

in 1958 of granting a subsidy of \$16,000 to Chicago's Lyric Opera Company—a company, incidentally, which our own government had left strictly to its own resources.

The USSR boasts thirty opera companies, but these do not come under our present discussion. Subsidy, by dictionary definition, is "a government grant to a *private* enterprise." In Russia, government subsidy has been replaced by government ownership, and that is a horse of an entirely different color.

Symphony orchestras in Europe get under the wire of subsidy in many cases through their alliance with opera. The Vienna Philharmonic, for instance, benefits from the subsidy to the Vienna State Opera, since it functions as house orchestra to the opera.

Many countries, however, support symphony orchestras for their own sake. The Greek government covers the deficits of the State Orchestra of Athens. In Belgium the principal symphony orchestras receive both municipal and state subsidies. The municipal orchestras in Denmark are subsidized from 20 per cent to near total from municipal-national sources. The Stockholm Philharmonic has the Swedish State as one of its sponsors. The Portuguese government subsidizes symphony orchestras in both Lisbon and Porto, and bolstered up the latter orchestra when it was in danger of disbanding in 1956. Ireland's government extended grants to the Limerick Symphony Concerts Society and the Cork Orchestral Society for the 1960-61 season. The salaries of the instrumentalists of the Presidential Philharmonic of Ankara are provided by the State.

In Norway grants from the State help the Oslo Philharmonic Society to the extent of 200,000 kroner. Other sources of its support are: 330,000 kroner from the municipal authorities; 880,000 from the Norwegian Broadcasting Corporation; 150,000 from the sale of tickets, and the remainder from bequests and other sources of income.

In contrast to its largesse in supporting opera, France seems a bit close-handed in respect to symphony orchestras. In Paris, four privately-run orchestras are supplied with small governmental subsidies in return for playing a number of first performances. Radio France pays one of these orchestras to broadcast a concert each Sunday.

Great Britain dispenses 20,000 pounds annually to the Liverpool Symphony, 20,000 to the Bournemouth Symphony, 17,000 to the Birmingham Symphony and 12,000 to the Lon-