

AU 825

OH 1983.12.03

Jackson Symphony Oral History Project

Interviewee: Dalvit, Lewis

Interviewer: Ritter, Judy W.

Title: An interview with Lewis Dalvit, February 12, 1982 /  
interviewed by Judy W. Ritter

INTERVIEW WITH  
MR. LEWIS DALVIT  
  
CONDUCTED BY  
JUDY RITTER  
  
FEBRUARY 12, 1982  
  
FOR THE  
JACKSON SYMPHONY LEAGUE

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This is Judy Ritter with the Jackson Symphony League. Today is Friday, February 12, 1982, and I'm talking with Lewis Dalvit, the conductor of the Jackson Symphony Orchestra. We're going to be reviewing some of the events and achievements of the Orchestra during the years Mr. Dalvit has been conductor here in Jackson, Mississippi.

Q. Well, let's start with you, personally, first. Where were you born and where did you receive your musical education?

A. I was born in Denver, Colorado, and then at an early age moved to Beloit, Wisconsin. It was there I met Pat, my wife, and we grew up together, going to school, married, started a symphony orchestra due to a need in the community. We had students; Pat had string students. There were people in the area who would like-- well, the college orchestra wasn't doing well, so we began a civic orchestra. My musical education was at Beloit College and then at Chicago and finally with Pierre Monteux for ten summers, and then from there to Honolulu as Assistant Conductor and then guest conducting at Guadalajara, Mexico, a couple of times, and Germany, Carnegie Hall, etc. I was offered a job at Guadalajara.

Q. In Mexico?

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A. In Mexico, but we had children to educate and we thought that that factor, plus knowing that the political climate was such that politics and music were intertwined, the government had too strong a say in the orchestral operation, including what was to be played. So we went back to Wisconsin. After being in Honolulu for a whole year--that was another turning point in our life, whether to stay in Hawaii as Assistant Conductor and live a fantasy life, or get out in the world and work at my career--I really was tempted to stay.

Q. I'll bet.

A. Because the islands were just perfect. That was where I found out that there was another way, another style of living. But we decided to come back to Wisconsin. For awhile we faced the cold winters, shoveling snow, driving through sleet and having concerts while worrying about weather conditions all the time, and then Pat and I thought we should really get out of that climate and try to look farther south. Out of the blue, at that point, we got a phone call in Maine, where--

Q. You were in Maine?

A. Vacationing, because I had been studying conducting there for ever so long. Well, when Pierre Monteux died, we still continued to return in the summer because we loved the scenery and the ocean. Art Miller--who worked with the

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Baker--what was that company? The Baker--Michael Baker Engineers, right. Art Miller was a very forceful man, very forceful. He called us and wanted to know if we could come down for an interview. We were one of three being considered. He had called the American Symphony Orchestra League to obtain some information about conductors, and Helen Thompson, who was the originator of the American Symphony Orchestra League, had seen me conduct and I was one of three recommended for this job. I said to Pat: "Well, let's go down. We haven't been that far South, and knowing how Symphony Boards operate, it usually takes a year, at least, for them to come to a decision." They have to interview the candidates and they have to discuss them and all those things. There usually are a lot of politics involved and whatever, so I said: "We'll go down there and we'll do a little sightseeing, go home and continue on." Well, we arrived here in August. Apparently the Symphony Selection Committee met, and Art, being the Chairman, at some point had decided in his own mind: "You're it"--(meaning me). I remember meeting the Hesters. Ralph was President of the Symphony Association at that time. Reservations were made for us at LeFleurs. I had taken only one suit with me on vacation, and Pat didn't have any gloves or hat (which was an imperative southern style at that time). I remember

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Art Miller and Pat were worried about it, so he took us to McRae's and Pat bought some gloves on the way to the presentation meeting so that we would be properly attired. (These are little secrets you should know about.) So, we met the Hesters and the rest of the Board and we passed the test. (The Hesters have become close, close friends of ours.) No sooner than we were out of the meeting than Art said to me, "Well, we want you to pick out a house." I said: "But I have work to do in Beloit." He ignored my feeble protests and started discussing salaries. "You're the one we want," he said, and he just kept pushing for an immediate acceptance. He was a determined man. Well, while we were down here, I met the Symphony League people. Paula was the Symphony League President (Paula Althaus) at that time. I remember the meeting in the old Belhaven office with Paula and Art Miller. Paula was reserved and shy and Art kept announcing--"Mr. Dalvit has plans to forward the Symphony" and I remember Paula just sitting there quietly listening. All the time we were in Jackson Art wouldn't show us the old auditorium. All he would show us was where the new one would be, where the hole was for the new auditorium, and he promised over and over that there was going to be a new auditorium, and implied that it was just going to be put up in the next day or so. He showed us around all the different

residential districts as if he fully expected me to accept the position. I finally got up courage to say, "Well, I've got to go back to Wisconsin, meet with my Orchestra Board and find out if I can work this out." To make the story brief, I went back to Wisconsin where I was also Chairman of the Music Department.

Q. At Beloit College?

A. At Beloit College. And so I had to meet the President of the college as well as with our Beloit Orchestra Board. After much thought, I worked out a plan so that I could make the transition from one job to the other. I began to fly down to Jackson on the weekends. I would come in on a Friday and meet with the orchestra committee and talk about future plans. We would also have orchestra rehearsals. I would stay at the Hester's occasionally, and they would "wine and dine me." They'd take me to football games and do all kinds of nice things for me. I got to feel about them like I would a second father and mother. One of the first plans we made for the Symphony was to organize a string quartet. This first string quartet was organized and paid for by Ole Miss. \$40,000.00.

Q. Was that for one year?

A. For one year, but it lasted longer than that. It lasted several years. Each year I was able to convince them to continue the program. Ole Miss is several hundred miles away, but the University wanted to make ties with our

area so it paid for the quartet. The string quartet toured state wide for Ole Miss, while we used them in our orchestra as first chair players. Simultaneously, our Board and I started to work on the budget--there was a \$28,000.00 budget, I think, at that time--and our goal was a hundred thousand because we wanted to become metropolitan. I knew becoming metropolitan would get us many grants. I remember at the first Board meeting talking about my plan of working to become self-sufficient. When I first came to rehearsals, there were just a few people--really just a handful of people in town who played--I wanted to bring in musicians and organize the Symphony so it could stand on its own, because as a conductor I was at the mercy of The University of Southern Mississippi and various communities around--Memphis and Baton Rouge--for getting musicians. It was difficult to make plans under those conditions because we only had a "suitcase symphony" which would come in and play and then leave. We couldn't expand our program, such as play extra concerts or play in the schools.

Q. So one of your first tasks, then, was the recruitment of musicians?

A. Yes, but the problem was how to build a program. How to get these musicians to come permanently. In Mississippi, of course, we have the center, the Capitol, but then there



are not many metropolitan cities nearby. In the more populated northern states one can find fine musicians within a 50-mile radius, but here in Mississippi we had to go 200 miles most of the time to find qualified musicians. I had to figure out how to entice musicians to come to Jackson and make it their home. One way would have been to pay them, but we didn't have that much money yet. Well, the other approach was to reactivate the string program which had fallen into disfavor. (School principals didn't want it in the curriculum any more for various reasons.)

Q. You are referring to the string classes for children in public schools?

A. Right, but before I came to Jackson they had been dropped. I went to the school superintendents and principals and pleaded, cajoled, etc., to get string training back in the schools but the principals just refused to support string training any more. So, I decided that we'd start string classes at Belhaven and local churches and use the musicians in the Symphony as teachers. We started with just a handful of teachers. Now, the program has grown to include over 600 students. My thought was to bring so many youngsters into the program that a pressure would be put on the schools to reactivate string training in the grade schools. This is exactly what happened!

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Q. It worked?

A. It worked. I knew if we could build enough classes, that the public schools would take them in. Since then, of course, the program has grown tremendously and we have a lot of financial backing from the schools.

Q. Is it a joint project? The classes are a joint project between the Symphony and the schools?

A. The schools give us freedom to supervise and to hire and fire, and we try to keep it a tight organization. We now have some 10 or 11 teachers who also play in the Symphony. This approach worked and we did entice teacher-musicians to Jackson. In the meantime, my first three years in Jackson, we reached a budget of one hundred thousand dollars. About that time, Ole Miss got tired of supporting the \$40,000.00 string quartet, and we slipped into a grant with the national government, just at the right time. The national endowment now supplied \$40,000.00 for the string quartet. That made possible our fine resident concert master, first violinist, first cellist and a principal second violinist. It really raised the caliber of the Symphony. Generally, our policy has been to try to make the orchestra more accessible to Mississippians. Early on, even with only a handful of people, we began playing in different colleges. We put on programs of an informal nature. Every year one of the Mississippi college choirs would perform with us and in return we would perform at

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each school. Then we began traveling and Board members of influence would call colleges and say: "We have an orchestra here. We would like to have them play there." This approach has worked. It opened doors. The orchestra also grew. As some teacher-musicians gave up teaching in the program and had to be replaced, they often settled here and continued to play in the Symphony. So that was another way the orchestra matured. And we have finally reached a point where we are now self-sufficient with 95% of the musicians living in Jackson. We have our own resident orchestra. Another policy of orchestra growth was to broaden the base of the orchestra by trying to reach many kinds of audiences. We played all styles of music to appeal to a wide variety of tastes.

Q. For instance?

A. Country, western, a little rock, old waltzes, marches, the hit parade of the day, whatever happens to be popular--and we play in any environment: in a gymnasium, in the zoo, in the mall and of course, one of the big changes that came about was the development of my idea of going to the Reservoir for the Pops Concert, which had previously been held in various places--such as at the fairgrounds--

Q. Or in the stadium?

A. In the stadium, and I think we did one at the Coliseum. But the Reservoir has become the most popular. I remember

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that day Pat and I tramped around many areas of the Reservoir looking for an appropriate site. Although one area was still wild, with no adequate access, I said: "This is a good place." We got wonderful cooperation from the parks. Eventually, as the concerts gained momentum, they built ramps and they built parking lots and hooked up places for electricity. I remember driving to the first Reservoir Pops Concert, and I kept saying, "I wonder if that car is going to the Reservoir?" The closer we got to "our" site, the more and more cars we saw before us and I said, "Oh, it can't be true. Could all these people be going to the Pops Concert?" When we arrived there was a big, long line of cars. I was so glad!! You can't believe how happy I was. The Reservoir Pops has proved to be a wonderful program for reaching people who don't ususally go the series Symphony concerts.

Q. What about the Valentine Concert?

A. This is an innovative program, especially for Senior citizens, held at Murrah High School. It's a wonderful concert. Hundreds come and the hall is filled. We have prizes for the oldest man and oldest woman. We reminisce. We have some surprises for everyone. We have sing-alongs and many contests. The oldest man this year was around 95, 96, and he comes every year so I'm looking for him--

Q. What about other kinds of concerts?

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A. Being interested in ballet, for instance, I introduced ballet artists with the Symphony Orchestra in Series Concerts. At that time, this was also innovative. So we helped ballet enthusiasts to "prime and pump," and the ballet grew more rapidly from that point. We also helped as much as we could to promote opera. I remember giving a concert in conjunction with the Mississippi Opera Association on Puccini's opera "Gianni Schicchi" for thousands of school children. We made many different musical experiments such as using electronic music and orchestra. We played a piece called "And God Created Whales" by Hovannes with recordings of authentic whale songs; we've featured multi-media works--laser beams, wind machines, art films--but the audience always stayed with me, supported the orchestra in all our endeavors. Even in the old auditorium which was a wrestling hall on Friday nights. Our concerts were Monday and Tuesday but the place still smelled like a gym. As I mentioned before (and we have the sound on tape), an exasperating moment which regularly recurred in the old auditorium was when the city garbage truck would drive up and begin hauling cans around. There would be loud banging and clanging which would always interrupt the flow of music. Frank Hains, who was the Jackson Daily News amusement editor, would write scathing articles angrily criticizing the city fathers for tolerating garbage collection during concert hours. Finally, we moved to the new auditorium.

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in 1968. Another goal for the orchestra was to obtain national publicity. I went to New York and I talked two publishers into coverage of the opening of the auditorium. We had invited Paul Creston, an imposing American composer, to write a work for contralto and orchestra. The editor of Music and Arts Magazine came to the auditorium opening and was tremendously impressed with the orchestra and with Jackson. I should show you the magazines. I don't know if you ever saw this coverage?

Q. I saw it. It was a beautiful layout.

A. He gave us a six or seven page article on Jackson Arts. Then there was coverage in both Fidelity and Musical America Magazines. The editor of Musical America came down and attended our youth-oriented concerts. We sponsored young artists' concerts in various places around the city, including the zoo and malls, with selected young artists who lectured and gave recitals--as well as talked to young aspiring students. She wrote this story in her national magazine. We've had other young artist programs which have worked out beautifully. The piano and aria workshops, for which the orchestra accompanies young people in a six state regional area, uses internationally renowned artist teachers to judge, criticize and stimulate the young performers. The participants also perform with the orchestra, with a teacher-critique following. This is a wonderful oppoertunity for young people. The whole Symphony program has expanded. I think there were probably

four or five concerts when I first came. Last year (1981-82) we had a peak year and played about 46 concerts around the State. We are now a working orchestra. We earn most of our money, either by teaching or by traveling. As conductor of the JSO, it's been a wonderful, wonderful rewarding and creative experience. Once again, I think the greatest part of being in Jackson is that the City wanted a fine orchestra. They wanted the Arts. That is the biggest pleasure in coming here. One of the strongest facets of the J.S.O. Association is the Symphony League--the women behind the orchestra. They are almost stronger than the orchestral organization itself. In Jackson there is a "formidable" power of women. That's another reason I came South! After my first talks with the Board and Women's committees here, I knew that once the women were committed to a project there was no stopping them. They'll make it work. They've proved this over and over. They're probably the best Symphony Women's League in the country.

Q. The supportive organization was already here then when you came?

A. Right. And I can remember the first Board meeting, talking about plans of raising money in order to get the hundred thousand dollars, to reach metropolitan status, and I remember one lady came up and said: "How in the world do you think you're going to get a hundred thousand dollars out of this community?" I said: "You just wait and see."

It's going to happen!" Herman Hines, who was working with the Deposit Guaranty Bank, was the hundred-thousand-dollar President. We reached our goal when he was President of the Symphony Board. Well, since that time, the budget has grown to well over \$500,000.00.

Q. Is that the annual budget of the orchestra?

A. Right. But, in those days, when you reached the hundred-thousand bracket, you were in the top 100 orchestras out of 1,400 in the nation. You can understand Jackson's pride; and Jackson should be proud of the amount of money put into the organization to make it a self-sustaining, polished orchestra. Other programs we have developed were with the South Jackson League. At that time, as now, I felt that we should try to reach more and more people. I convinced the South Jackson League to put on concerts, and for a number of years, they sponsored the orchestra in a special performance.

Q. What about artists who have been here with the orchestra? Each year there are several who are featured. Did anybody ever fail to show up?

A. When I first took the job, Ralph Hester phoned one evening and said: "We've got a problem. One of the artists has canceled out." I said: "Well, don't worry about it. We'll get another one." This was a transition phase when I was only in Jackson part time and Ralph was handling

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many details. The guest pianist had called and told Ralph that while pushing his car out of the snow up in New York, he had sprained his back. I had been using Johnathan Sweat (now Chairman of the Millsaps Music Department) as a practice pianist with the orchestra, so when the guest artist canceled Dr. Sweat agreed to play the concert. We had another last minute stage trauma when a guest guitarist canceled out due to an injury. We hired another one, who flew to Jacksonville, Florida, by mistake on the evening of the only rehearsal, which was scheduled just preceeding the Monday night concert.

Q. Did he make the concert?

A. No. The concert became one of those improvised performances. We drew on our resident string quartet, trio, woodwind quintet, etc. They played beautifully, and the audience responded warmly. We had an enjoyable evening. In a way, I think people love these kinds of crazies.

Q. Well, you have at least one all-orchestra concert scheduled each year?

A. Yes, I do.

Q. What is the thinking behind doing that and not having a guest artist at that time?

A. As this orchestra continues to develop, we have more and more professionals come to Jackson. We have our own

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woodwind quintet, string quartet, and a number of first chair players who are really excellent musicians, many with Masters Degrees. Their solo performance abilities are just great, so playing with the Symphony gives them opportunities to be creative, gives them a little recognition, and also, as the orchestra develops, gives them opportunities to play virtuoso pieces that show off the orchestra and the musicians. Therefore, we have been featuring the orchestra in the last few years.

Q. What has been the audience reception of this particular concert?

A. It's always been enthusiastic. Audiences are loyal here, to the individual musicians and to the orchestra as a whole. It's wonderful because we have gone through some hard times; and by hard times, I mean the programs were first given in the old wrestling auditorium. (You have to realize, though, that our goal was to double the audience. We're now selling, you know, 5,000 season tickets in this size city. This is four times the national average. I don't tell many people that.)

Q. You can brag a little.

A. Once in a while! Eventually, we did double the audiences and they stuck with us during the period we had to perform at the old auditorium while waiting for the

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construction of the new one. There is a lot of pride in the orchestra. Because of this pride, as well as for love of music, audiences strongly support the orchestra.

Q. Even people who are not particularly trained in music?

A. Yes, we have many people who love music and just want to learn and enjoy it. We try to play in many different areas. We have a great variety of programs. For instance, String Programs. We have summer music camp scholarships for the young string students. We have the young orchestras that tour regularly, that play for concerts in the schools. The J.S.O. plays different kinds of concerts, other than those on the concert stage. We might dedicate a church organ. We were even asked to dedicate the Vicksburg bridge, and we would have done so except the weather was terrible. We play in all kinds of environments and surroundings. People will support us, not just for classical music, but for these other kinds of concerts that we play. Many times people come up to me and say: "Oh, that was a wonderful concert"! I'll ask: "What concert are you talking about?" They will say: "The one you played for the Animal Rescue League" or "The Pops at the Reservoir", or "The one that you played in the grocery store."

Q. Just all around? And then on your regular series, you

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are definitely programming more and more, it seems to me, complicated, classical, traditional symphonic music?

A. Yes.

Q. Do you feel that the audiences' ability to appreciate that is growing here in Jackson?

A. Yes, I think they have become more and more proud of the development of the Arts in Jackson. When you consider the fact that during the time that I've been here, the Museum of Art was developed, the two ballet companies, the opera company--two opera companies--and then of course, the New Stage have had tremendous growth. All this has helped to create an atmosphere of awareness of the Arts. But there is much more that can be done to sharpen this awareness. I feel this is still a major responsibility of the orchestra. One project we have in mind is for the orchestra Board, conductor, management, to discover why some people are not receptive to the Arts. I believe I know the answer. It's not the fault of the uninterested people. We just haven't given them enough exposure to the Arts from childhood on up. When I teach a class in college, I find that at the college level young people just don't know even the external superficialities of the Arts, they don't know who Bach was, nor do they know Baryshnikov. They don't know!!

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Q. That's hard to believe.

A. Now, let me tell you this: It isn't just in Jackson--I'm not just talking about Jackson. I'm talking about everywhere. Jackie, my daughter, is teaching at Temple University, (an Art appreciation course). When she asked her class who Wagner was, they didn't know! They did not know Wagner!!!!

Q. These are college students?

A. These are college students at Temple University, Pennsylvania. I mean, that's appalling, Judy Ritter, interviewer!

Q. Well, you would think that if you got out of high school, even if you had studied World War II, the name Wagner would have been somewhere, would have been worked into a study of World War II.

A. You would think something would have happened there. So to help fill this void in knowledge and to educate, we are now in the planning stage. We have divided up the State-- have I told you this?

Q. No, you haven't.

A. All right. We have divided the State up into areas served by the Junior Colleges. We've written these schools and they have invited us to perform. However, the big all-over plan is to bus in thousands of young people for an annual affair; not only just have the Symphony play but try to feature all the Arts--some opera, some ballet, even

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some traveling art exhibits, as well as symphony music. To me, it would be--it would give us another program to help support our growing caliber of orchestra musicians. We need places to play. I go to orchestra conventions and listen to the usual cry: "Why do we have trouble raising money?" Some businessmen raise money out of civic pride, not always because they particularly enjoy the Arts, although they know the Arts draw business to the city. Why don't children enter into the Arts more? Well, I believe it is because they just haven't been exposed to them, and I believe the symphony program--state wide--could help that a great deal.

Q. You sound as though perhaps in the back of your mind sometimes you think Jackson's orchestra could become a state orchestra?

A. The State Orchestra is a definite possibility, and we're hoping that eventually we'll be able to get money from the Legislature to promote this plan. At the present time, we're trying to establish junior college centers: locate supportive banks and businesses nearby, as well as find sources of revenue and thus make our plan of education work in that way. It's been doing quite well.

Q. Many orchestras around the country are having hard times right now financially. Is the Jackson Orchestra suffering during this recession?

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A. There are cutbacks taking place, starting with the State Arts Commission. Outlying communities come to the State Arts Commission to get half of their funding, so this cutback has already affected us in some instances. A few programs have been cut out, but again, our general feeling is that cutbacks are necessary for the financial health of the whole country. Did I tell you about the Charles Kuralt show?

Q. When he came to Jackson?

A. He came to Jackson. He came last spring, last April, and I had a feeling his script was already written, that the interview had already been preconceived, and so I met privately with our Board--the President, the Manager--and all of us felt that we didn't want Mississippi to be the national media's whipping boy. "Poor Mississippi, the 50th state economically now, what are you going to do about Arts cutbacks?" Kuralt's men wanted to manipulate us into lambasting Ronald Reagan, or into writing our Congressman to complain about Reagan's programs. Well, we decided we weren't going along with this manipulation and I'm proud of the fact that I believe in the "tighten one's belt, and pay as you go" philosophy anyway. The interview began and the question put to me was: "What are you doing to do about another cutback?" I said: "Well, we have a very strong Board and strong Symphony League." And I said: "Around the state, people are supporting the Symphony."

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I'll give you an example: Bude, Mississippi is a very small town. This year the citizens have gone out and sold \$5.00 memberships to bring the Symphony there to play. They sold T-shirts, et cetera." Wrong answer.

The Kuralt men didn't like that. The cameras were still rolling and the bright lights shining on me.

The reporter asked me the same question again. This time he expanded it more. Well, he did that about three or four times trying to trick me into a different answer and by the end of the fifteen minutes, my voice was raised and I was pounding on the desk. I was shouting that "as a patriotic American, the Arts should take their fair share of the cuts, that our State supported this economic program, that the people here are vigorous and strong, and that besides that, I think the independent private sector support makes a strong country. It's patriotic--" (and I went on and on). Well, I looked at the Kuralt show which was aired a couple of weeks later. Not a word I said was televised. We were cut completely. They did briefly show the Orchestra. We happened to be performing a ballet at that time. It showed us in the pit, a little bit of the ballet and that was it, but then they went right back to the theme "Poor Mississippi", showing only poverty stricken areas and so forth. Pat, my wife, was furious!

She wrote the Kuralt people and sent a copy to Ronald Reagan. Reagan wrote a wonderful personal letter in return. She let Reagan know (and Kuralt) how slanted the

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program had been. Being from the north, I'm a converted Yankee--

Q. I can tell.

A. --and I love the South and I just can't stand by and watch people take advantage of the South that way.

Q. Well, especially, as you say, during the last what? Sixteen years?

A. Right.

Q. You have seen the growth of the Arts in this mid-south?

A. That's right. And now when I go north, they're asking me "How do you solve this or that problem?", and we tell them how we do it down here!

Q. That's a new twist.

A. And not only that, but they're leaving the north and coming down here to live.

Q. Which is what you did 16 years ago?

A. They're just a little bit behind!

Q. Well, let me ask you one final question here: In the years you've been here, what is the program that is closest to your heart? Of course, I know the regular concert series, that's your real life, your musical life--

A. Right.

Q. --is conducting, but in addition to that or over and above that, which particular program do you think you find more enjoyable, more satisfying?

A. I think it would be the one area of building the excellent

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orchestra here and working with the great artists we feature. We've performed with marvelous artists of all kinds in Jackson, popular as well as classical. It sounds like I'm "selling" all the time because I get all excited about the Symphony! But we do work in other areas: we want collaboration between all of the other Arts. We want to be of tangible service to all Mississippians, to all the arts organizations, providing many services to Mississippi communities. The other project having my intense interest has to be with youth. I feel a responsibility towards them. We try to develop programs which will utilize the Mississippi orchestra as a truly strong educational force for young people. I'm excited about our state-wide program. In some states there are a number of orchestras that will travel out of their cities and play concerts, but they are not organized to the extent we are in planning to use the Junior College centers with their fine facilities, which will make performing Arts concerts an annual affair, and hopefully create a climate for all of the Arts so that all Mississippians, including thousands of children, can have the opportunity of regular exposure to them. In 25 years from now, those children, when they grow up to be executives and mothers and fathers, will say: "Let's support the Symphony. Let's support the Art Museum, and let's attend concerts, plays, the ballet." One won't need to plead with them or "sell them" on the Arts. They'll

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already be active participants, and I am convinced that this will be the eventual fruition of our Symphony program.

CONCLUSION OF INTERVIEW WITH MR. LEWIS DALVIT.

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