

PHILHARMONIC HALL:

The New York Philharmonic

Although the Philharmonic-Symphony Society's decision to re-locate to Lincoln Center was instigated by the demolition of Carnegie Hall slated for 1959, the move uptown also held substantial benefits for the organization. Founded in 1842, the Philharmonic, formerly known as the "New York Philharmonic Society," had never had a home of its own.¹ Having played its first concert in the Apollo Rooms at 410 Broadway, over the next forty years it played in a succession of halls throughout the city, including the Chinese Building, Niblo's Gardens, Metropolitan Hall and the Broadway Tabernacle. After the Metropolitan Opera House opened in 1883, the orchestra began regular engagements there until Andrew Carnegie's Music Hall opened nearly a decade later. On November 18, 1892, the Philharmonic gave its first performance at Carnegie Hall, even though it was never meant to be the hall's resident orchestra. Originally built to house the New York Symphony Society, founded in 1878 by Leopold Damrosch, the Philharmonic and Symphony Society eventually merged in 1928. Adopting the name of the Philharmonic-Symphony Society, the ensemble continued to play at Carnegie Hall until it re-located to Lincoln Center's Philharmonic Hall on September 23, 1962. Despite the Philharmonic's long and loyal association with Carnegie Hall, it never had any control over its landlord's decisions. In contrast, joining Lincoln Center for the Performing Arts not only promised a state-of-the-art facility that was customized to meet its tenant's needs, but also control of its space through its constituency with the parent organization.

As the oldest symphony orchestra in the United States and one of the oldest in the world, the New York Philharmonic has always championed the classical music of its day. In 1846, when it performed at Castle Garden in Battery Park, it debuted Beethoven's Ninth Symphony to the American public. During its remarkable history, it has given world premieres of major works by Tchaikovsky, Dvorák, Rachmaninoff, Stravinsky and Gershwin, and U.S. premieres by

Beethoven, Mendelssohn, Berlioz, Tchaikovsky and Mahler.² Furthermore, as an ensemble dedicated to the highest standards of performance, it had been led by some of the world's preeminent conductors such as Gustav Mahler, Arturo Toscanini, Bruno Walter, Leopold Stokowski and Dimitri Mitropoulos.³

Philharmonic Hall

In 1956, months before Rockefeller's exploratory committee was formed, three decisions regarding the center's architects had been made: Wallace K. Harrison would design the Metropolitan Opera House, Max Abramovitz would design Philharmonic Hall and both men would design the plaza areas and underground parking garage. As a partner in Harrison's firm, Abramovitz had been asked by the Philharmonic-Symphony Society to produce some preliminary drawings for the new concert hall while Harrison was doing the same for the Metropolitan Opera Association. Pleased with Abramovitz's early ideas, the Society commissioned him to do the job.

Max Abramovitz was born in Chicago in 1908 and, like Harrison, received a formal education in architecture both within the United States and abroad.⁴ Having earned his undergraduate architectural degree from the University of Illinois at Champaign-Urbana in 1929, he then studied and taught at Columbia University (1931-32), and attended the Ecole des Beaux-Arts on a Columbia fellowship between 1932 and 1934. Abramovitz joined Harrison's firm in 1934, before becoming a partner in 1941, and the two were chosen to design the Trylon and Perisphere theme buildings for the 1939/1940 Worlds Fair in New York City.

During World War II, Abramovitz built air fields in China for America's Flying Tigers, whereupon he was promoted to lieutenant colonel and was awarded the Legion of Merit. Upon returning to New York after World War II, the architect assisted Harrison in his initial work on the United Nations campus but was then recalled for duty to the Korean War in 1950. In addition to his numerous corporate projects with Harrison in New York City, the two also

created the Alcoa Building in Pittsburgh, Pennsylvania (1950-53). Between 1953 and 1967, Abramovitz, replacing Eero Saarinen, formulated a new master plan and design for Brandeis University, and was honored by the American Institute of Architects in 1953, 1956 and 1959.

A proponent of modern architecture, Max Abramovitz was never identified with a signature style, though his work was often characterized by International Style dictums that stressed function over ornament, and modern materials over traditional. Instead, the architect moved “experimentally from one kind of solution to another,” responding to the demands of his client’s needs.⁵ When asked about his vision for Philharmonic Hall, he said:

In most halls, people sit in an inside place, the auditorium, and then, during intermissions, step out into another inside place. No freedom. Too cramped, too enclosed. I want a large percentage of open space in which the spirit can flourish.⁶

Furthermore, to complement this freedom of movement, he wanted his building to be a “pageant for the whole community” in which people could look in and look out.⁷ After a succession of designs that ranged from an enormous glass box sandwiched between a concrete foundation and roof, to an arcade of travertine-covered, ladder like columns fronting a glass curtain wall, Abramovitz finally chose a more refined, classically-inspired, temple-like form. Foregoing the surrounding arcade of his previous design for a singular arcade on the southern plaza, he proposed a modernistic peristyle of solid yet tapered columns, seventy feet in height, culminating in slightly concave arcs over the promenade level. Adhering to the architects’ consensus on exterior materials, these columns and their accompanying horizontal elements were faced in travertine against a curtain wall of metal and glass. Similarly, Abramovitz and Johnson found a viable building mass on which they could agree and, together with Harrison and the other architects, established a uniform height for the buildings’ three promenades.

Inside, Abramovitz’s design features a low-ceilinged, open area on the ground-level to house a restaurant that can be reconfigured in a variety of ways by movable partitions. A stairway, two escalators and a bank of elevators enables patrons to ascend into the Grand Foyer,

a soaring space that measures 50 feet high, 25 feet wide and 180 feet long. Three balconies look out over the Grand Foyer, surround the concert hall and terminate with mirrored walls on each of the north sides, behind which the backstage areas are located. Regarding the concert hall's interior, Abramovitz modeled it after Hans Scharoun's Philharmonic Concert Hall in Berlin (1956-63), a daring design that eliminated the proscenium arch and placed portions of the audience onstage with the musicians.⁸ Providing for a seating capacity of 2,646, the architect chose deep blue walls and gold upholstery. Previously, when describing his work, he said, "I am trying to find in architecture a rightness that transcends today, an architecture containing a planned order, a rhythm, with an interrelationship of spaces that is vital."⁹ In order to ensure a vitality of sound, Abramovitz relied on the expertise of acousticians Richard Bolt, Dr. Leo Beranek and Richard Newman, who, after extensive research, decided on 106 polygonal, acoustical "clouds" suspended over the audience area to ensure symphonic clarity.

Art Within Philharmonic Hall

Another collaborative aspect of Abramovitz's project concerned the use of art to complement his architecture. Although Lincoln Center's exploratory committee had considered the inclusion of free-standing galleries for the sole purpose of exhibiting art, it quickly rejected this idea on the basis that this type of activity was already "well accommodated in New York" and would extend beyond the center's prime focus on the performing arts.¹⁰ However, both the Lincoln Center board and its architects agreed that art should be integrated into the overall complex and its constituent spaces, while not making specific allocations in the capital budget.¹¹ In addition, the two committees decided that they would welcome specially-targeted funds for art acquisitions or commissions from outside donors, and create a separate committee to monitor these prospective gifts. In the spring of 1961, a Committee on Arts and Acquisitions was formed under Frank Stanton, a Lincoln Center board member and president of CBS, in conjunction with René d'Harnoncourt, and Andrew Ritchie from the Yale University Art Gallery.

Meanwhile, Max Abramovitz had been soliciting ideas from the Austrian lighting firm of J. & L. Lobmeyer to create a chandelier that was “light and airy and graceful,” akin to “the great chandeliers that were always used in buildings of this kind in Europe.”¹² Technological progress from candlelight to electric light had produced aesthetic advantages in terms of lighting intensity and control, but Abramovitz believed that Lobmeyer’s design, hampered by “cords built into the chandelier...didn’t quite have the delicacy [he] wanted.”¹³ Consequently, the architect decided on an original installation by modern sculptor Richard Lippold to take the chandelier’s place as the centerpiece of his Grand Foyer for Philharmonic Hall.

Richard Lippold was born in Milwaukee, Wisconsin in 1915, and trained in Chicago at its University and Art Institute (1933-1937).¹⁴ Having earned his B.F.A. in Industrial Design, he worked briefly as a designer before becoming a teacher at the University of Michigan in the early 1940s. In 1944, he moved to New York City and divided his time between teaching at Vermont’s Goddard College and cultivating his art on the weekends. His first one-man show was at the Willard Gallery on East 57th Street in 1947. While this show received mixed reviews, Lippold’s subsequent show at the same gallery in 1950 sparked major interest.

Having previously experimented with a series of small wire pieces that were spherical in form, the sculptor saw these works as analogous to the music of John Cage. When asked more specifically about his particular inspiration, the artist stated, “Our ideas were very close then...He was talking about ‘space’ in music, meaning silence, and I was talking about ‘silence’ in sculpture, meaning space.”¹⁵ In fact, as Lippold later noted, space, along with energy and communications, were not only central to his artistic inspiration, but also to society’s technological progress. Beginning in 1948, Lippold expanded his idea into a larger piece using more substantial materials. The resulting work was entitled *Variation Within a Sphere No. 7: Full Moon*, which consisted of an intricately shimmering ensemble of brass and silver squares-within-squares that stood approximately four feet. During its exhibition at the Willard Gallery in 1950, *Full Moon* marked the modern art world’s recognition of Lippold’s work, as the Museum

of Modern Art subsequently acquired it for their “Fifteen Americans” show. After this introductory exhibition, the museum’s curators sent it abroad as a part of their “Salute to France” in 1955, and then installed it as a part of their permanent collection on the museum’s second floor.

Shortly after the acquisition of *Full Moon*, Lippold began to get prestigious commissions. In 1950, Walter Gropius, renowned architect, Bauhaus founder and senior faculty member at Harvard’s Architecture School, asked the artist to make a sculpture for the courtyard of the newly completed Harvard Graduate Law School. Lippold assented and the result was *World Tree*, a tubular construction of stainless steel piping. During this time, Lippold approached the Metropolitan Museum of Art about creating an art work for its Near Eastern Wing which eventually resulted in *Variations Within a Sphere No. 10: The Sun*. The completed work featured an enormous, illuminated “diaphanous web” of twenty-two-carat-gold wire surrounding a bronze core, and attached to the floor, walls and ceiling by thin steel wires.¹⁶ Taking two years to complete, *The Sun* was unveiled on July 18, 1956 and received generally favorable reviews.

While Lippold’s work for the Metropolitan concerned the creation of a piece for an established space, the artist had definite thoughts on the dynamic between artist and architect with regard to creating new works for new spaces. In 1957, he defined his criteria in an article for *Balance*, noting how the artist must:

[A]ttach his work so tightly to the building, in similarity of proportion, material, and technique, that try as he might, the user cannot pry it loose (visually) and thus is forced to move through the sculpture or the painting to the building, and, of course, back down through it again to himself...The architect’s responsibility in this is simply to allow the artist to achieve this double rapport.¹⁷

Two years after his Metropolitan Museum debut, Lippold received an important commission from the Inland Steel Company to create an installation for the lobby of its new office building in Chicago. Working closely with the company’s architect, the firm of Skidmore, Owings, and Merrill, Lippold produced an elaborate and massive work entitled *Radiant I*, comprised of

stainless steel, enameled copper and gold suspended over a rectangular reflecting pool. The results were subsequently praised by owner, architect and artist.

By the time of his commission for Philharmonic Hall, Richard Lippold had gained international recognition as a major American artist. After Max Abramovitz persuaded Henry Ittleson, Jr., chairman of the board of C.I.T. Financial Corporation and a former client of his, to sponsor the artist's work, the architect met with Lippold to discuss his ideas for the project.¹⁸ Once again alluding to the great chandeliers of Europe, Abramovitz asked Lippold "to create a sculpture that would float in space and relate in a contemporary manner to the interior of the foyer just as the magnificent crystal chandeliers of a former day took command of their space."¹⁹ Consequently, Lippold produced two enormous, identical installations out of Muntz metal, a copper-zinc alloy, which he called *Orpheus and Apollo*. Weighing five tons and measuring 190 feet across by 39 feet high and 19 feet deep, the 190 sheets of varying sizes were suspended at different levels from the foyer's ceiling by a complicated network of steel wires. Lippold said of the work:

Although I did not intend these forms to be figurative, they seem to be acting like people. By their gestures, these two figures seem to me like friendly gods (atomically conceived, like all of us), reflecting in their splendor the splendor of man, and identifying it with the spirit of the architecture which is in the spirit of music, thus including man as a part of the total spirit of life."²⁰

Although Lippold described his piece as figurative, its visual qualities of power and free-floating suspension suggested the embodiment of energy that had characterized his earlier work.

Furthermore, this abstracted metaphor for "the spirit of music" fulfilled Abramovitz's quest for art that would relate stylistically and conceptually to a building that was to be dedicated to the experience of sound.

In addition to Lippold's installation, Philharmonic Hall acquired several other significant art pieces which revolved around themes of musical composition as well.²¹ Several weeks before the opening of the hall, Mr. and Mrs. Albert J. Dreitzer donated a bronze cast of Antoine

Bourdelle's *Tragic Mask of Beethoven* for permanent display at the south end of the hall's promenade. This was followed by Arthur Houghton's gift of four etched, Steuben glass panels depicting allegorical figures representing the symphony, opera, ballet and drama. Created by Don Weir, these crystal panels were displayed in Philharmonic Hall's Green Room. Other donations included bronze busts of Gustav Mahler by Auguste Rodin and Antonin Dvorak by Ian Mestovic. The former piece was donated by Mr. and Mrs. Erich Cohn and housed on the west side of the promenade area while the latter was donated by the Czechoslovak National Council of America, and placed in the penthouse garden terrace of the hall's northern end.

In 1962, John D. Rockefeller, III's younger brother, David Rockefeller, commissioned artists Seymour Lipton and Dimitri H. Hadzi to create two free-standing works for Philharmonic Hall. During the spring and fall of 1964, Lipton's *Archangel* and Hadzi's *K. 458 The Hunt* were unveiled, respectively. Born in New York in 1903, Lipton was one of the few native New Yorkers who comprised the New York School of artists.²² Having studied at City College of New York (1921-22) and Columbia University (1923-27), Lipton's work had been shown at the Museum of Modern Art, the Metropolitan Museum and other major museums and universities both here and abroad. First carving in wood and then casting in lead and bronze, the artist made a transition from making figurative images to surrealistic works. Having acquired a reputation for combining human, animal and mythological forms, his work has long been renowned for its disturbing, mythic connotations. For Philharmonic Hall, the sculptor hammered sheets of Monel metal and covered them with bronze to create an imposing nine-foot statue that defied its space. Standing on its bronzed tripod legs, the abstract figure appears to be bursting through the two cymbal-like disks which flank its sides. When asked about his artistic motives, Lipton replied, "I wanted to make an affirmation of life, its positive forces, an argument against death...to say that man can survive" while striving for an effect of "crashing through" akin to the conclusion of Handel's "Messiah."²³

Dimitri Hadzi's *K. 458 The Hunt* also incorporated a musical metaphor by using Mozart's String Quartet in B flat major—"Köchel Listing 458"—as its inspiration. Characterizing Mozart's composition as "gay and lively," the artist strove for a similar feeling in his sculpture.²⁴ Also composed of bronze, but standing taller at ten-and-a-half feet, weighing 1600 pounds and more spindly in its overall composition, Hadzi's work was chemically treated with sulphides in order to achieve its black sheen. Hadzi was born in New York City in 1921 and trained at Polytechnic Institute of Brooklyn, Cooper Union, the Brooklyn Museum School and at other studios in Athens and Rome.²⁵ An artist of international renown, Hadzi's work has not only been featured in galleries throughout Europe, but has also been showcased at the XXXI Venice Biennial (1962), the Seattle World's Fair (1962), London's International Sculpture Exhibition (1963) and the New York World's Fair (1964-65). Hadzi's other commissions in addition to Lincoln Center include sculptures for Massachusetts Institute of Technology and Boston's John F. Kennedy Office Building, as well as acquisitions included in the permanent collections of the Museum of Modern Art, and the Guggenheim, Whitney and Yale University museums.

Philharmonic Hall Opening and Critical Response

Like the center's auspicious ground-breaking three years before, the opening of the \$21 million Philharmonic Hall on September 23, 1962 was a national event.²⁶ Heralding "a new epoch" for the city's cultural life, *New York Times* reporter Ross Parmenter justified his claim by pointing out that the city had not had a new symphonic hall since the Brooklyn Academy of Music's opening in 1908.²⁷ Adding to Parmenter's claims, Harold C. Schonberg, also writing for the *Times*, called the event "an important entry in the cultural ledger of the United States."²⁸ In a program which included a world premiere by Aaron Copeland, and notable works by Beethoven, Mahler and Williams, Leonard Bernstein conducted the New York Philharmonic, the Juilliard Chorus and a host of renowned soloists in a nationally-televised concert that was broadcast to an estimated 26 million viewers. Highlighting the significance of the occasion before the concert

began, John D. Rockefeller, III, remarked on the appropriateness of opening Lincoln Center with not only “our country’s oldest orchestra” but more importantly, “one of the *world’s* great orchestras.”²⁹ Complementing this signal event were American dignitaries in attendance such as Mrs. John F. Kennedy, Secretary of State Dean Rusk, Governor Nelson Rockefeller, Mayor Wagner, Adlai Stevenson, and Arthur J. Goldberg, a recent Supreme Court justice appointee.

Initial critical response to Philharmonic Hall was generally favorable. Calling the exterior of the concert hall “striking,” Parmenter described it as a “modern Parthenon” whose “visible outer shell” was “spacious and airy.”³⁰ Schonberg, although reserved in his review of the hall’s exterior and acoustics, was effusive in his praise of the hall’s public areas, calling them “gracious,” noting that “one’s spirits literally expand in ratio to the generous surroundings.”³¹ The *Times*’ famed architecture critic, Ada Louis Huxtable, also applauded Abramovitz’s design of these public spaces, writing:

Movement flows through the huge open foyer, on every level, filling the structure with a warm, steady stream of animation and color. This is the building’s life blood. It is an effect at once simple, subtle and complex; its practical and esthetic manipulation is a notable architectural achievement...At Philharmonic Hall, the architecture serves, rather than usurps, the function of the building.³²

Commenting on the concert hall’s interior, Huxtable praised “the traditional theatrical air of rich and elegant architecture that somehow gives the vast hall a surprising intimacy,” adding, “This air is difficult to create within the severe simplicities of modern design, and here Mr. Abramovitz just manages to achieve it.”³³

Richard Lippold’s *Orpheus and Apollo* was also praised for its thorough and successful integration into the concert hall’s design. An art critic for *Time* magazine, noting the artist’s success with defying gravity, called Lippold’s work “esthetically true as a bunch of grapes” in its ability to float in its environment without detracting from it.³⁴ Stuart Preston, writing for *The New York Times*, commented upon the installation’s dual appeal as “a decorative object sparkling and reflecting rays of light” that “catches and holds the eye” on the one hand, and “its

geometrical irregularity” which “animates the whole vast interior space by cradling it” on the other.³⁵ Other plaudits were given to Seymour Lipton’s *Archangel*, which was described by the *Times* art critic, John Candaday, as “a rich, oblique statement played harmoniously against the spare angularities of the architecture”³⁶ and Hadzi’s *K. 458 The Hunt*, which was deemed “striking” by another *Times* critic.³⁷

Alterations to Philharmonic Hall

In contrast to Philharmonic Hall’s favorable architectural notices, it suffered much criticism over the succeeding years for its poor acoustics.³⁸ Despite five year’s worth of research before the hall’s opening that included rigid tests, in-depth studies of fifty-four concert halls and interviews with twenty-five leading conductors about ideal sound properties, it was inarguably flawed. Consequently, in 1963, the Lincoln Center board enlisted the expertise of German acoustician Heinrich Keilholz and Americans Manfred Schroeder, Paul Veneklasen and Vern Knudsen to remedy the situation. Altering the acoustical clouds above the stage area, the walls surrounding the stage and the vertical setbacks of the walls close to the stage, the team’s corrections met with further failure. Subsequently, in 1964 and 1965, Keilholz made further changes by replacing the upholstered gold-colored seats with wooden-backed ones which made only slight improvements to the sound. Finally, in 1972, stereo magnate Avery Fisher donated ten million dollars toward a complete overhaul of the interior. Between 1975 and 1976, acoustician Cyril M. Harris, along with architects Philip Johnson and John Burgee, made dramatic alterations to the auditorium by replacing the bottleneck stage design with a rectangular plan, creating a proscenium arch, and installing a flexible screen comprised of multi-sided panels from its ceiling. This gutting and rebuilding of the hall’s interior, since renamed Avery Fisher Hall, managed to correct some of its acoustical deficiencies, enabling it to be praised by select critics as “both an architectural and an acoustical success.”³⁹ In spite of this progress, a minor alteration was made in 1992 that entailed the installation of new ceiling panels and projecting

elements along the sides of the stage. According to *Times* music critic, Bernard Holland, this particular adjustment did “much to bring Fisher’s sound to an acceptable medium ground.”⁴⁰ Although Philharmonic Hall has since been renamed for the man who funded its renovation, critical debate still persists as to its success as a concert space.

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- ¹ For a history of the New York Philharmonic Society, the New York Symphony Society and the Philharmonic-Symphony Society, see Barbara Haws, “New York Philharmonic,” in Jackson, ed., pp.838-839, and “Orchestra’s Quest for a Home Ends After 116-Year Migration,” *The New York Times*, September 24, 1962, p.35.
 - ² For a complete listing of New York Philharmonic American and world premieres, see www.newyorkphilharmonic.org/education/welcome/premiere_test.htm.
 - ³ For a complete listing of New York Philharmonic conductors, see www.newyorkphilharmonic.org/whatsnew/history.htm.
 - ⁴ For Max Abramovitz, see Newhouse, “Harrison and Abramovitz,” pp.324-326, and “Concern for Detail,” *The New York Times*, September 24, 1962, p.3.
 - ⁵ “Concern for Detail,” p.3.
 - ⁶ Quoted in Stern, Mellins, and Fishman, “Philharmonic Hall,” p.684.
 - ⁷ *ibid.*
 - ⁸ Stern, Mellins, and Fishman, “Philharmonic Hall,” p.684.
 - ⁹ Quoted in “The Architecture of Max Abramovitz,” *An Exhibition at the Krannert Art Museum*, College of Fine & Applied Arts, University of Illinois, Champaign-Urbana, November 2-December 1963.
 - ¹⁰ John D. Rockefeller, III, as quoted in Young, “The Exploratory Committee,” p.23.
 - ¹¹ For background on the selection of art at Lincoln Center, see Young, “Visual Arts in Lincoln Center:1960-1970,” pp.203-220.
 - ¹² Calvin Tomkins, “Profiles: A Thing Among Things,” *The New Yorker*, March 30, 1963, v.39, p.48.
 - ¹³ Quoted in Tomkins, “Profiles: A Thing Among Things,” p.48.
 - ¹⁴ For Richard Lippold, see Mantle Fielding, “Lippold, Richard,” in Glenn B. Optiz, ed., *Mantle Fielding’s Dictionary of American Painters, Sculptors & Engravers*, (Poughkeepsie, New York: Apollo, 1986) p.546. David M. Sokol, “Lippold, Richard,” in Jane Turner, ed., *The Dictionary of Art*, (New York: MacMillan Publishers Limited, 1996) v.19, p.454; “190-Foot Sculpture by Lippold To Hang in New Philharmonic,” *The New York Times*, March 15, 1962, p.37; and Tomkins, “Profiles: A Thing Among Things,” pp.47+.
 - ¹⁵ Quoted in Tomkins, p.69.
 - ¹⁶ Sokol in Turner (ed.), p.454.
 - ¹⁷ Quoted in Tomkins, p.72.
 - ¹⁸ For a detailed history of Lippold’s commission for Philharmonic Hall, see Tomkins, “Profiles: A Thing Among Things,” pp.47+.
 - ¹⁹ Stuart Preston, “Art: ‘Orpheus and Apollo’: Lippold’s Copper Alloy-Steel Sculpture Is Hung in Philharmonic Hall,” *The New York Times*, December 21, 1962, p.5.
 - ²⁰ Quoted in Stern, Mellins, and Fishman, “Philharmonic Hall” p.688.
 - ²¹ Other art acquisitions for Philharmonic Hall discussed in Young, “Visual Arts in Lincoln Center:1960-1970,” pp.204-206.
 - ²² For Seymour Lipton, see Fielding, “Lipton, Seymour,” in Glenn B. Optiz, ed., p.546, and Harry Rand, “Lipton, Seymour,” in Turner, ed., p.458.
 - ²³ John Canaday, “An ‘Archangel’ Adorns Philharmonic Hall,” *The New York Times*, February 19, 1964, p.36.
 - ²⁴ “Philharmonic Unveils Sculpture,” *The New York Times*, February 19, 1964, p.36.
 - ²⁵ For Dimitri Hadzi, see Fielding, “Hadzi, Dimitri,” in Optiz, ed., p.360.
 - ²⁶ For the opening of Philharmonic Hall, see Young, “The Opening of Philharmonic Hall: September 23, 1962,” pp.165-172, and Ross Parmenter, “Lincoln Center Assumes Role in City Cultural Life,” *The New York Times*, September 24, 1962, pp.1+.
 - ²⁷ Parmenter, “Lincoln Center Assumes Role in City Cultural Life,” p.1.
 - ²⁸ Harold C. Schonberg, “Music: The Occasion,” *The New York Times*, September 24, 1962, p.34.
 - ²⁹ Quoted in “The Welcoming Address,” *The New York Times*, September 24, 1962, p.34.
 - ³⁰ Parmenter, “Lincoln Center Assumes Role in City Cultural Life,” p.34.
 - ³¹ Schonberg, “Music: The Occasion,” p.34.

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- ³² Ada Louise Huxtable, "Concertgoers Give Building Life," *The New York Times*, September 24, 1962, p.35.
- ³³ Huxtable, "Concertgoers Give Building Life," p.35.
- ³⁴ "Orpheus and Apollo," *Time*, January 4, 1963, v.81, p.30.
- ³⁵ Stuart Preston, "Art: 'Orpheus and Apollo,'" *The New York Times*, December 21, 1962, p.5.
- ³⁶ John Canaday, "An 'Archangel' Adorns Philharmonic Hall," *The New York Times*, February 19, 1964, p.36.
- ³⁷ "Philharmonic Unveils Sculpture," *The New York Times*, October 29, 1964, p.32.
- ³⁸ For a history of Philharmonic Hall's acoustical renovations, see Stern, Mellins, and Fishman, "Philharmonic Hall" pp.688-691; Young, "Epilogue," pp.306-308; "Low-Key, High-Fidelity Donor: Avery Robert Fisher," *The New York Times*, p.50; and Bruce Bliven, Jr., "Annals of Architecture: A Better Sound," *The New Yorker*, November 8, 1976, v.52, pp.51+.
- ³⁹ Stern, Mellins, and Fishman, "Philharmonic Hall," p.691.
- ⁴⁰ Bernard Holland, "A Music Mecca Loved but Reluctantly," *The New York Times*, July 20, 1997, II, p.34.