

January 4, 1978

Dean Ball,

Peggy Hess, Mr. Davidson's office, does not have an account number for the Cultural Complex Committee.

Called Betty Lou Amster but she is out today and will not be back until sometime tomorrow.

Mr. Bingham felt it would be unwise to invite the architects to join the group at the various arts centers because it might inhibit the directors or managers. He feels they will probably feel a bit freer to express their opinions without the architects there. Also, he thinks there is no reason to stay overnight in New York and the 8:05 flight out of LaGuardia Friday night will be just fine.

Of our labor representatives, James Barger (Steve) and Lawrence Clark are both free for the meeting of Jan. 10. Have not heard from Joseph Warren yet.

Have made a new travel schedule list with times selected by Mr. Bingham as the ones most suitable. Will have copies for the meeting so he can give them to his committee if he wishes. Will have a more detailed list for them

Historical Society



5 January 1978

Dean Jerry W. Ball, School of Music, University of  
Louisville, Louisville, Kentucky 40208

JERRY, we at CRS are extremely pleased to have been  
selected as the architectural programmer for the  
performing arts complex.

As I expressed to you in our last conversation, this  
project is of special interest to CRS, and we appreciate  
the support that you and others have given our candidacy  
for this phase of the project.

Willie Pena and his team are looking forward to working with  
you and your committee in the development of a truly out-  
standing facility.

Warm regards,

Paul Kennon, AIA  
President

# The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

January 6, 1978

MEMO TO: Gordon Davidson

cc: Members of Architecture Subcommittee

FROM: Barry Bingham, Sr.

I have conferred by telephone today with the following officers of the architectural firms we have selected: Paul Kennan, Caudill Rowlett Scott; Malcolm Holzman, Hardy Holzman Pfeiffer; Philip Johnson, Johnson/Burgee; Harry Weese, Weese Associates; and Evans Woollen, Woollen Associates.

I must say that I am gratified by the reactions of all these gentlemen. All expressed decided interest in the Louisville project. Johnson was the only one who spoke of many other current commitments, and who asked about the financial remuneration for firms that compete. He said, however, that he remembers Louisville most pleasantly from the time of the earlier proposal for an arts complex, and he certainly wants to give full consideration to our approach.

Every one of them commented that we had made a good selection of firms. Every one had good things to say about Gerald Hines. All had worked with that firm on previous jobs, with the exception of Woollen, but he said that he knew them well by reputation.

Woollen added a warm endorsement for Ralph Burgard. He said he knew his work and had found him exceptionally intelligent and effective. He congratulated us on getting him involved in our program.

I am sending each of these men a copy of today's Courier-Journal story, plus two earlier stories with more details about the plan. I told them all that we would be in touch with them in the fairly near future, and that we were working with the Hines firm on a letter which would officially invite them to participate and would give them all the necessary information. The conversations were unvaryingly pleasant and courteous. Kennan was especially enthusiastic about the Main Street area, saying that he thought Louisville had done an outstanding job in preserving at least some of its architectural heritage there.

In every case I made it clear that we were not at present seeking a commitment to participate, which should await their receipt of the formal invitation. I have no doubt, however, that all will want to be included.

# The Courier-Journal The Louisville Times

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In every case I made it clear that we were not at present seeking a commitment to participate, which should await their receipt of the formal invitation. I have no doubt, however, that all will want to be included.

January 19, 1978

Dean William Crist  
School of Music  
Indiana University  
Bloomington, Indiana 47401

Dear Bill:

You were so gracious to take us to lunch and spend time with us as we toured the building last week. We were all most grateful to you, Ted and Dick.

Mr. Bingham and Mr. Hower were properly impressed with the high professional quality of the Musical Arts Center and the people who operate it. Both have traveled extensively throughout the world and are familiar with arts houses in many places. They may not understand the technical aspects but they both recognize a good thing when they see it.

Be tolerant and patient with us for we may want another person or two to view your excellent hall. I hope we can get our President there if his schedule will permit.

Thanks again and with best regards to all,

Sincerely yours,

Jerry W. Ball  
Dean

JWB:nm

January 23, 1978

Mr. Alan Stone  
Brown and Williamson Tobacco Corporation  
1600 West Hill Street  
Louisville, Kentucky 40210

Dear Alan:

Thank you for your recent letter indicating that you are resigning from the Board of the Louisville School of Art and your decision to resign from the Cultural Complex Task Force Committee.

I am sorry to learn that you shall be leaving our Task Force Committee, but I do understand your desire to have someone represent the School of Art as actively as possible on the Committee. Please have Bruce Yenawine inform me of your replacement on the Art School Board when it is appropriate.

With kindest regards to you for 1978.

Sincerely yours,

Jerry W. Ball  
Chairman  
Task Force Committee

JWB:ars  
cc: Gordon Davidson  
Bruce Yenawine

ALAN M. STONE

1306 ELM ROAD, ANCHORAGE, KENTUCKY 40223

Mr. Jerry Ball  
Chairman, Cultural Complex Task Force  
University of Louisville  
9001 Shelbyville Road  
Louisville, Ky. 40222

Dear Jerry,

As a result of recent changes in job responsibilities, I have regretfully found it necessary to reconsider the amount of time which I will be able to devote to Community activities. This has been done in the firm belief that while each one of us has an obligation to participate in Community related projects, this participation must be done only as an active, contributing member of the organization involved.

With these thoughts in mind, and realizing that it will now be impossible to devote the time required on each of my present activities, I have decided to resign my position on the Board of The Louisville School of Art. Since I will no longer be associated with an Arts organization, I also feel it necessary to resign from the Cultural Complex Task Force.

I make these moves with considerable regret, but I feel that it will be much better for each organization to have an active member, rather than one who is unavailable or out of town for most meetings.

I wish you the best of luck on this Project, and I know that the Complex will be a tremendous asset to the residents of our Community.

Sincerely,



Alan Stone

**The Courier-Journal  
The Louisville Times**

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

January 24, 1978

MEMO TO: Members of architecture subcommittee

FROM: Barry Bingham, Sr.

I enclose some cogent suggestions volunteered to our group by Prof. Walter Creese, former Louisvillian, now Chairman of Architectural History at the University of Illinois at Urbana-Champaign.

B.B.Sr.

Encl.

rule 5. The present generation of architects is more eclectic than the previous generation, and they now cross-influence each other more. But most of the best ones still come off four major stems: Mies van der Rohe (Johnson and Meier); Eero Saarinen (Birkets, Roche and Dinkeloo, and Weese); Louis Kahn (Hardy, Holzman and Pfeiffer, Giurgola, etc.); or William W. Wurster (Joe Esherick or Charles Moore); altho Moore was also affected by Kahn and Meier is influenced by Corbusier. Architects have articles of faith, like other professions, and it might help you to understand the approach you are going to get if you understand a little bit about their predecessors, as well as they themselves, however novel their work may first appear.

THE PRESENT STAGE

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## GUIDE TO INTERVIEWERS AT THE PRESENT STAGE

- Rule 1. When a person aspires to this level of architectural talent, as a client he is entitled to expect imagination, reflection, and hopefully brilliant ideas of a high order. Prod them into getting their conceptual activity going as early as possible, as it will pay off in the final result.
- Rule 2. I have never lived in a community as easily able to identify itself, to communicate its own culture, as the City of Louisville. I attribute this in no small measure to its outstanding newspapers and a university which does relate to its community. I should ask the architect how he expects to take advantage of that clarity of definition, or how you can set up a mechanism to assist him in that sphere. Louisvillians do see the dance, the concert, the picture, the play, the old building differently from others. They will be apt to see a new building differently from others. Wouldn't it be unfortunate for an architect to go away thinking it's just a smaller version of New York or Chicago, when it has so many better things within it?
- Rule 3. One of the difficulties that comes out of construction nowadays is that there is not enough on-site inspection of the job as it progresses. Ask the interviewees how they anticipate handling that problem--open a local office or maybe even take on a local associate architect, which would not be unreasonable for a job of this size. One advantage of a local associate usually is that he knows the local contractors.
- Rule 4. Architecture, like medicine or law, can yield splendid results when its specialities are fully exercised. But also, like medicine and law, and unlike some other specialities, there are plenty of practitioners. If you don't find the absolutely right person during your first set of interviews, don't hesitate to look further.
- Rule 5. The present generation of architects is more eclectic than the previous generation, and they now cross-influence each other more. But most of the best ones still come off four major stems: Mies van der Rohe (Johnson and Meier); Eero Saarinen (Birkets, Roche and Dinkeloo, and Weese); Louis Kahn (Hardy, Holzman and Pfeiffer, Giurgola, etc.); or William W. Wurster (Joe Esherick or Charles Moore); altho Moore was also affected by Kahn and Meier is influenced by Corbusier. Architects have articles of faith, like other professions, and it might help you to understand the approach you are going to get if you understand a little bit about their predecessors, as well as they themselves, however novel their work may first appear.

# Some sound advice

Using words to describe sounds we cannot see leaves us wondering if what we mean by what we say has anything to do with what we thought we heard.

Two elderly ladies were riding the escalator in New York's Philharmonic Hall shortly after it opened when one lady, seeing the Lippold sculpture suspended directly above her, asked her companion if she knew what it was. The companion, looking up, replied, "You don't suppose those are the bad acoustics everyone's been talking about?"

Now, 13 years later, it's easy to be amused by such tales as Philharmonic Hall undergoes its seventh, and hopefully final, renovation. But back in the late 1950s and early 1960s when the hall was being designed and built, in an age of post-war technology when America was experiencing the prosperity of Supreme Being, the expectation was that this new concert hall would be the finest in the world. It would have been un-American to have expected otherwise. After all, good halls had been built for hundreds of years; it seemed mere child's play compared with sending men into space.

But as the first sounds were heard on opening night, it became clear that man's expected marvels had not materialized into a magnificent hall. The critical reviews that followed were, to say the least, unflattering. While everyone was quick to criticize, it became painfully clear that no one knew quite what to do. The profession of acoustics was not the exacting science that everyone had blissfully assumed—not that

many would have considered it an art.

Wallace Sabine, a physics professor at Harvard University, is credited with the first acoustics research around 1900. In an effort to explain the phenomenon of the audible persistence of sound in a room, he postulated a theory of reverberation and developed an equation for calculating its length. For more than 50 years, reverberation was considered the one key ingredient necessary for a successful musical space, while the realm of acoustical knowledge abounded with myths to explain various other sonic phenomena.

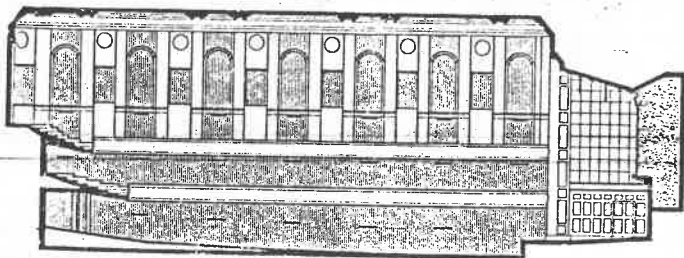
The Philharmonic Society's concern for the acoustical quality of the new hall, expressed in a letter to Bolt, Beranek & Newman, the initial consultants, was totally preoccupied with getting just the right amount of reverberation time. At the time of their Philharmonic commission, Leo Beranek undertook an analysis of the world's major concert halls (*Music, Acoustics and Architecture*, John Wiley and Sons), the first effort that had been made to analyze criteria for the musical experience and establish some design parameters. The irony is, of course, that three months after the publication of this work, Philharmonic Hall was judged a failure. The Philharmonic Society should have been pleased: The hall had a classic, mid-frequency reverberation time of 2 seconds. The problem, then, was obviously much more complex than adequate reverberation time. The "missing bass," reputed to be lurking behind the clouds, was never found, even after the ceiling was pulled down and replaced. As studies and experiments continued in an effort to un-

tangle the mysteries of this failure, many other factors began to emerge as necessary components of successful musical acoustics and a rather shaken profession began trying to counter its severely tested credibility.

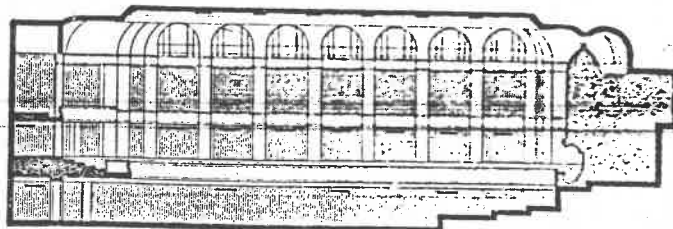
Just how does one design a hall to ensure a good acoustical environment with any accuracy or predictability? Assuming that the acoustical consultant has done his homework and knows how to isolate the structure from aircraft vibration, fire and police sirens, as well as other miscellaneous air-borne noise, assuming he has isolated the structure from the vibrations and noise of any mechanical systems, and assuming he has succeeded in keeping all children under the age of 12 out of the hall, he is then ready to proceed.

Prior to any presumed body of knowledge, a hall like Boston Symphony (1900) was modeled after the hall it was replacing, The Boston Music Hall, which was copied from the New Gewandhaus in Leipzig which was copied from the old Gewandhaus. Without much working knowledge of the reaction of sound in a contained space, this method proved useful. Assuming the original hall was good and that a more or less faithful copy was made of the overall proportions and construction methods as well as all the detailing, then the results were fairly predictable, although one could not say just why, with any certainty.

Predictably, science has advanced to the point where such outright plagiarism is no longer necessary, and designers can get on with the business of being inventive. Progress has led us to believe that, in any



Shakespeare's *Much Ado About Nothing*, New York Shakespeare Festival, 1972, is pre-World War I. America, by Ming Cho-Lee, theater designer.



Boston Symphony Hall, model for the classic, rectangular concert hall.



# KENTUCKY CULTURAL COMPLEX

February 1, 1978

Mr. Donald Zuchelli  
President  
Zuchelli, Hunter & Associates, Inc.  
Maryland National Bank Building  
160 South Street  
Annapolis, Maryland 21401

Dear Don:

You will recall that it was the Architectural Subcommittee's wish to employ Professor Walter Creese to serve as a non-voting member of the Architectural Selection Group. Mr. Barry Bingham called yesterday to report that Professor Creese is ready and willing to serve, and will do so at a modest fee. Mr. Bingham did not discuss the per diem fee with him, but we are leaving that to you. Apparently the timing is also acceptable to Professor Creese, since he is readily available for a few days before May, but has a pretty free schedule after May 8.

Would you please contact him at your earliest convenience, and make the necessary arrangements with him. His phone number is AC 217 - 333-1330.

Cordially,

Chairman

GBD/mh

cc: Mrs. Betty Lou Amster                      Dean Jerry Ball  
Mr. Richard Hanson  
Mr. Barry Bingham, Sr.

**Cultural Complex Committee**  
Gordon B. Davidson, *Chairman*  
Hon. L.J. Hollenbach, III  
Judge, Jefferson County  
*Ex-officio*  
Hon. Harvey I. Sloane  
Mayor of Louisville *Ex-officio*  
Jerry W. Ball *Ex-officio*  
Joseph L. T. Ardery  
Barry Bingham, Sr.  
Owsley Brown, II  
Mrs. Dann C. Byck, Sr.  
Frank B. Hower, Jr.  
Bertram W. Klein

Baylor Landrum  
Leonard B. Marshall, Jr.  
A. Stevens Miles  
James Grier Miller  
Woodford R. Porter, Sr.  
Mrs. W. Fielding Rubel  
Daniel C. Ulmer, Jr.

**Cultural Complex Task Force**  
Jerry W. Ball, *Chairman*  
Robert P. Adelberg, Jr.  
Mrs. Charles W. Allen, Jr.  
Richard A. Austin  
James S. Barger  
William T. Beam, II  
Lawrence D. Clark  
James M. Coleman  
Dario A. Covi  
Nash Cox  
A. Wallace Grafton, Jr.  
Michael J. Grisanti  
Albert J. Harris, Jr.

Ian Y. Henderson  
Hon. L.J. Hollenbach, III  
Maurice D.S. Johnson  
Robert E. Kulp, Jr.  
Dinwiddie Lampton, Jr.  
William C. Lathon  
Johnetta Marshall  
Mimi Martin (Mrs. Boyce F., Jr.)  
D. Patton Pelfrey  
Mrs. Russell H. Riggs  
Al J. Schneider  
Mrs. Alfred R. Shands, III  
John S. Sherman  
Hon. Harvey I. Sloane

Albert Smith  
Jeremiah P. Starling  
Alan M. Stone  
Kenneth J. Tuggle  
Kate Vogt  
Joseph Warren  
James S. Welch  
**Resource Staff**  
Betty Lou Amster  
Allan H. Cowen  
Carol L. Miller  
Alice R. Stanton

February 2, 1978

TO: Jack Firestone, Louisville Orchestra  
Sandy Stewart, Kentucky Opera  
Harlowe Dean, Louisville Ballet  
Bruce Yenawine, Louisville School of Art  
Roberta Williams, Junior Art Gallery  
Barbara Miller, Children's Theatre

FROM: Alice R. Stanton

The enclosed questionnaire is information requested by Mr. Ralph Burgard. He will want to discuss your replies with you when he returns the week of February 13. Additional information he would appreciate receiving includes the following:

Incorporation Papers  
By-laws  
IRS Letter of Exemption  
Board of Directors list

Mr. Burgard's address is:

Mr. Ralph Burgard  
10 Rectory Lane  
Scarsdale, New York 10583

Also enclosed is a copy of his scheduled meetings for the week of February 13. All meetings will be held on the Shelby Campus in the Faculty Lounge of the Founder's Union Building.

A schedule of the meetings to be held with the CRS team is also enclosed.

Rec'd Feb 9, 1978



3 February 1978

Mrs. Alice Stanton, University of Louisville, School of Music, 9001 Shelbyville Road, Louisville, Kentucky 40222

MRS. STANTON, just a short note to thank you for your help this week in coordinating our interview sessions and making initial introductions. It's always a comfort to us, as an out-of-town consultant, to work with someone like yourself who seems to have everything organized and under control. It makes our job so much easier. I have included a copy of the schedules that you gave me on Wednesday.

I look forward to seeing you the week of the 13th through the 17th.

Warm regards,

Charles W. Nixon, AIA, Vice President

**CRS**  
Caudill Rowlett Scott  
Architects Planners Engineers  
Houston Riyadh  
1111 West Loop South  
Houston, Texas 77027 USA  
Cable: Crosco Houston  
Telex 762234 Tel 713 621-9600

The Texas Historical Society

KENTUCKY CULTURAL ARTS CENTER

PROGRAMMING INTERVIEWS AND MEETINGS

WEEK OF 13 - 17 FEBRUARY 1978 - UNIVERSITY OF LOUISVILLE, SHELBY CAMPUS  
SCHOOL OF MUSIC, LOUISVILLE, KENTUCKY

CRS SCHEDULE

Monday, 13 February:

9:00 a.m. - 12:00 noon Orchestra  
1:30 p.m. - 3:30 p.m. - Opera  
3:30 p.m. - 5:30 p.m. - Ballet

Tuesday, 14 February

9:00 a.m. - 10:00 a.m. - Children's Theatre  
10:00 - 11:00 a.m. - Bach Society  
1:00 p.m. - ??? - School of Art  
Junior Art Gallery  
Art Center Association

Wednesday, 15 February

9:00 a.m. - 11:00 a.m. - Actor's Theatre  
1:00 p.m. - 5:00 p.m. - Team Session

Thursday, 16 February

9:00 a.m. - 12:00 noon - Team Session  
1:00 p.m. - 3:30 p.m. - All User Groups  
4:00 p.m. - 5-6 p.m. - Bingham Sub-Committee

Bingham's Office  
5th and Broadway - 34d floor  
Courier-Journal-Times Building

Friday, 17 February

3:30 p.m. - 5:30 p.m. - Cultural Complex Committee  
Louisville Trust Bank - 4th Floor

RALPH BURGARD (Theatre Consultant) SCHEDULE:

Monday, 13 February

11:00 a.m. - 12:30 p.m. - Opera (start earlier)  
1:30 p.m. - 3:00 p.m. - Ballet  
3:00 p.m. - 4:30 p.m. - Orchestra

Tuesday, 14 February

9:00 a.m. - 10:30 a.m. - School of Art  
10:30 a.m. - 12:00 noon - Junior Art Gallery  
1:30 p.m. - 3:00 p.m. - Children's Theatre

Shelby Campus - U of L.

9001 Shellbyville Rd.  
Office 588-6907

Sunday, 12 February

8:00 p.m. - Committee - 3 large User Groups  
Conference Room at School

Friday - 10:00 a.m. - Allan Cower for Burgard

February 3, 1978

TO: Task Force Committee Members

FROM: Jerry W. Ball, Chairman

A meeting for the members of the Task Force will be held on Thursday afternoon, February 9, 4:30 p.m. in the President's Conference Room in the East wing of Burhans Hall, Shelby Campus, 9001 Shelbyville Road. The purpose of the meeting will be to bring you up to date on the latest developments regarding the planning for the Cultural Arts Complex.

We hope you can attend. Please respond to Alice Stanton, 588-6907.



Feb. 24, 1978

Ted Strader called to say the following acousticians were considered the best in the country:

Harris  
Jaffe  
B.B.N.  
Veneklausen

They felt they should not have anything to say about this aspect of the program, but were willing to suggest the above list as possibles.

2-24-78

Ted Strader called -

Acousticians he mentioned as being the best are already on your list, such as ===

Harris  
B.B.N.  
Jaffe  
Veneklausen

He's having a listing sent to us from the Acoustic Society of America. It will have names and telephone numbers and hopefully, a little background information about each one. We should get it the first part of the week.

SCHEDULED MEETINGS FOR CRS TEAM

Sunday, February 12

8:00 p.m. - Orchestra, Opera, Ballet

(This meeting will be held in the President's  
Conference Room in Burhans Hall, East Wing,  
1st floor, Shelby Campus)

Monday, February 13

9:00 a.m. - 12:00 noon      Orchestra  
1:30 p.m. - 3:30 p.m.      Opera  
3:30 p.m. - 5:30 p.m.      Ballet

Tuesday, February 14

9:00 a.m. - 10:00 a.m.      Children's Theatre  
10:00 a.m. - 11:00 a.m.      Bach Society  
1:00 p.m. -                      School of Art  
   Junior Art Gallery  
   Art Center Association

Wednesday, February 15

9:00 a.m. - 11:00 a.m.      Actors Theatre  
1:00 p.m. - 5:00 p.m.      Team Session

Thursday, February 16

9:00 a.m. - 12:00 noon      Team Session  
1:00 p.m. - 3:30 p.m.      All User Groups  
4:00 p.m. -                      Bingham Subcommittee for Architectural  
   Selection

Friday, February 17

3:30 p.m. - 5:30 p.m.      Cultural Complex Committee



Rec'd 2-23-78

20 February 1978

Miss Alice Stanton, University of Louisville, School of Music, 9001 Shellbyville Road, Louisville, Kentucky 40222

re: Kentucky Cultural Complex

cc: Willie Pena, Steve Parshall

MISS STANTON, just a short note to say thanks again for all of your efforts the programming sessions last week. Your coordination of the meeting schedules, conference rooms and typing assistance was greatly appreciated. I think we have a very successful program for the new cultural complex and we look forward to producing the final programming these next few weeks.

I look forward to seeing you in the near future.

Warm regards,

Charles W. Nixon, AIA, Vice President

**CRS**  
Caudill Rowlett Scott  
Architects Planners Engineers  
Houston Riyadh  
1111 West Loop South  
Houston, Texas 77027 USA  
Cable: Crosco Houston  
Telex 762234 Tel 713 621-9600



# KENTUCKY CULTURAL COMPLEX

February 21, 1978

Mr. Ralph Burgard  
10 Rectory Lane  
Scarsdale, N.Y. 10583

Dear Ralph,

You're slated to bed down at the Galt House. No problems.

The enclosed schedule is more or less firm. There may have to be some changes, but probably no major ones. Will be confirming a couple of them tomorrow morning, but thought this would give you a general idea of what is happening.

Gordon Davidson's schedule for Monday is full. Would have been willing to meet you for a breakfast meeting, but you won't be here in time. Tuesday isn't much better, but I took the first time space he had available. He not only was booked for lunch both days, but has late afternoon meetings that would make even a cocktail meeting difficult. Hope it isn't too intimidating to meet him at his office.

If you prefer lunch with Dean Ball on Monday, please let me know. He is out of town today and tomorrow, but it will be no problem to switch.

Hope you have a pleasant trip.

Oops! Change on Monday. Betty Lou Amster just called about having lunch that day and I accepted. If it's a reasonably pleasant day you can walk from the theater to her office, or perhaps the two of you can meet wherever she decides to go. That would mean calling her to check on where because I doubt if I can get word to you before you come.

Hope this helps.

Sincerely,

*Alice R. Stanton*  
(Mrs.) Alice R. Stanton

**Cultural Complex Committee**  
Gordon B. Davidson, *Chairman*  
Hon. L.J. Hollenbach, III  
Judge Jefferson County  
*Ex-officio*  
Hon. Harvey I. Sloane  
*Mayor of Louisville Ex-officio*  
Jerry W. Ball *Ex-officio*  
Joseph L. T. Ardery  
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Dinwiddie Lampton, Jr.  
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James S. Weich

**Resource Staff**  
Betty Lou Amster  
Allan H. Cowen  
Carol L. Miller  
Alice R. Stanton

SCHEDULE FOR RALPH BURGARD

Monday, February 27, 1978

11:00 a.m. - 12:00 noon	Jon Jory, Actors Theater (584-1265)
12:15 p.m. Lunch	Betty Lou Amster, 300 W. Liberty (582-2421)
1:30 p.m. - 3:00 p.m.	Ann Hassett, Landmarks Commission Tour (587-3501)

Tuesday, February 28, 1978

8:30 or 8:45 a.m. -	Taskel Ross, Manager Commonwealth Convention Center (588-4381)
10:00 a.m. - 11:00 a.m.	Gordon Davidson (his office), Citizens Plaza (589-5237)
12:00 noon Lunch	Jerry Ball

(NOTE: Will schedule Bill Habich at 3:30 p.m. Monday or 2:00 p.m. Tuesday, whichever day and time is most acceptable to him)

Reservation made at Galt House for Monday and Tuesday night.

February 22, 1978

Mr. Clinton Norton, Managing Director  
E. J. Thomas Performing Arts Hall  
University of Akron  
Center & Hull Streets  
Akron, OH 44325

Dear Mr. Norton:

Members of the Sub-committee on Architectural Selection  
for the Cultural Complex Committee who will be visiting with  
you on Saturday, February 25, include the following:

Mr. Barry Bingham, Sr., Chairman

Mrs. Mary Helen Byck

Miss Carol Miller

Dean Jerry W. Ball

Comments about the excellence of your Hall have served to  
heighten their anticipation, and they are looking forward to the  
visit.

Thank you so much for your willingness to help.

Sincerely,

(Mrs.) Alce R. Stanton

February 28, 1978

Dear Mr. Schneider,

Arson is a frightening word. I'm so sorry it is a problem you've had to deal with, and do hope you will soon find the source of your trouble.

Sincerely,

(Mrs.) Alice R. Stanton  
Task Force

March 6, 1978

Mr. Leonard B. Marshall, Jr.  
Chairman of the Board & CEO  
Louisville Trust Bank  
P.O. Box 1619  
Louisville, Kentucky 40201

Dear Leonard:

I was delighted with our conversation after the last Cultural Complex Committee meeting when you and I discussed the various arts buildings that are being built in Louisville and the instruments that will be a necessary part of the equipment when the buildings are completed. The following information is to remind you of the scope of the arts building activities in Louisville and to provide you with a partial list of instruments that will be needed.

The University of Louisville School of Music will open bids for its new music building March 30, 1978. If all goes well, construction could begin approximately one month after the bid opening. This building will contain approximately 131,000 square feet of floor space and will include: administrative space, forty-three teaching studios, approximately eighty-five practice rooms, some thirty offices, a 560 seat recital hall, separate rehearsal halls for orchestra, chorus and band, eight classrooms, three dance studios and the music library. When the building is completed in approximately two years, the entire School of Music will move from the Shelby Campus back to the Balknap Campus. The new equipment needs for a building of this size are rather enormous and will include: three concert grand pianos, eighty grand pianos at approximately the six foot size, thirty upright pianos, one concert harpsichord, one practice harpsichord, three practice pipe organs, one teaching organ, and one concert organ for the recital hall. The eighty grand pianos for the studios and practice rooms at our cost will average about \$5,000 each and the upright instruments will average about \$1,400 each. The two harpsichords will cost approximately \$10,000 each. The practice organs will average \$20,000, the teaching organ \$40,000, and the recital organ will cost approximately \$180,000. The concert grand pianos will average about \$12,000 each.



Mr. Leonard Marshall  
March 6, 1978

p. 2

The Youth Performing Arts Center will be completed late this fall. This Center will be the home for several youth performing organizations in Louisville and will be a marvelous addition to the arts facilities in our community. There will be one auditorium that will seat 800 and three rehearsal halls that will be primarily for the Youth Orchestra. The auditorium will need one concert grand piano and the rehearsal halls will need small grands. There will be several practice rooms that will require at least ten upright pianos.

The Cultural Arts Complex on the river front is one of the most exciting concepts in arts development of which I am aware. The bringing together of all the principal arts agencies in Louisville including the Louisville Fund is a most innovative concept, and one that will bring national attention to the Complex and to Louisville.

The Complex will house some eight arts units as permanent residents. There will be space for administration, performance, galleries, rehearsals, meetings, classes, ticket sales, etc.

The performance spaces will include a multi-use hall with 2,100 seats and a smaller hall of 700 seats. There will be several large rehearsal spaces and some individual practice rooms. The instruments needed in the Complex will include: four concert grand pianos, four six foot grand pianos, twenty upright pianos, one concert harpsichord, one concert organ. The prices of the pianos and the harpsichord would be the same as those quoted under the Music School Building. The concert pipe organ will cost approximately \$350,000. The organ is such an integral part of the auditorium that plans for its construction should begin the moment we have secured the design architect for the Complex. The design architect, the acoustical consultant, and the organ builder must meet together with someone designated as an organ consultant to plan the design and the performance requirements of the concert organ.

I hope that this rather hurried accounting of the arts building programs and the instruments needed in the buildings will be of help to you. Please let me know if I can provide more information.

Sincerely yours,

Jerry W. Ball  
Chairman, Task Force

JWB:ars

March 14, 1978

Mr. Clinton E. Norton  
Managing Director  
Thomas Performing Arts Hall  
University of Akron  
Akron, Ohio 44325

Dear Mr. Norton:

Thank you for your letter of March 7. All of us found great interest in our visit to Thomas Hall. We especially appreciated the time you gave us, and the frankness with which you discussed the facility. Such information is of great usefulness to us as we try to plan for our performing arts complex here.

I am further grateful for your offer of additional advice.

I note that you are sending some drawings of Thomas Hall. I will circulate them to your other grateful Louisville visitors.

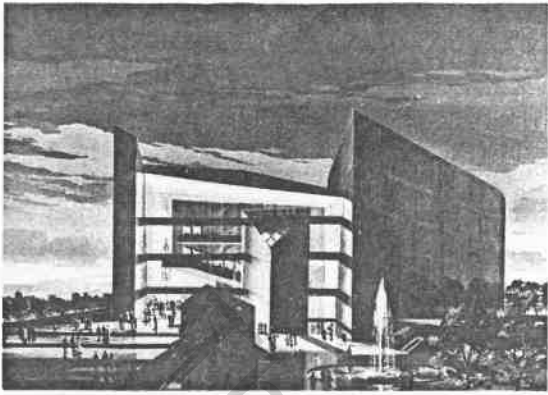
With kindest regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Miss Miller  
Dean Ball  
Mr. Firestone

The Son-Ston-Ed Society



CLINTON E. NORTON, Managing Director

## THE UNIVERSITY OF AKRON



EDWIN J. THOMAS  
PERFORMING  
ARTS HALL

Center and Hill Streets • Akron, Ohio 44325

Phone: (216) 375-7595

March 7, 1978

Mr. Barry Bingham  
Department of Music  
University of Louisville  
2301 South 3rd Street  
Louisville, KY 40208

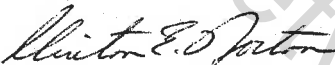
Dear Mr. Bingham:

It was a pleasure to have you visit Thomas Hall; I always welcome the chance to boast about this beautiful facility.

In spite of my usual enthusiasm for this environment, I did take the liberty to speak candidly about the Hall's shortcomings. As you progress in your planning, I would be happy to take a look and perhaps mention once more some key points which should have a place in your considerations.

Under separate cover I am sending some drawings which should prove beneficial. Please give my regards to Miss Miller, Dean Ball, and Mr. Firestone.

Sincerely,

  
Clinton E. Norton  
Managing Director

CEN:vlf

March 15, 1978

MEMO TO: Members of the Architectural Subcommittee

FROM: Barry Bingham, Sr.

You may be interested to hear that I have been approached on behalf of several architectural firms which now want to be considered for the construction job in Louisville. One of these is I. M. Pei & Partners, of New York.

We approached this famous firm at the time when a performing arts center was first considered, but at that time they were not interested.

I have explained to each applicant that we now are committed to a limited competition among the five firms we have selected.

I enclose a copy of a story from the March 20 issue of TIME, about the Denver Performing Arts Center, in case you have not seen it.

BB

B. B. Sr.

cc: Gordon Davidson

# Rocky Mountain High

*Music, applause as Denver's Performing Arts Center opens*

Ask most Americans for a quick word association with Denver and back is likely to come the Broncos, the "Mile High City," Coors beer. Cultural attractions do not readily come to mind. In the theater world Denver is known as a "split-week town." That is no designation for any self-respecting metropolis; it means that road-show companies calculate that they cannot get seven days out of the box office. The city can be somewhat prouder of its symphony orchestra. It has survived and grown modestly over 44 years, but has never made the big time, partly because it has been performing in a hall whose acoustics make anything, even Mozart, sound like a band concert.

But stay tuned, folks. With one bold

stroke, Denver is bidding to put itself on the performing-arts map. When the multimillion-dollar Denver Center for the Performing Arts is complete, it will include the 2,700-seat concert hall just finished, a building containing three theaters and a cinema, and a huge parking garage, all of them adjacent to the existing auditorium and sports arena.

For the late '70s, this plan is nearly Napoleonic in scope, and it does not lack for skeptics. The massive culture enclaves of the past two decades, symbolized by Manhattan's Lincoln Center, are causing financial trouble for the arts organizations they house. Denver may also learn about the perils of overbuilding. But last week there was no time for such pessimism. The

first new structure of the center, the Boettcher Concert Hall, opened to raves from the public and from music and architecture critics. The three days of programs became the kind of celebration that happens when a city decides to do something worthwhile but risky, something that it maybe could get by without, and then makes it come alive as a new source of community pride.

For Donald Seawell, 65, chairman of the center and also president and chairman of the *Denver Post*, the opening was the first payoff on a huge investment—if not a gamble. Says Seawell, "The Rocky Mountain states have always been have-nots as far as culture is concerned. Our planners say that Denver itself will double its population, to more than 3 million, in 20 years. They also say that if we tried to build this complex 20 years from now, the cost would be about \$1 billion. It will take time, but we are looking for excellence in everything."

Center planners, directed by Architects Kevin Roche and John Dinkeloo, have obviously made a hard assessment of existing cultural complexes and learned from what has been done elsewhere. There will not be any "Mussolini Modern" jokes about Denver. No extra dollars have been spent on grandiose exteriors. "Poor old Lincoln Center," says Roche. "Many arts organizations cannot afford the operating costs of large, monumental buildings."

If Denver's venture does run into trouble, the gags will probably be about crystal palaces. Though the buildings are non-nonsense functional, the place will still be a local monument because of its lofty "Galleria." This 76-ft.-high arched glass roof, only one section of which is up, was inspired by the ethereal vaulting in Milan's Galleria. Denver's will unify the complex, shelter the promenades and impart its own blend of airiness and intimacy to the neighborhood.

Boettcher Hall is typical of the Denver spirit. Part of the exterior walls is also glass, but there is nothing lyrical about them. They reveal a lobby that flaunts not marble or chrome but the building's functional and mechanical workings. On opening night, concertgoers could be heard arranging "to meet up at the duct" at intermission. A few thought they had come in the wrong way and wandered backstage.

Once beyond the pipes and valves, a wholly new experience awaits U.S. audiences. Boettcher is the first "surround" music hall in the country, with 360° seating around the orchestra. There are a few such auditoriums elsewhere—in Mexico City and Berlin—but orthodox acousticians still believe that the best sound is heard in long, narrow rectangular spaces. In Boettcher, there are "terraces" at several levels from which the audience can watch the players from different angles and much more intimately; no seat is far-



View of the mall and Galleria from Boettcher Concert Hall at its opening

*"Adventure and openness, and a feeling of not having seen it all."*



BARRY STAVER

The country's first surround hall is a circular marvel with terraced seating under reflector discs

ther than 85 ft. from the stage and most are within 65 ft.

The acoustics are very good, and that is a triumph as well as a vindication for Acoustician Christopher Jaffe, 50. The problem with a circular design is that sound diffuses quickly, bounces around, losing clarity and focus. Jaffe, with the Boettcher architects, Hardy, Holzman, Pfeiffer Associates, has managed to create a lush, integral sound by using such devices as 106 acrylic "reflector" discs suspended from the ceiling and a huge vault below the stage. There are some minor, doubtless correctable difficulties. The bass is not quite rich enough. When Van Cliburn sat down on opening night to slam his way through his trademark concerto, Tchaikovsky's first, he was drowned out in one area of the hall whenever the orchestra joined in: his notes were blocked by the raised top of the Steinway. Not even Jaffe thought of everything.

The next day there were no slips. The world premiere of John Green's *Mine Eyes Have Seen*, a huge, jazzy work that might better be called *Mine Ears Have Heard*, had both thunder and clarity. It got a standing ovation. Said Jaffe with some understatement: "That was a great big body of sound."

The musicians love the Boettcher. The orchestra is understaffed (83 members, compared with Boston's 105), and they play ploddingly. But as French Horn Player John Zirbel notes, "we will improve almost at once because for the first time we can hear ourselves play. That means better attack and intonation."

There are other problems. The orchestra is about to lose its permanent conductor. Brian Priestman is leaving this year, and there is no replacement

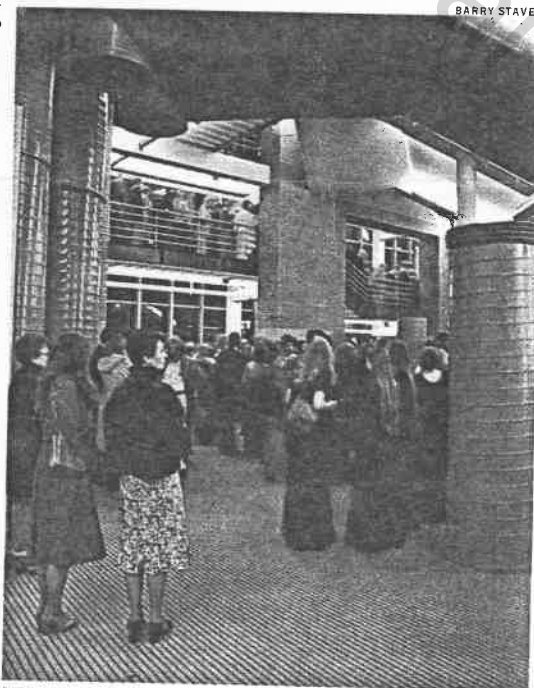
in sight. More seriously, the symphony has been through a bitter lockout in which the issue was a big cutback in the number of weeks per season (and therefore in pay).

To some Denverites that is more than an untimely irony. Financing for the center is, inevitably, complicated. It depends on city bond issues, private funds, including grants from the Boettcher Foundation and especially from two foundations endowed by the Bonfils family, who got rich in publishing. Seawell, ever a pivotal Denver figure, is president of both. Many people, including City Councilwoman Cathy Donahue, are afraid that eventually Den-

ver will be left with much of the bill: "It's simply too expensive." Mayor William McNichols admits that there is strain: "We've had sessions that would match whatever Muhammad Ali did at his best—hard and vicious." But, he adds, "if it weren't for Bonfils and Seawell, we would still be arguing about the merits of the center."

Seawell insists there will be sufficient money. Heaven knows he is no mad builder like Ludwig II of Bavaria. The center's theater building, now under construction, will almost comply with Moliere's notion that all drama needs is a platform and a passion or two. It will house three theaters, none with a conventional proscenium. Seawell called in Gordon Davidson of Los Angeles' Mark Taper Forum as consultant. He has come up with a plan to ally his own successful theater with Denver's troupe to be. "Time is the hardest thing to buy," says Davidson, 44, whose theater won a Tony Award last year. "While its own resident company is evolving, Denver can borrow scripts, artists and staff from us." The theaters, which are scheduled to open next year, will not always be full during the first years. Says Davidson: "It takes time, too, to enlarge and train audience support."

He is almost wistful at the opportunities in Colorado. "There is some naiveté in Denver," he says. "But there is adventure and openness, and a feeling of not having seen it all, a sense of hunger. It is true that art is international and timeless. But theater also has to do with roots, with expressing the specific character of a place and the common life that is shared. I think Denver might just do it."



BARRY STAVER

Inside the no-nonsense lobby  
Meeting at the duct at intermission.

A

Please try to  
look up meetings Bill  
Beam has attended &  
the ones he has not.

JFB

# CULTURAL COMPLEX

18, 1978

sociation

letter of March 16 today, and  
n that the Board of LTA  
needs and concerns of LTA are  
sidered by the Cultural  
Force.

and the Board that such is  
not the case. LTA has from the outset been considered  
as a principal user of any new performing arts facility.  
Both the earlier Louisville Development Performing Arts  
Committee, which I chaired, and the current Cultural  
Complex Committee have instructed all consultants,  
programmers, etc. to meet and consult with LTA  
representatives at all stages of planning. I believed  
this had been done, and I had assumed satisfactorily.  
I know that our arts consultant, Ralph Burgard, and I  
believe other programmers have met with you and perhaps  
other LTA representatives in the past. William T. Beam,  
II, as President of LTA, was named by Governor Carroll  
to the Cultural Complex Task Force to represent LTA,  
as were Presidents of all other arts organizations that  
would have an interest in the Complex. Dean Jerry Ball,  
Chairman of the Task Force, has had numerous meetings of

**Cultural Complex Committee**  
Gordon B. Davidson, *Chairman*  
Hon. L.J. Hollenbach, III  
Judge, Jefferson County  
*Ex-officio*  
Hon. Harvey I. Sloane  
Mayor of Louisville *Ex-officio*  
Jerry W. Ball *Ex-officio*  
Joseph L. T. Ardery  
Barry Bingham, Sr.  
Owsley Brown, II  
Mrs. Dann C. Byck, Sr.  
Frank B. Hower, Jr.  
Bertram W. Klein

Baylor Landrum  
Leonard B. Marshall, Jr.  
A. Stevens Miles  
James Grier Miller  
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Mrs. W. Fielding Rubel  
Daniel C. Ulmer, Jr.

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James M. Coleman  
Dario A. Covi  
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Carol L. Miller  
Alice R. Stanton



# KENTUCKY CULTURAL COMPLEX

March 18, 1978

Mr. William Habich  
Executive Director  
The Louisville Theatrical Association  
Macauley Theatre  
315 West Broadway  
Louisville, Ky. 40202

Dear Bill:

I received your letter of March 16 today, and was most distressed to learn that the Board of LTA apparently feels that the needs and concerns of LTA are not, or have not, been considered by the Cultural Complex Committee and Task Force.

Let me assure you and the Board that such is not the case. LTA has from the outset been considered as a principal user of any new performing arts facility. Both the earlier Louisville Development Performing Arts Committee, which I chaired, and the current Cultural Complex Committee have instructed all consultants, programmers, etc. to meet and consult with LTA representatives at all stages of planning. I believed this had been done, and I had assumed satisfactorily. I know that our arts consultant, Ralph Burgard, and I believe other programmers have met with you and perhaps other LTA representatives in the past. William T. Beam, II, as President of LTA, was named by Governor Carroll to the Cultural Complex Task Force to represent LTA, as were Presidents of all other arts organizations that would have an interest in the Complex. Dean Jerry Ball, Chairman of the Task Force, has had numerous meetings of

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#### Resource Staff

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Allan H. Cowen  
Carol L. Miller  
Alice R. Stanton





# KENTUCKY CULTURAL COMPLEX

Mr. William Habich  
March 18, 1978  
Page 2

the Task Force in an effort to obtain input from interested groups, as well as providing Task Force members with all current information on planning.

While it is obvious that no one group will achieve all it desires in the new facilities, every effort is being made to coordinate the planning process with all interested groups and reach compromises with a maximum of consensus and goodwill.

I can assure you, as a Past President of LTA, I am personally very much aware of its needs and goals. I further believe that continuation of LTA's programs of bringing professional Broadway theatre to Louisville is essential to the cultural health of Louisville.

Without further lengthening this letter, let me solicit an early meeting with you and the LTA committee and/or such other LTA Board members as may want to attend. I unfortunately cannot make your Board meeting on March 28, but I am anxious to meet with you and your group at an earlier date so a report can be made to your Board on the 28th. Please give me a call as to convenient dates and times for your group. I suggest we meet here at the Law Firm where I can get to all the pertinent files and documents.

**Cultural Complex Committee**  
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*Ex-officio*  
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# KENTUCKY CULTURAL COMPLEX

Mr. William Habich  
March 18, 1978  
Page 3

I really believe that I can satisfy you and the LTA Board that the Committee is most anxious to provide in its planning for the future of LTA.

I shall look forward to hearing from you.

Cordially,

Chairman

GBD/mh

cc: Mary D. Remmers  
David L. Chervenak  
Jerry W. Ball  
Betty Lou Amster

The Filson Historical Society

**Cultural Complex Committee**  
Gordon B. Davidson, *Chairman*  
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# KENTUCKY CULTURAL COMPLEX

March 20, 1978

Mr. James D. Hicks  
Assistant General Manager & Secretary  
The Cleveland Orchestra  
Severance Hall  
Cleveland, Ohio 44106

Dear Jim:

Thanks for your informative letter of March 17.

I am sending your letter with enclosures to Mr. Barry Bingham, Sr., who is in charge of the Architectural Subcommittee for the Cultural Complex. Mr. Bingham and his group have visited the Denver Hall which Mr. Jaffe had worked on, and we have also heard other good things about him from other quarters.

We very much appreciate your interest in our facility, and I hope that your interviews come along well for the Executive Directorship.

Cordially,

Chairman

GBD/mh

cc: Mr. Barry Bingham, Sr.  
Dean Jerry Ball  
Mrs. Betty Lou Amster

- |  |  |   |   |   |
|--|--|---|---|---|
| <p><b>Cultural Complex Committee</b><br/>Gordon B. Davidson, <i>Chairman</i><br/>Hon. L.J. Hollenbach, III<br/>Judge, Jefferson County<br/><i>Ex-officio</i><br/>Hon. Harvey I. Sloane<br/>Mayor of Louisville <i>Ex-officio</i><br/>Jerry W. Ball <i>Ex-officio</i><br/>Joseph L. T. Ardery<br/>Barry Bingham, Sr.<br/>Owsley Brown, II<br/>Mrs. Dann C. Byck, Sr.<br/>Frank B. Hower, Jr.<br/>Bertram W. Klein</p> | <p>Baylor Landrum<br/>Leonard B. Marshall, Jr.<br/>A. Stevens Miles<br/>James Grier Miller<br/>Woodford R. Porter, Sr.<br/>Mrs. W. Fielding Rubel<br/>Daniel C. Ulmer, Jr.</p> | <p><b>Cultural Complex Task Force</b><br/>Jerry W. Ball, <i>Chairman</i><br/>Robert P. Adelberg, Jr.<br/>Mrs. Charles W. Allen, Jr.<br/>Richard A. Austin<br/>James S. Barger<br/>William T. Beam, II<br/>Lawrence D. Clark<br/>James M. Coleman<br/>Dario A. Covi<br/>Nash Cox<br/>A. Wallace Grafton, Jr.<br/>Michael J. Grisanti<br/>Albert J. Harris, Jr.</p> | <p>Ian Y. Henderson<br/>Hon. L.J. Hollenbach, III<br/>Maurice D.S. Johnson<br/>Robert E. Kulp, Jr.<br/>Dinwiddie Lampton, Jr.<br/>William C. Lathon<br/>Johnetta Marshall<br/>Mimi Martin (Mrs. Boyce F., Jr.)<br/>D. Patton Pelfrey<br/>Mrs. Russell H. Riggs<br/>Al J. Schneider<br/>Mrs. Alfred R. Shands, III<br/>John S. Sherman<br/>Hon. Harvey I. Sloane</p> | <p>Albert Smith<br/>Jeremiah P. Starling<br/>Alan M. Stone<br/>Kenneth J. Tuggle<br/>Kate Vogt<br/>Joseph Warren<br/>James S. Welch</p> <p><b>Resource Staff</b><br/>Betty Lou Amster<br/>Allan H. Cowen<br/>Carol L. Miller<br/>Alice R. Stanton</p> |
|--|--|---|---|---|

The  
Cleveland  
Orchestra  
LORIN MAAZEL  
music director

Severance Hall  
Cleveland, Ohio 44106  
216/231-7300  
Cable Address: CLEVEORCH  
TWX 8104218549

The Musical Arts Association operating THE CLEVELAND ORCHESTRA, BLOSSOM MUSIC CENTER, SEVERANCE HALL

March 17, 1978

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and Secretary*  
George P. Carmer  
*Business Manager  
and Treasurer*

Mr. Gordon Davidson  
Kentucky Cultural Complex  
Citizens' Plaza  
Louisville, Ky. 40202

Dear Gordon

Perhaps it's un-politic to write at this point in time what with my own hat firmly in the competitive ring for your Executive Director BUT. I hope you'll seriously consider Chris Jaffe for handling acoustics. He was my discovery and, given his head and some real authority over architects, turned out a masterpiece with Detroit's Meadowbrook. Additionally, this Orchestra found his new hall in Mexico City absolutely smashing last fall.

I'm still a proscenium-arch boy but "surround" halls give real flexibility and must be given consideration. We also played the first one in Berlin shortly after my arrival here in 1975. The back-stage "working" facilities there are incredible, not so red hot in Mexico City where Chris had no say so.

Chris is no salesman for himself, unfortunately. I think you met him years ago when I asked him to offer his opinion on the potential of the Fourth Street United Artists.

I'm sure you saw the enclosed TIME piece on Denver's new Performing Arts Center. I've also stuck in the Cleveland PLAIN DEALER write up in case you missed it.

Cordially

JAMES D. HICKS

JDH:h

enc

March 22, 1978

Mr. James D. Hicks  
Assistant General Manager and Secretary  
The Cleveland Orchestra  
Cleveland, Ohio 44106

Dear Jim:

Gordon Davidson has sent me a copy of your letter of March 17 to him. It is good to hear from you, and I hope life goes pleasantly in Cleveland.

I am glad to have the story you enclosed from the Cleveland Plain Dealer. I mean to send it to members of our architectural subcommittee. We all are deeply concerned about the acoustics for the new performing arts complex, and we are determined to get the best possible acoustician to work on the job from the very outset of the plans.

As you may have heard, several of us visited Denver to inspect the new concert hall there. The trip was worthwhile, but unfortunately we had to go before the hall was quite completed, so we did not hear a performance there.

Christopher Jaffe is very much in our minds, however, as one of the top acousticians in the country. His work in Denver with the firm of Hardy Holzman Pfeiffer has certainly been well received. This is one of the five firms who are included in our limited competition for the Louisville facility.

With best regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Gordon Davidson  
Jerry Ball ✓

# The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.  
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202  
AREA CODE (502) 582-4501

March 22, 1978

MEMO TO: Architectural Subcommittee Members

FROM: Barry Bingham, Sr.

The enclosed story from the Cleveland Plain Dealer features an aspect of the Denver concert hall which we were not able to observe when we visited the facility. Christopher Jaffe's work as acoustician has been highly praised. His is one of the names we will doubtless want to consider when it comes to suggesting a short list of acoustical experts to the architectural firms in our limited competition.

Encl.

Cleveland PLAIN DEALER - 3/12/78

Artistic hopes are high

# Music arena is boon to Denver

By Robert Finn  
*Music critic*

When new concert halls open, the assembled experts and lay listeners spend much time pondering weighty questions of reverberation time, bass response, cubic footage of air and such technicalities.

But when Boettcher Concert Hall opened out in Denver last week, the most prevalent question was the one propounded by your friends at intermission: "Where are you sitting?"

It was a surprisingly difficult query to answer, for Boettcher is the first concert hall in North America to adapt to music the four-sided concept of the arena theater. It is a visually striking and acoustically daring fantasy of sweeping, curving balconies and projecting mezzanines, in the very center of which sits the Denver Symphony Orchestra, completely surrounded by its public.

The hall cost \$13 million and took more than three years to build. It has rescued the Denver Symphony from the acoustically unsatisfactory Auditorium Theater, and is the first completed unit of an ambitious Den-



Music

ver Center for the Performing Arts planned for the edge of the downtown business district.

The man responsible for Boettcher's acoustics is Christopher Jaffe, whose long list of previous acoustical credits includes Blossom Music Center and Powers Auditorium in Youngstown. Jaffe now has a Western branch office in the Denver suburb of Lakewood.

Jaffe was also acoustician for the only other arena-style concert hall in the Western Hemisphere, the Sala Nezahualcoyotl in Mexico City, where the Cleveland Orchestra played to such acclaim last fall.

The arena concept for concert halls is gaining ground rapidly, Jaffe says, with San Francisco, Toronto and Dallas among cities where the idea is in the planning stages.

(Linguistic note: Jaffe has adopted the phrase "surround hall" to describe the concept, but this is jargon run wild. Why force the verb "surround" to do duty at grammatical gunpoint as an adjective? Boettcher is an arena-style concert hall in my book.)

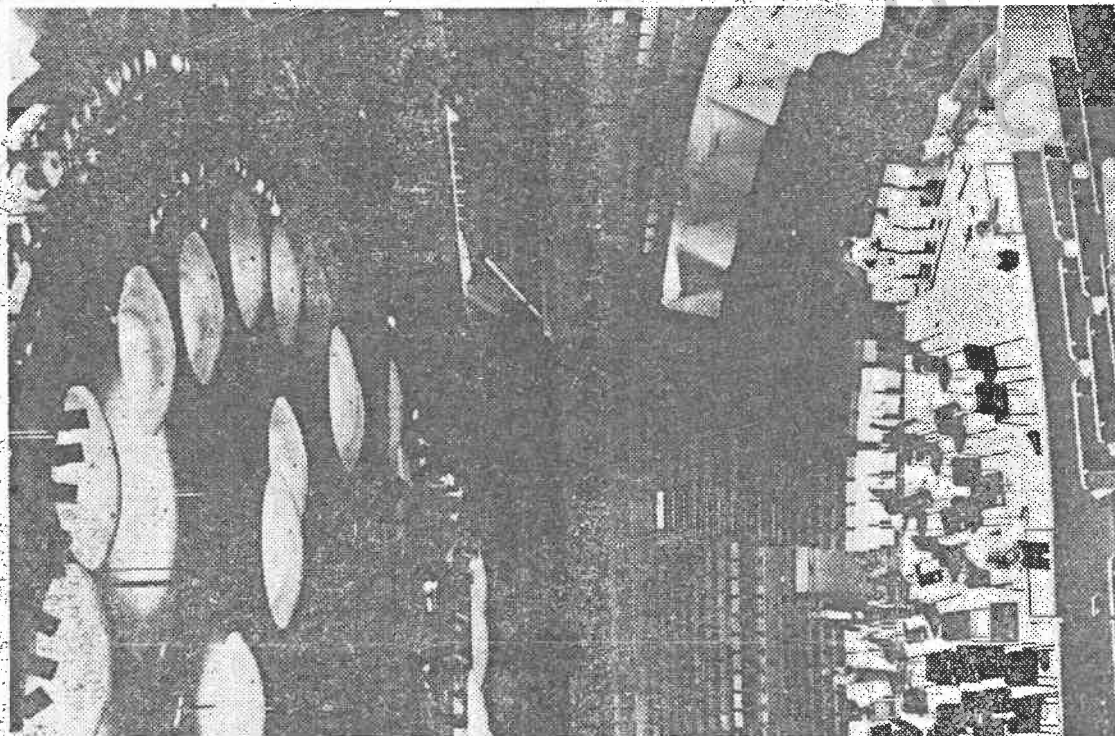
Continued on Page 6

## In this section

Marchmakers are vanishing breed *Page 4*

Mixups make movies spicier *Page 11*

A dead society in 'Romantics' *Page 12*



Boettcher Concert Hall — a "roomful of balconies."

# Music 'arena' gives Denver's cultural ho

Continued from Page 1

Jaffe's main concern, and that of the New York architectural firm of Harry, Holzman, Pfeiffer Associates, was to achieve a feeling of intimacy and informality.

None of the hall's 2,700 seats is farther than 85 feet from its stage, and many of those seats command a view of the stage unlike anything possible in the conventional endstage auditorium.

To achieve sound reflection without benefit of the conventional acoustical shell, Jaffe produced four tricks from his technical bag:

- He hung from the ceiling a quantity (variously reported as 106 or 109) saucer-like discs made of mirrored acrylic. About 30 of these can be adjusted to improve their efficiency as sound reflectors.

- He imported to Denver the "acoustical moat" he had invented in the Mexico City hall. This is simply a large empty space under the stage meant to emphasize and distribute orchestral bass. It is as though the orchestra were playing atop a huge bass drum.

- He designed the hall's many balcony facings in curving patterns as a sound-reflecting device. The whole interior of the hall, it is said, contains no "true vertical or horizontal surface" at all.

- Finally he designed the 2,700 seats with wooden extensions protruding about a foot above their red plush backs. Thus each listener has

his own personal sound-collecting device adjacent to his own ears.

The experience of three concerts heard in Boettcher within 26 hours led one to some preliminary conclusions:

- The basic sound is wonderfully warm and vibrant throughout the hall.

- There does seem to be a problem with bass sound. It lacks definition and, though powerful enough, seems to arrive at the ear later than the treble. Tympani in particular sound woolly rather than decisive.

- Visually the hall is a splendid thing, a refreshing and imaginative environment for music.

- The Denver Symphony, though not yet comparable to orchestras of the Pittsburgh-Detroit-Houston level in American music, is an up-and-coming young group (it was founded only 40 years ago). If it can weather current financial storms, the impetus provided by its splendid new home may well bring it to national notice in the next few years.

The gala opening program boasted Van Cliburn as soloist in the Tchaikovsky B-flat piano concerto for popular appeal, and the Brahms Fourth Symphony as principal acoustical test-piece.

Prefacing these was a stroke of imaginative genius: Vaughan Williams' lovely and meditative "Serenade to Music" as a choral-orchestral gesture to what all the fuss was really about.

The piano concerto raised an immediate problem. With the piano lid up, all piano sound was directed to those seated in front of the instrument. Those to the rear heard only a muffled, distant Cliburn.

The concerto also laid bare what may be a quirk in Boettcher's acoustics: Out front, the piano sounded like a veritable howitzer, virtually drowning out the whole Denver Symphony whenever Cliburn chose to work hard at his assignment.

Boettcher is either the greatest hall anywhere for piano sound, or it possesses the loudest Steinway ever built, or Cliburn simply misjudged his own strength in the unfamiliar environment.

The Brahms symphony gave both orchestra and hall a fine workout. The Denver brass section is excellent, and it surely was no accident that one of those undulating balcony facings runs directly behind the brass players, giving them at least some direct sound-projection into the hall.

The Denver strings are also good, though too few in number (the orchestra boasts only 84 players). The solo woodwinds I found generally less listenable, though they certainly had their moments.

Music director Brian Priestman conducted enthusiastically.

A couple of things about the gala opening were unusual. Master of ceremonies for the obligatory round of opening-night speeches was not someone from the orchestra family or some noted cultural heavyweight,

but rather a television actor, Lorne Green.

And the commission for a major work to open the hall with a splash went not to a major composer, but to Hollywood's John Green. The piece, premiered Sunday afternoon, turned out to be of embarrassing banality.

Both Jaffe and the Denver players expressed themselves as happy with the new hall. One thing seems certain: It will revitalize the cultural life of a city whose artistic traditions are vibrant but still new and a little uncertain.

Boettcher is in for a lot of use. Besides the regular run of Denver Symphony programs there will be pop concerts (Roger Williams, Robert Merrill), a performance of "Patience" by the Manhattan Savoyards, and before long a full-scale production of Straus' "Salome" by the opera troupe from nearby Central City.

Jaffe is confident that this very versatility of the arena-style hall may help solve the financial problems of symphony orchestras by bringing in a wider variety of events than is possible in conventional halls.

The Denver Symphony stands right now very much in need of such help. The orchestra just went through a three-week lockout when contract negotiations broke down.

In the end, management laid on

the table a proposal for and a shortened season, live being the implied mantle the orchestra money. The players' a package. The opening came along just in time concerned an emotional depressing episode.

Raising the \$13 million Jaffe refers to as his balconies" was not easy money came from a bond issue, much of it foundations (Boettcher, others) and corporation.



# a' gives Denver's cultural hopes a boost

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In the end, management laid on

the table a proposal for salary cuts and a shortened season, the alternative being the implied threat to dismantle the orchestra for lack of money. The players' accepted the package. The opening of Boettcher came along just in time to give all concerned an emotional lift after this depressing episode.

Raising the \$13 million for what Jaffe refers to as his "roomful of balconies" was not easy. Part of the money came from a voter-approved bond issue, much of it from local foundations (Boettcher, Bonfils and others) and corporations. The entire

effort took eight years. With the project now becoming reality, happy Denverites are wearing lapel buttons that say "I believe in music."

Some history buff even made sure that the grand opening date came exactly one century from the night on which Prof. H. Robyn lifted his baton to direct the Amateur Society for Central City in the grand opening concert of the famous Central City Opera House a few miles to the west.

Who knows what the enthusiastic Coloradans may accomplish on March 4, 2078?



# KENTUCKY CULTURAL COMPLEX

March 27, 1978

MEMORANDUM TO: Task Force Members

FROM: Jerry W. Ball

RE: Cultural Complex Building Program

The first draft of the program document for the Cultural Complex will be mailed to you very soon. The draft is being copied now and will be sent to you just as soon as the copies are returned to our office.

We shall give you approximately two weeks to study the program document and will then call subcommittee meetings of the Task Force to meet with us sometime during the latter part of April.

Mrs. Stanton will notify you of meeting times well in advance in order for you to arrange your schedule to be with us.

JWB:ars

**Cultural Complex Committee**  
 Gordon B. Davidson, *Chairman*  
 Hon. L.J. Hollenbach, III  
 Judge, Jefferson County  
*Ex-officio*  
 Hon. Harvey I. Sloane  
 Mayor of Louisville *Ex-officio*  
 Jerry W. Ball *Ex-officio*  
 Joseph L. T. Ardery  
 Barry Bingham, Sr.  
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 Kenneth J. Tuggle  
 Kate Vogt  
 Joseph Warren  
 James S. Welch

**Resource Staff**  
 Betty Lou Amster  
 Allan H. Cowen  
 Carol L. Miller  
 Alice R. Stanton

March 23, 1978

Mr. Robert Canon, Executive Director  
Arts Council of San Antonio  
235 E. Commerce  
San Antonio, Texas 78205

Dear Bob:

May I take this opportunity to thank you again for all the time you spent with me last Monday; it was such an interesting session for me and one in which I learned a great deal.

Your project of renovating the theater in San Antonio is one that I shall follow with great interest. I wish you well as you proceed with your plans.

My stay in Fredericksberg was most pleasant and rewarding for me. I returned home to Louisville last night to find that Louisville had thawed considerably while I was away.

Thanks again for your time, and please keep me informed about your project.

Sincerely yours,

Jerry W. Ball  
Chairman, Task Force

JWB:ars



# KENTUCKY CULTURAL COMPLEX

March 27, 1978

MEMORANDUM TO: Task Force Members

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Alice R. Stanton



MEMO from

Louise Y. Kain

Jerry - I believe that this letter contains all the necessary information with the possible exception of the fact that this obviously talented and successful man is 63 years old - but then just a young fellow compared to Rubenstein and his contemporaries. If you need further date don't hesitate to call me.

Louise



THE COLLEGE OF WILLIAM AND MARY IN VIRGINIA  
WILLIAMSBURG 23185

(804) 229 3000

DEPARTMENT OF ENGLISH

31 March 1978

Dean Wilfred Bain  
Care of School of Music  
Indiana University  
Bloomington, Indiana

Dear Dean Bain:

I am writing you concerning Michael Hadjimischev, Director of the Bulgarian National Opera in Sophia, a distant cousin and now good friend of mine whom I met in Sophia last summer. He did a production of Die Meistersinger with you at the School of Music in Bloomington in (I believe) 1968.

Mr. Hadjimischev would like to obtain a post teaching opera production, or producing, or both, for a year or two in the United States or Canada. As you no doubt are aware, it is difficult for political reasons for him to seek such a post from Sophia. Since you know his work, I wonder whether you might be able to suggest to me possible opportunities for him. It has also been suggested to me by someone who knows the opera world that it might be helpful if you were able to inform the Central Opera Service at the Metropolitan Opera, Lincoln Center, New York, of his availability and to tell them what you know of his work.

I should make it clear that, although Mischo told me of you, I am writing you without his knowledge and entirely on my own initiative. And I do so with some hesitation, on the basis of my enthusiasm for Mischo and for opera and without any knowledge of how such matters are customarily handled in the world of opera!

You probably know more of his career than I do. Besides his work at the Bulgarian National Opera, he has done a good deal of work outside Bulgaria, beginning with a production of Janacek's The Cunning Little Vixen in Brussels at the Theatre Royal de la Monnaie in 1961. He has done four productions at the Wexford Festival, including L'Amico Fritz and Lakme. At Glyndebourne he has done Eugene Onegin, The Queen of Spades, and Verdi's Machbeth. He has taken Sophia productions on tour to Moscow, Bucharest, Palma di Majorca, Athens, Constantinople, Warsaw, Prague, Yugoslavia, and elsewhere. With Rostropovich he did a production of The Queen of Spades (I believe) in San Francisco in 1974. He has taught for four years at the Sophia Academy, where Anna Tomova-Sintova and Nicolai Ghiauroff and others began their careers under his direction. He has taught master classes four different years at the London Opera Center, where he produced Hindemith's The Long Christmas Dinner last December. Only a few weeks ago he did Eugene Onegin in Brussels. Much of this work has been done in conjunction with his wife, Annie, who does sets and costumes.

Mischo has told me that he now travels abroad with a service passport when sent by the government impressario concert agency. The initial passport cannot be for longer than six months, but if he were engaged for this period the passport

would then certainly be renewed for a longer period, and he would become a long-term specialist. There would be the initial six months' limitation on the passport, but this would be no obstacle to an appointment of one or two years.

If you can provide any assistance to me in finding opportunities for Mischo I would of course be most appreciative.

This evening my wife and I go to Norfolk for a performance of Thea Musgrave's Mary Queen of Scots. An exciting event!

I understand that you are now retired but hope that this will reach you through the School of Music.

Sincerely yours,

*William F. Davis, Jr.*

William F. Davis, Jr.  
Associate Professor of English

The Filson Historical Society



# Louisville

Louisville Development Committee 300 W. Liberty Louisville, Kentucky 40202 (502) 582-2421

Kentucky Cultural Complex Committee  
March 30, 1978, 3:30 p.m.  
Citizens Board Room, Citizens Plaza

## AGENDA

1. Approval of minutes.
2. Report of Executive Director Search Subcommittee. Dr. Miller
3. Report of Architectural Subcommittee. Mr. Bingham
4. Report of Development Planning Subcommittee. Mr. Marshall  
Presentation of Site Alternatives - Mr. Zuchelli & Mr. MacDonald of  
Zuchelli & Associates  
- Mr. Galehouse & Mr. DeMay of  
Sasaki & Associates
5. Update of Task Force activities. Dr. Ball

March 31, 1978

MEMO TO: Carol Miller

FROM: Alice R. Stanton

When Dean Ball was in San Antonio this past week, he visited with:

Mr. Robert Canon  
Executive Director  
Arts Council of San Antonio  
235 East Commerce Street  
San Antonio, Texas

Dean Ball was very impressed with Mr. Canon and felt he would be a strong candidate for the position as Executive Director of the Kentucky Cultural Complex.