auer was a concert violinist, and before he would play in a city, the parents would come with their

talented children for him to hear and maybe recommend them for the conservatory. So one night it was an hour before Auer was to give a concert, and a father came with his boy, and Auer said to his assistant, "Listen, I've got to concentrate on my concert. I don't want to hear anybody. You hear him." So the assistant heard him, and he came to him and said, "Listen, Professor Auer, I don't care, concert or no concert, you've never heard anything like it." And it was Mischa Elman's father with Mischa. Now you can imagine, Mischa Elman was about four feet tall when he was grown, so at ten years old, you had to look on the ground to see where he was. Well, of course, he took him right into the conservatory. But the tragic thing is, the father didn't get permission to live in Moscow, but he, of course, was so devoted to this boy, that he lived in a cave and stayed hidden there all day, so at night he could come out and see the boy a little. Isn't that incredible? And so that's why I say, that's what made those great people. Our young people now have it much too easy. It really is true. This idea of poets in garrets sounds corny but it's true. If you go to your lesson in an expensive car and everything, you don't turn out that way.

GALM: Mentioning European artists brought to mind the question again concerning a local group that was formed here. Did you ever have the Roth Quartet?

HUTTENBACK: Oh, I knew him [Feri Roth] very well.

GALM: No, I mean on the program.

HUTTENBACK: Well, they had their series at UCLA, you know. There was no reason for them to play anyplace else. I don't really think they did play anyplace in this city.

GALM: Were they established enough before he settled at UCLA, I mean, to have come here?

HUTTENBACK: Oh, yes. They were an internationally known quartet. And later on, I think his hearing failed him a little bit. He wasn't that great, but it was in its prime a first-class international quartet.

GALM: But never a part of the Music Guild season?

HUTTENBACK: No, because as I say, it became a local quartet.

GALM: I mean during its international days?

HUTTENBACK: I think it was even before we were existing; that was many years ago. But they used to give all their series at UCLA. Do you know of any ensemble that started here that made the international circuit? Yes, the Hollywood String Quartet. They were enthusiastic about them in Europe.

GALM: Well, I don't know whether it was international--what about the Nuart?

HUTTENBACK: Well, yes, that was a very good quartet. You

see, the studios spoiled all that because the people could earn so much, they didn't bother perfecting their ensemble art. As I tell you, Toscha Seidel, people said that if he had come to America a year before Heifetz, he would have made the career of Heifetz. He was that good. Auer speaks in this book of Toscha Seidel in one breath with Heifetz and Zimbalist. And here this comfort of sitting in a chair on a studio stage and getting your regular check if you played or not was too tempting.

There was a wonderful man here (his wife [Gwendolyn] is the head of the accompanist class at USC) Adolph Koldofsky; he was a marvelous violinist. He toured with Landowska, and I mean he was a great musician. I think he was the concertmaster of the Toronto Symphony, before he came here, and he said, "What I want is a little chair in the back of a studio orchestra." And that's what he got. And so for six months they never called him because there wasn't any necessity for music. Then they called him in the evening (now, he got during these six months his check every week), and as he left the stage, they gave him a check. And he said, "Whatever is that for?" For overtime. Well, that he never got over, that he got paid for six months and didn't play a note, and when he played one hour in the evening they paid him for overtime. That ruined the ambition of people to work hard, it was such easy money.

GALM: On the Harold Byrns orchestra, did any members of that group emerge later as performers of note, that you can recall?

HUTTENBACK: No, I think they were very fine musicians when they went into it, because they just went into it out of enthusiasm, you know. I mean, they were all these recording and studio musicians when they went it. It's a funny thing in Los Angeles: if a conductor comes here, there is no place in the world where they can get a first-class orchestra together in a week. And you see, that's what Marriner did. Marriner got these best recording and studio artists together, and it didn't matter really very much how he conducted because they were very experienced, wonderful musicians. But then comes what I call the "Los Angeles sickness": you can't keep them together, because if they should come to a rehearsal and they've gotten a good recording date, they don't come. So it's a very peculiar city. The things can be created wonderfully, but they don't last.

GALM: Is that why Rosen hasn't been showing up for concerts recently with the chamber orchestra? Or perhaps you don't know.

HUTTENBACK: You mean . . .

GALM: . . . Nathaniel Rosen.

HUTTENBACK: Nathaniel Rosen. Well, did he have any trouble

with them, or what? I must ask his mother, because I'm going over to the concert this weekend with her. But you know, now that's an incredible thing, that Rosen is an excellent cellist, really he is. Now if someone would give some money and get him launched in a career, I think he's as good as anybody. I mean, it just tingled in my fingers when I sat next to his mother there at the YMF. I said, "Is there no one who does anything for him?" No. And that's really a great pity because first he's beautifully taught, and he plays beautifully. You see, then there are all these auditions, and all these new young people, and they make such a fuss about them. Why don't they do something for the ones who really are ready for the career? I wouldn't know, with all of the things like that I've gone through, what one could do for a boy like that. Go to New York and give a concert--that doesn't do any good. You spend a fortune, and then there are never such marvelous reviews that the managers are just going to jump at you.

GALM: Do you have to first win a major prize?

HUTTENBACK: That's the thing. These competitions are awful stuff. I don't know; I find it very discouraging. That's why I've stopped being a representative of personal artists--because there's too little you can do for them. All these good engagements are so tied up now.

Adolph Koldofsky said to the cellist in the Paganini Quartet--did I tell you? Temianka had a first-class quartet, the Paganini Quartet. The cellist was a Belgian, a very lovely man. He spoke to him one day (his name was [Robert] Maas), and he said, "Isn't it wonderful, what's happened to you?" Because, you see, when the Paganini Quartet was formed, there was a Mrs. Andrew Clark in Santa Barbara who was crazy about chamber music. She paid each one of these four people a yearly salary to live on, rented a villa in Carmel for them to practice for the year before they ever debuted. Imagine, such things were done in those days. Well, and so when he said to his cellist, "Aren't you the luckiest person?" he said, "Oh, c'est l'Amérique." You know, he thought everyone has that here, and that's the way it is.

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HUTTENBACK: Although I'm originally from San Francisco, I've always enjoyed the company of artists--not for what I can get out of it, but I just like it. They're not so interested in money (at least up till now haven't been), they don't get drunk, and so it's a world all by itself. And the nice part is, no matter where you go, you always meet the same ones. You know, it's like a big family.

GALM: You were talking about Mariedi Anders, how she got her start. You were talking about it off the tape. Why don't you perhaps put it on the tape.

HUTTENBACK: Well, yes. I mean, she could do that much better. She was living in San Francisco and was always interested in music. And then I suppose she most likely tried to help someone maybe get to the San Francisco Opera. She heard a singer (she goes to Europe every year). And then she came down here. We were talking about it, and she said, "Well, do you think it would be a crazy idea if I sort of tried to be a manager?" I said, "I think it would be a very good idea. You like music; you understand music; you have enough music to start in--I mean, it isn't as if you had to sort of earn your bread and butter with it--and you've traveled around." Did you read that article in the Times a week or so ago about this

Romanian violinist [Silvia Marcovici] whom they won't let out of Romania? That's her girl. She was here with her two years ago at the Bowl, and she's booked her up completely in America, and now she can't come out. That's really incredible.

And so Mariedi Anders now has the best chamber music groups, and she's got them instead of New York because she really works for them. She brings over these foreign groups and gets them enough concerts to make it worthwhile. She works in Canada too, and she has a few conductors now. There was a very excellent quartet here--you asked about local quartets--the Hollywood String Quartet, and they were excellent. We had them, and I got them a tour in Europe, and they were just crazy about them. But the first violinist, Felix Slatkin, got bitten with the conductor bug, and he left the quartet and became a conductor. He's at the Hollywood Pops Orchestra, or something like that. But his son is the conductor in St. Louis now, and Anders represents him. She got him those things. She has four or five conductors. And she had the conductor at Baltimore, Sergiu Commissiona. But you see, that's the way musicians are; I don't suppose they are any different than anyone else. This Commissiona was absolutely unknown. I think he was a Romanian, but we had him with a group from Israel. He conducted a chamber

group, and she got him this engagement. She got him various engagements, and now he's gone over to one of the big managements in New York. That is very depressing, you know, when you've done all the groundwork for a person. But I don't suppose that they're any different than anyone else. People are by nature--I don't like the word ungrateful, but let's say a little unappreciative. If you've taken a person that no one knew and have gotten them important in the public eye, they owe you a little consideration. I think she heard that through a third person; he didn't even tell her himself.

GALM: Is the managerial occupation, or profession, a difficult one for a woman to establish herself?

HUTTENBACK: I think it's really much easier for a woman, because it really isn't a business, you know; I mean, it is an understanding, it's a sympathizing; it's sort of intuitive activity. I think that women are really much more able to do it than men, because men haven't--oh, certainly the biggest managers have been men, but I mean it is a field that is certainly a very good field for women. And there have been a lot of very fine women managers. Isn't a woman like that [Sarah] Caldwell incredible! In Boston. Isn't that terrific? But she didn't need woman's lib. I think this woman's lib myself is a lot of nonsense. I mean, if a person is capable, they're capable;

if they're a woman or a man doesn't make a bit of difference. And to make a lot of incapable women think they're not getting a good deal and destroying homes and doing all kinds of crazy things because they have to find themselves, I think, is a lot of nonsense.

GALM: But the woman manager might have a sympathetic vein that is . . .

HUTTENBACK: . . . that a man doesn't have, I really think so, I think so.

GALM: We had mentioned earlier, before we started taping, that I had interviewed Mary Bran. What are some of your recollections of Miss Bran?

HUTTENBACK: Well, I told you that one story. I don't want to repeat that. She was a very capable person, with terrific enthusiasm, and worked very hard, and it was remarkable the way she got a position here. I mean, after all, when she first came she had nothing, and she opened a restaurant in the Town and Country market, as you know, and then she was always very nice to people. You see, that is a thing that a woman can really do nicer than a man can. If someone was ill, she'd take them food, and she was really a remarkable woman. I was very fond of her. She always used to say (we used to speak German together), "Oh, Dorothy, how I love you," and that would make my husband so mad, because she was a manly type of woman, you know. And so I

said, "Will you shut up." [laughter] At any rate, she was lots of fun, and she had a very successful life. She had lots of disappointments, but also lots of pleasure.

GALM: What contribution would you say she made to the Los Angeles scene?

HUTTENBACK: Oh, I think she brought many famous people here who otherwise wouldn't have come, because, after all, Behymer couldn't bring everybody, and there were no other managements. So she did it up in great state. I had the greatest admiration for her, and it's just too bad that later on she got sort of embittered when other people came into the field. I know she said once, "Oh, that Behymer, if he weren't here, I'd have everything." I said, "You're quite mistaken, Mary. If he weren't here, the New York offices would move in here. They wouldn't just leave the field to you." And I remember--at Behymer's funeral? I think it was--I told her that. I said, "Don't think that everything is just going to fall into your lap, because that isn't the way it works." I said, "Quite the contrary, it was better for you if Behymer was alive, because everything that comes out here comes through him, and if he doesn't take it you can take it." But she had a great imagination. She was originally in Berlin--I didn't know her there--and she worked with lots of these people. These big Russian artists and groups, they thought the world of her,

and I was very fond of her myself. There are so many people here that are sort of hidden away, and I said this on that Waxman program. For instance, [Tamara] Toumanova: now, Toumanova was one of the greatest Russian dancers of her time. She was sort of the baby ballerina for Europe. Hurok brought her over when she was fourteen years old. Now she lives here in Beverly Hills; no one even knows she's alive. You can live around the corner here from the most famous person and not even know they're there.

Oh, I must tell you about this Stravinsky thing (we're hopping from one to the other). I can just picture when he did one of these concerts for Waxman and conducted. He must have had a fight with his family, so they didn't bother about him after the concert, you see, so there he was in the artist room perspiring. I can just picture him. There was a bath towel there, and I rubbed his poor little wet sweaty back, and he turned around and said in German, "I thank you for being so motherly to me." [laughter] The thought of my being the mother of Stravinsky! That struck me rather funny. And did I tell you what he'd said about what he'd eaten for dinner?

GALM: Oh, the . . .

HUTTENBACK: Sec. So I never see an old dried-up piece of hamburger that I don't think of his sec.

GALM: I don't know, did we put that on the tape or not?

HUTTENBACK: I don't think so. Well, I was taking him to a rehearsal, at the Waxman Festival, and I said, "Well, have you had your dinner?" He said, yes, he'd had his dinner. I said, "What did you have?" He said, "Hamburger." Well, I said, just to make conversation, "How do you like them fixed?" I thought French-restaurant-style, with wonderful sauces. He said, "Sec." And so whenever I eat a dried-up hamburger I think of it as sec, because if there's anything horrible, it's an old, dried-up hamburger. But the Russians like it that way. Piroshki is that meat cooked to death with a crust around it--you know, they seem to like that kind of cooked meat. But he in his home up there on Wetherly Drive always had, as I told you, a deck of old, worn, dirty cards in his hands, and he played solitaire. I taught him one called fan-tan, a Chinese solitaire that I know. He always said that was the best solitaire he knew. And he would sit down there--his feet must have hurt him, so he wore these carpet slippers--and with these dirty old cards play solitaire to rest his nerves, I suppose. But he had such lovely hands. It's funny for a little, sort of dried-up man, he had beautiful, long fingers. And he was a very attractive little man. But he said to me once, "I don't see why they pay me so much money for conducting. I'm no good as a conductor." He was realistic.

GALM: Did you have any Stravinsky on programs at the Music Guild?

HUTTENBACK: Yes, we had a whole program of his. He conducted it, and that was a great experience because, you see, people who have gone through a lot are really so much easier to get along with. It's just the fellows who are insecure inside are more difficult. I remember a new group that we brought from Israel, and the one man brought his wife along, and I asked her, "Would you like to have a little lunch? We can go down here to Tiny Naylor's." Oh, no, she wanted to go to the Bistro. I said, "Listen, I've been living on the street of the Bistro for the last thirty-five years, and I've never even been there, it's so expensive." But a man like Stravinsky, you'd see him after a concert sitting at the counter of a drugstore. You know, the real simplicity comes from greatness. Don't you think so? I mean, the greater the person inside, the simpler they are outside, really. When you see a man like Steinberg here, a man who has had this great life in music, why, he's such a simple man. And no airs of any kind. I mean I've really never known any great artists that have put on airs. Like Toscanini was a very simple man, too.

Well, I think the funniest thing--that's really a story--you know George Szell. . . . Did I tell you that? About when he went to San Francisco? That was the last

time he was out here, and he had been there during [Pierre] Monteux's time and of course when the orchestra was in wonderful shape. So I told him--he was sitting in that chair there--I said, "George, don't think that you're going to find that same kind of orchestra up there," because, you see, [Enrique] Jordá had it a few years. And he didn't listen at all. So he went up there, and he said, "They didn't even tune. Jordá didn't even ask them to tune. They just sat there with Life magazines, et cetera, smoking and everything else." So he thought, "I've just got to get out of here before I have to conduct." So he began making up a story, he needed a vacation so badly and he was feeling so tired, et cetera. We were very great friends, so when I tell him some plain truths, he sort of remembers. So he said, "Dorothy, I thought of you." I thought, "Keep your mouth shut." So, he said then to [Howard] Skinner, who was the manager, "I don't think I can conduct. I think I'm too tired." Well, they thought, "Why in the dickens did you come here if you're too tired?" Because he said it was absolutely out of the question; he had never seen an orchestra in such condition in his life. So the tattles to the papers said, "The mystery of George Szell." He telephoned to me here, and he said, "Get my rooms again at the Beverly Hills Hotel," and I said, "What do you mean? Aren't you going to conduct?" He said, "No, I'm coming down. I'm not

conducting." Well, he didn't say a word in San Francisco, and so he said, "Dorothy, I didn't say a word. I thought what you would say: 'Don't go and spoil everything for yourself. Don't say a word!'" So the papers came there and asked him what was the reason. He was sort of tired. Well, he came down here, the L.A. Times sent an interviewer for him to tell what had happened in San Francisco, and he didn't say a word.

Then something happened that none of us can understand. Now there's [Alfred] Frankenstein, the critic up there who's supposed to be a very intelligent man. He wrote a letter to Szell in Cleveland, saying, "The only way you can make this thing good again is to invite Jordá to conduct your orchestra." Well, that was too much. So Szell wrote an open letter to the San Francisco paper and said, "In my fifty years' experience, I have never seen such a catastrophe, such an absolute calamity as your orchestra." And that was the end of Jordá, because there were lots of people who wanted to get him out but didn't have any possibility. Well, that was the end of that. But can you understand a man doing that? Instead of letting well enough alone that he didn't say anything? But say his gorgeous orchestra should have that man conduct? Well, so that was the last time he was here, but he was a wonderful man, George Szell.

Now, let's see, we've done Byrns, we've done Waxman--

we didn't do much about Waxman.

GALM: Let me have one more question on Mary Bran. You had mentioned that she was embittered, and I know a lot of that bitterness was focused on Sol Hurok. What would be your evaluation of that situation?

HUTTENBACK: Utterly ridiculous. Because business is business. A man who is a very successful businessman is not in the charity business. If something is to his advantage . . . I've never expected anyone to give me any charity. If I wanted that, I'd go to the welfare department, but not to a music manager. Hurok needed an outlet in Los Angeles for his artists for a number of years, and she [Bran] bought the artists at a certain fee. If she could earn a lot of money on it, that was her business, which was even very decent of him. Instead of saying, "Listen, if you have a profit, I want part of that profit," that wasn't the way they worked. She bought it at a flat sum. And that went on for years, when he didn't have any office here. But when he had an office and put on his own series, for what earthly reason should he have given his spicy bits to Mary Bran? I told you I said, "Mary, you can't talk such nonsense to me. It's perfectly ridiculous. If a man can make a profit on his own big artists, why should he continue to let you make profit? I mean, what could the reason be? You had a few very good years of presenting his good artists,

and now he's doing it himself." It isn't as if she'd prepared the ground, that if Segovia comes here that Mary made Segovia, and that now Hurok is taking him over. He was Hurok's before she ever put him on. That was just sort of a fixation of hers. Her lucrative business had stopped with the changing of events, and if you're smart, you say, "It's stopped. I had a few very good years, and now that's over; now they're doing it themselves." I mean, I can't understand why a businessman should give his business profits to someone else. I've never known of them to do it; maybe they exist. And that she felt like a martyr and she was getting older--there was absolutely no reason for it. I've often worked with the managers and everything, but I've never seen that anyone ever made me a present of anything.

GALM: What about when you develop an artist? Can one expect that artist to stay with you indefinitely?

HUTTENBACK: You see, I'm not smart otherwise, but that's where I must say I'm smart. [With] Marilyn Horne and Mary Costa, I knew exactly that I could do the groundwork for them, because these managers aren't interested in forming a foundation for an unknown person, but that they they needed national management. And that was a thing that Mary Bran didn't realize, you see; she wanted to represent some people, say, for the whole of America. You

can't do that because you haven't got the connections.

Mary Costa always said the first six months that we were together, she got more than she's ever gotten since, because I concentrated on her and gave her every connection I had. But then I realized that she needed national management--she was singing Carmina Burana (it was just gorgeous) up in San Francisco--and I spoke with Hurok and got Hurok to manage her. She had a very intelligent husband at that time, Frank Tashlin (he was a film director), and he said, "Dorothy, we can never appreciate enough that you gave Mary up that way." I said, "I love Mary." I knew that was the right thing for her. I wasn't going to hang on there as a schnook and prevent a person from getting what they should get, you know. That is, you just struck the right note. That is the thing of a good manager, let us say: to do what is good for the artist, and not for oneself. That's why one can keep the friendship of them, you see, because like with Marilyn Horne, I got her the San Francisco Wozzeck and got her the management with Colbert and everything. We kept on for a while, but then I realized she didn't need me anymore, and that isn't always easy to realize.

But, thank goodness, the few brains I have helped me in that. I know when I'm needed and when I'm not needed anymore. And stepping down from things, not everyone can do. They hang on, and there's where the trouble begins.

[laughter] Then you begin to get embittered. I've never gotten embittered because I stopped the thing when I knew they needed me as a friend but not as a business manager. And that's one lucky thing. I don't know what it comes from. It comes from that I'm more interested in the other fellow than myself; that's the thing, you see. They're also terribly vain, all these different people who do that. But this little violinist [Lilit Gampel]--I don't know what's going to happen to her, but I handed her right over to Columbia, too. Because in this country--now for instance, Steinberg was talking. There used to be Judson, who was the main man for conductors especially, and now it is Ronald Wilford. Of course, artists get dissatisfied that they don't get enough and everything. I said, "Listen, Steinberg, he is the man for conductors in America. To have any trouble with him would just be stupid, because he's 100 percent better as a friend than as an enemy, see, and so you've just got to take things as they are."

That's the wonderful thing that old man Behymer did: when these artists came from New York, most all of them said, "Well, Mr. B., you're doing everything for us here, why do we need to pay commission to the man in New York?" He never would take anyone away from anyone. That's why they were perfectly satisfied to work with him, because they knew he wouldn't make any trouble. The easiest thing in the world is to make an artist

dissatisfied with their management, because they all think the other fellow could do more for them. Oh, it's not an easy business. As I tell this Gene [Eugene] Golden, who wants to start in--and he's seeing that now--it's not an easy business because you have to do with a lot of disloyal, envious people. You have to get the pleasure out of it as such. Now, for instance, this brilliant woman who's returned now, Sylvia Kunin, she and I founded the Young Musicians Foundation, that's twenty years ago. Everything that she did is being taken over by other people. That's very difficult. I'm one of the few people who realize how difficult that is for her. She's come back now, and I'm going with her tomorrow to a women's council of the YMF. She says, "Won't you go with me? Then I feel so much more secure." So to anyone who says, "What are you doing here?" I'll say, "Well, what do you think you're doing here? Do you think you would have been here if she hadn't gotten you here?" I mean, people are most--I hate that word ungrateful, let us say unappreciative.

GALM: The university certainly got into the management business also.

HUTTENBACK: Yes.

GALM: Did that have any effect upon your operation?

HUTTENBACK: No, I mean, I knew Ed [Edmund G.] Harris and we worked together on the Waxman Festival when he had

nothing to do with music but public relations.

GALM: What about Frances Inglis?

HUTTENBACK: Well, dearie, I don't want to put this thing on the tape. Frances Inglis and I were always the very best of friends, and let's see what happened there. She knew nothing about music when she came to UCLA, and so she thought that was so simple, she'd go to New York and just get the artists she wanted. I'm telling as it is; I'm not elaborating on it. And she said to me one day, "Say, what have you done to those managers in New York?" "What do you mean, what have I done?" "Well, everywhere I said I liked this, they said, 'We can't give you that before we ask Dorothy Huttenback. We can't do that until. . . .' What have you done to them?" I said, "Listen, it's a lifetime of having been friends, that they don't want to go and cut off my head, you know what I mean?"

Frances is a lovely person, but she wasn't always too ethical and there are ethics in this business, too. And so she asked Mariedi Anders, "Well, tell me what you're bringing the season after next." And she answered, "I can't tell you that until I've told Dorothy as well." And she got perfectly furious. And so they had a correspondence back and forth, and they did something which I think is always bad. I don't believe in sending people copies of letters, especially unpleasant letters; I don't want to

know what they write. So, Mariedi sent me these copies of the letters she'd got from Frances, and in the one, I'll never forget it, she said, "I love Dorothy very much, but I will beat her to the punch every time I can." Well, dearie, I thought for coming from a university and a fine arts department that expression, "beat her to the punch," was really funny, wasn't it?

GALM: What was the crux of the disagreement?

HUTTENBACK: Well, that she didn't buy anything from Anders, that now Anders is only placing things through Ed Harris, that the whole time, these last years when Frances was the head of it, they had a fight, the fight was about me. I'm very sorry if Anders wanted to be decent to me and tell me at the same time--not before (no one wanted that), but I mean at the same time--what she was bringing. But Frances wanted her to tell her only.

GALM: In other words, she was protecting, or at least, not necessarily protecting . . .

HUTTENBACK: Being loyal to me.

GALM: For your Music Guild seasons.

HUTTENBACK: Yes, yes. Because I've been very helpful to her to get her started, and there's no reason why she should undercut me. I mean, after all, my money is as good as UCLA's money, but I've never even thought about that again. But oh, Lordy, were those letters that she wrote. . . .

You know, people can only write letters like that if they have a secretary and they want her busy. I could never write such detailed letters. Now, for instance, I want to write to the Crocker Bank. I think it's the most depressing thing in the world. I went down there--I have my business account there--and you think you're coming into the morgue. There isn't a soul to wait on you, and a little fellow standing in line, I said, "Listen, have they sprayed Miltown around here? What is the matter with all of you people?" And so I'm going to write to the manager, tell him I'm going to take my account away. There is 100 percent difference in the atmosphere of downtown Los Angeles and out here. Really, the people are so much more cheerful and brighter out here, like in Westwood; after all, it's terribly lively there and everything. You go there downtown by the Biltmore Hotel, everyone is sort of half-dead.

GALM: How was your working relationship with Gustave Arlt?

HUTTENBACK: Oh, very pleasant, very pleasant.

GALM: What type of relationship did you have?

HUTTENBACK: Oh, I didn't really, I mean, he did all of his engaging through Behymer. He took everything from Behymer. And I told you I gave him that idea of having the three artists on the program, which he accepted. Then I was judge at various times at his competition. Oh, he was a very pleasant person to work with. He knows a lot

about music, and there was never any difficulty of any kind. He knew I knew what I was talking about, and I knew he knew what he was talking about. You see, the thing that made it difficult with Frances is that she didn't know anything about music. When she came then, you would have told her that Beethoven was on the MGM lot, she would have thought that was okay. I mean there is a great difference in people who have been brought up in music and people who are just taking to it as a profession. Because [William] Melnitz, he was the one who got Frances in. People said I didn't know her, but I mean, I've never known people who one moment fell around your neck and the next moment were nasty. She was evidently a very moody person; but it had nothing to do with me. But it's remarkable that Ed Harris can do that. He must be having his headaches with all this certainly. What did he have, 139 concerts or something? He had 169 last year or something? And, of course, these cancellations and all these things, they're awful.

GALM: One other name that we discussed, or we haven't discussed on tape, is Franz Waxman.

HUTTENBACK: Well, now, Franz Waxman was a very fine musician. He was an excellent composer, he wrote some very good film music, and he was a dedicated conductor. Now, through being in Hollywood and sort of having this stamp of Hollywood on him, it was very difficult to make a career as a

conductor. He conducted here and yon, but I mean he didn't really have a conducting career. So this festival [Los Angeles Festival] was really the time when he got to do what he wanted to do, and he spent all his own money, and he gave beautiful performances. He gave all kinds of first performances that never would have come here otherwise because financially they were losses, and nobody would have put them on. I will see if I have any of those programs to give you. He had beautiful programs. Oh, of course, he was a musician who knew what was going on in the general music world.

GALM: What was the theme that he set with his programs?

HUTTENBACK: It was really to bring seldom-heard things--they didn't have the regular Beethoven, Mozart affair--out-of-the-ordinary, good music that you couldn't hear in the philharmonic concerts. That's really what it was. Now, for instance, he heard [Shirley] Verrett, this wonderful singer; he heard her someplace and had her come here, and that was really the beginning of her career. See, she appeared with him. And there were, oh, all kinds of different soloists he had that no one had ever taken seriously, but through appearing with him they got a start in the musical world. He was really one of the pioneers of music here. I

don't know anyone who did as much for music as he did.

GALM: Did he promote avant-garde music?

HUTTENBACK: All sorts. They did all kinds of things. Anything that was important in the musical world that wasn't done all the time by everyone, he did, and paid his own money. And that money had to be earned. It isn't as if he were a millionaire. He would earn it in the films, and he'd pay it out for legitimate music. And he had an excellent orchestra. He had the pick of the finest musicians in town. So it was an excellent orchestra. No, he did a wonderful job.

GALM: How long did that continue?

HUTTENBACK: Fourteen years.

GALM: Did it end with. . . ? Why did it end?

HUTTENBACK: Did it end with his death? No, I suppose he didn't have the money anymore; it ended with the purse, yes. But there have been lots of starts and finishes here, you know, people who tried to create something, and then it just didn't work.

GALM: So then, did you handle the details, the arrangements for the festival?

HUTTENBACK: Yes. No, I mean he did lots of that himself. He traveled around a lot, and I did the local promotion. But I think he did the picking out of the things.

GALM: I see. And were you involved from the very beginning

in the festival?

HUTTENBACK: I think he had one or two other people that he didn't get along with. I think one was Bill Martin, he's selling desks here now. I think he was an assistant to Mrs. Irish, down at the Philharmonic. She had him one year. I think he had two people, each for one year. I was the only one who stuck it out all that time.

GALM: With the mailing, then, for the festival, would you use the mailing from the Music Guild?

HUTTENBACK: Oh, we worked up a mailing list from the subscribers there, and the Guild had committees. Bart Lytton was the president once, and once when I met Ed Harris, he thought it was such a good idea to have Charles Luckman--he was the president. Whew! He nearly messed us all up because he had no idea of it. I had never met him, and the [Edwin] Pauleys gave a cocktail party before the festival, and I met him, and I said to him, "Mr. Luckman, I've been wanting to ask you something." I said, "Is it your idea that because a person is very capable in one part of endeavor that they're capable in every part?" He thought a moment, and he said, "No." I said, "That's what I think, too." [laughter] That was my whole conversation with Charles Luckman.

GALM: You left it at that.

HUTTENBACK: Yes. [laughter] We had a very good committee,

and there were lots of dedicated people who helped him a lot getting the audience, and there was always a good audience because they were interesting programs--and very well played. They brought--what sort of pianists, I can't think just now, and violinists; he had all of the good people here. I know a fellow, Jerome Lowenthal, a very fine pianist; he is at the [Music] Academy of the West. And he had all kinds of duos and trios and quartets. It was real music. The trouble is, one has to cater, most orchestras and everything, to the box office, so you can't do interesting things just for the sake of the music. You have to see if the people want it. Well, he didn't bother about that. He did what was beautiful in music, and if there was a deficit, he paid for it. So that was unique. I don't know anyone who has ever done that. Waxman conducted the first performance in L.A. of Britten's War Requiem. In 1948 he had an international festival. The most famous composers of each country conducted their own works, and the leading critic was invited, too. Shostakovitch came from Russia.

GALM: Let me go back once more to the manner in which you built your audience from 200, when you took over the Music Guild, to the point where now you have, what? 1,000. What were some of your first steps that you took to build it from 200?

HUTTENBACK: Well, I suppose the first step was the personal

contact.

GALM: That was always a part of it.

HUTTENBACK: Yes. I have a lot of friends. I kept the prices down so low, and I knew who was musically interested in the city, and I'd get in touch with them. And then, it's very funny--at first I thought I had to have people write this yearly letter that we send out to our people. Now, Kendall, you knew him from USC, he was the head of the music department there, a very intelligent man. Oh, how I had to chase him till he wrote this letter. He never had time, and everything else. Well then, Max Benoff, who is dead now, unfortunately--he was then president and I thought he was an author. I thought that he was the one to write the letter because, after all, that's the only contact we had with the people. Oh! To get him to do it, that was a performance. And then I thought, I think I'll write the letter myself. [tape recorder turned off]

GALM: Okay, you had just mentioned that after having problems getting a letter written, you decided to write the letters yourself to the membership.

HUTTENBACK: Yes. I'm no literary person, but I have a very cheerful way of writing, you know, to make the people think--which is true--that they're going to have a pleasant six or seven evenings. And the response to those has always been very good, too. Now, for instance, I'm going to write

a letter for the next season, and I'll start in and say something that makes one feel good--not, oh, what hard times and gedeedela gedoodela. I'll just say that "This is a very happy occasion, and as I've said before, you are the Music Guild. Every one of you can make it possible for us to continue, and only that way can we continue." So they each feel it's their baby, which it is. [telephone rings; tape recorder turned off]

GALM: Did you have to woo your audience away from any other established group?

HUTTENBACK: No, no. And I don't know how that is. It's very funny, because now I've gotten to know most of the people, and they at least know me, and so I try so hard not to be in evidence there, because it looks as if it was sort of a personal party, you know. In San Francisco years ago, the conductor was Alfred Hertz, and his wife did that--she stood at the door and greeted everybody--and do you know that that was his undoing. The people got so tired of that, of having to say "Good evening" to her, as if it were her party, that they got rid of both of them. So I crawl in a corner.

And the first concert is utter misery. This first concert last week, everyone comes who isn't satisfied with their seats and tells it to me. One man said, "Someone is sneezing next to me." I said, "What do you want me to do

about it?" I mean, you've never seen such complaining. And you try to satisfy. You asked a little while ago if I thought that women were capable of doing this business. Well, you have to be a regular nursemaid. Then one person said there's someone sitting in back of them whose perfume nauseates them. Well, there's no use arguing with them, is there? A man would say, "Listen, you've got a seat and you paid for it. Leave me alone." But they have to gripe about it. Then I saw this person with the perfume was one of ten people--do you know him? this man named Manning Dohan. He played in Mehli Mehta's student orchestra at UCLA, a great music enthusiast. And he invites his friends, you see, and he takes a whole row. Well, I can't just pick one person out of the row and say, "You can't sit there," you see. No, no, it's an unpaid psychiatric treatment; that's what it is.

GALM: How much time do you spend backstage during a performance? Any?

HUTTENBACK: Not much, no. Because there are very nice men who look out for the artists. I give them what they want. If they want something hot or something cold, it's in the dressing room, and I come back in the intermission, tell them it was wonderful, and that's about all they want from me. I send the check to the management after two days with the review. But, you see, you spend money in all of the ups

and downs, all of the details you know. If you give a person a big bouquet of flowers, or if you have flowers on the stage, or all those kinds of things, that's where the money goes, and we don't do anything like that. We give them a comfortable chair and a good hall, and then they should make it nice. As someone rang me from the Marriner orchestra the other day, and he said, "Now, what about that Wilshire Ebell? Couldn't they sort of fix it up a little bit?" I said, "What do you mean? What should they fix up? They've got a new carpet, and they've got comfortable chairs." I said, "What do you want, some golden angels hanging around?" I mean, you make it interesting, the theater is okay. They clean it up. But I feel that the atmosphere and everything has to be created by the artists. As Mr. Behymer used to say, "If Heifetz gives a concert, he's got the least of the troubles. It's getting everything ready for him to give the concert." [laughter] It's true. I mean there are a lot of details. Just like this man who telephoned now, do I know the manager of Steinway in New York? He wants a piano cheaper or something. I mean, everyone wants something else, and of course you have to sort of draw a line sometime, or else they pester you to death.

GALM: Well, let's end with what you have planned for next season.

HUTTENBACK: What is our program? I've already got it in this program. Didn't you see it?

GALM: No.

HUTTENBACK: Yes, I've got it all in this program. And then, here, you haven't seen this program at all?

GALM: So you're working on the season after next?

HUTTENBACK: It's finished. It's finished already. Our printer went out of business, and so I put all six concerts in one program. And one man on our board whom we never see--I don't hardly know him--he said, "If you need a page, I'll take a page." He told me at a dinner we had, our one yearly dinner, but I didn't know if he meant it. And so I rang, and I said, "Did you mean that about the page?" He said, "Sure." Well, I said, "Will you send me the copies?" He said, "I don't want you to see it." I didn't know whether it was going to have a naked lady, a naked gentleman. And so look what he put in. Where is the thing? Look at that, that you usually get when you're dead. Isn't that funny?

GALM: What does it say?

HUTTENBACK: It says on it, "Salute to Dorothy Huttenback, Mr. and Mrs. Alan Simpson." I mean how very kind of him, but I got frightened; I didn't know what he was going to say. But here is our program for the season after this.

GALM: Are you already planning the 1977-78 season?

HUTTENBACK: Yes, I've asked some people if they're going

to be around. [laughter] I don't know if I'm going to be around, but I hope they are.

GALM: Oh, I think you will be.

HUTTENBACK: Oh, you can never tell. I said when the good Lord said the span of life is three-score years and ten, he didn't know the Los Angeles freeways. They fix you up.

GALM: Okay. [tape recorder turned off] Have you any regrets about your life?

HUTTENBACK: No, I have no regrets at all. I have firstly a very happy disposition, and then I have courage to look things in the face and make a decision, and that's the best I know how to do at the time. There's no use regretting anything, because times change. And I luckily have been a very fortunate person, I think. I've had a hard--not an easy life, but a very happy life. When I was staying in San Francisco and I was a young girl, I said the people haven't got enough problems for me here. So I've had enough problems since then, but I have absolutely no regrets. Well, I think that's largely on account of having a fine husband for fifty-one years and two wonderful children. And so my life has been complete, not only in business. I've proven that you can be in business and have a very happy family life, but you have to think very little of yourself, that's the thing. You can't think of three people--the business and yourself and your family. You can think of business

and your family; that goes all right. And that I've done, luckily, successfully.

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