

INDUSTRY'S AID TO MUSIC

Industry is increasingly prominent as a sponsor of music. Conditions calling forth this generosity are discussed in the present chapter.

The Ford Motor Company paid the entire cost—around \$150,000—of flying the one hundred and six musicians of the New York Philharmonic to Berlin to give two concerts at the Berlin Festival.

The Monsanto Chemical Company sponsored a concert by the St. Louis Symphony, featuring Van Cliburn.

The Union Pacific Railroad gave a \$5,000 grant to the Omaha Symphony.

In Montreal, four concerts take place each summer on the top of Montreal's Mount Royal. Texaco sponsors the first two and the Dominion Store the last two.

The 1960 summer series of the Worcester (Massachusetts) Orchestra was sponsored by six major Worcester companies.

The Starlight Series of the Honolulu Symphony is sponsored by the Dairymen's Association, Ltd. (Leis, courtesy of the Hawaiian Flower Distributors, and the guest artists' hotel accommodations, courtesy of the Hawaiian Village Hotel.)

These isolated examples of industry giving represent a relatively new development in music's sponsorship. Only within the past twenty years has business become a significant factor in the artistic life of the United States and Canada. But if it is a sudden shift, it is also a spectacular one. It is estimated that in 1959, corporate giving in all fields of endeavor in the United States amounted to \$500,000,000.

Grants earmarked for musical enterprises are less measurable. We have been able, however, to get a record of corporations' support of some twenty major symphony orchestras. The figures are illuminating.

The 1959-60 fund drives of the various symphonies showed the following percentages contributed by industries: more than a fifth of the total amount raised by the San Francisco Symphony; almost one-fourth of the total raised by the