

KOUSSEVITZKY

Recordings Society



Tom Godell

LETTER FROM THE PRESIDENT

Koussevitzky's last commercial recording has been unavailable for nearly forty years. Now it's turned up in a most unlikely place. A brand new RCA collection titled "Grieg: Historic Chamber Music Recordings" (#61826) is built around the classic version of the Third Violin Sonata played by Fritz Kreisler and Sergei Rachmaninov. Also included are the Budapest Quartet's penetrating reading of the composer's only String Quartet, and violinist Mischa Elman's rather schmaltzy performance of the *Album Leaf*, Op. 28/3. The disc concludes with Koussevitzky leading the strings of the Boston Symphony in a heart-felt and deeply moving account of *The Last Spring*. The recording was made on November 29, 1950 at the very end of the session that included the Second Symphony by Sibelius.

RCA will issue its third all-Koussevitzky disc early next year, this one devoted entirely to the music of Serge Prokofiev. This release (#61657) will include Koussevitzky's second recording of the *Classical* Symphony (dating from 1947), the Fifth Symphony, excerpts from the second *Romeo & Juliet* Suite, and the final dance from an earlier ballet, *The Buffoon*.

Mark Obert-Thorn reports that two additional Koussevitzky releases are pending in 1994. In February, Pearl will issue a program of French music including Koussevitzky's earliest recordings (from 1928 and 1930 respectively) of Ravel's *Daphnis and Chloé* and *Mother Goose* Suites, Satie's *Gymnopedie* #3, Fauré's *Élégie* (with Jean Bedetti's unforgettable cello solo), and *La Mer* and *Danse* by Debussy. From Biddulph we can expect a disc consisting of Koussevitzky's complete double bass recordings, including two different versions of the *Eccles* Largo, the first accompanied by Bernard Zighera (recorded in 1928) and the second with Pierre Luboshutz. This release will be filled out with Beethoven's *Pastorale* Symphony and two Strauss Waltzes.

The Boston Symphony also plans to issue compact discs of its historic commercial recordings. Their initial release will feature all of the extant recordings that Karl Muck made with the orchestra, including several previously unpublished items. This disc will also contain Koussevitzky's first recordings with the Boston Symphony: excerpts from Stravinsky's *Petrouchka* and *Apollo* as well as the 1928 *Daphnis and Chloé* Suite. (Note that Pearl has already issued both Stravinsky items and they have scheduled *Daphnis* for release in 1994.) The Boston Symphony intends to issue several Koussevitzky CDs in the near future. I will certainly try to keep you posted as more details of this project become available.

Meanwhile, Pearl's two-disc Sibelius set (CDS 9408, including unmatched versions of Symphonies 2, 5 & 7, *Pohjola's Daughter*, *Tapiola* and *The Maiden with the Roses*) may not be listed in *Schwann/Opus*, but Obert-Thorn assures me that it is still in print. However, one Koussevitzky disc has already been removed from the shelves. AS Disc's release of the Third and Fourth Symphonies by Brahms with Koussevitzky conducting the "Philharmonic Symphony Orchestra" (which, I suspect, was yet another pseudonym for the Boston Symphony) disappeared almost as quickly as it came. I was not able to obtain a copy from local record stores or the distributor, but I suspect that the contents were precisely the same as an earlier AS Disc issue, #556.

Richard Benson has obtained permission for the Society to reproduce material from the January 1975 issue of the *Boston Arts Review*, which included an evaluation of Koussevitzky by composer Arthur Berger and a transcript of the 1974 Koussevitzky Symposium at Tanglewood. Koussevitzky Recordings Society board member Victor Koshkin-Youritzin recently recorded a lengthy and fascinating conversation with conductor Anthony Morss. Although Koussevitzky died while Morss was attending college, he made a profound impression on the young man. These items will be featured in future newsletters.

Finally, thanks to the kind and helpful staff at the Music Division of the Library of Congress. On a recent visit there, I was allowed to sort through several boxes of rare Koussevitzky photographs. These, too, will soon turn up in our newsletters. Thanks also to Koussevitzky Society member Yana Davis for typesetting this issue.

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MUSIC AT TANGLEWOOD 1940-1950

The 1940 season represented a marked departure from any of the past seasons. There were three weeks of concerts instead of two. In addition, a day and an evening were devoted to activities of all sorts on behalf of the "Allied Relief Fund Benefit For British Aid" featuring: orchestral concerts; operatic excerpts and choral music performed by the students of the Berkshire Music Center; a performance of Handel's *Acis and Galatea* by the Opera Department of the Music Center; political speakers; and three distinguished soloists: Alexander Kipnis, Gregor Piatigorsky and Albert Spalding, the latter a resident of the area and an active member of the Board of Trustees of the Festival since its inception. However, except for the Handel opera, the day and the evening were given over to a hodge-podge of short works and excerpts from this, that, and the other thereby victimizing a wide range of composers including Mozart, Verdi, Wagner, Smetana, Malipiero, Hindemith, Bloch, Holst, Bach and Handel one way or another. Fortunate, indeed, was Aaron Copland whose *Outdoor Overture* was played in its brief entirety.

In all, the 1940 season featured nine orchestral concerts over three weeks plus the special benefit events. The Sibelius works were the First and Seventh Symphonies; Roy Harris's Third Symphony was the American work performed at the regular concerts; one evening was given over to the Bach Mass in b; and the three soloists who performed at the Benefit concerts also appeared at the regular concerts. In addition, Elisabeth Schumann was one of the soloists in the Bach Mass, and Dorothy Maynor sang both Mozart and Beethoven. Paul Hindemith's Symphony, *Mathis der Maler* was also performed at one of the regular concerts, a somewhat better recognition of the composer who was then teaching at the Music Center than the chorus excerpted from his *Das Unaufhörliche* for the benefit concert.

Seventh Berkshire Symphonic Festival
1940

at Tanglewood
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, conductor

THURSDAY EVENING, AUGUST 1
BEETHOVEN Symphony #1 in C, Op. 21
SCHUMANN Symphony #1 in Bb, Op. 38, *Spring*
SIBELIUS Symphony #1 in e, Op. 39

SATURDAY EVENING, AUGUST 3
BERLIOZ *Benvenuto Cellini* Overture, Op. 23
STRAUSS *Don Quixote*, Op. 35
Cello solo: Gregor Piatigorsky
Viola solo: Jean Lefranc
HARRIS Symphony #3
DEBUSSY *Prelude to the Afternoon of a Faun*
RAVEL *Daphnis and Chloé* Suite #2

SUNDAY AFTERNOON, AUGUST 4
MOZART Symphony #39 in Eb, K. 543
STRAVINSKY Capriccio for Piano & Orchestra
Soloist: Jesus Maria Sanroma
BRAHMS Symphony #2 in D, Op. 73

THURSDAY EVENING, AUGUST 8
BEETHOVEN *Egmont* Overture, Op. 84
BEETHOVEN Violin Concerto in D, Op. 61
Soloist: Albert Spalding
TCHAIKOVSKY Symphony #4 in f, Op. 36

SATURDAY EVENING, AUGUST 10
BEETHOVEN Symphony #6 in F, Op. 68, *Pastorale*
TCHAIKOVSKY Symphony #6 in b, Op. 74, *Pathétique*

SUNDAY AFTERNOON, AUGUST 11
BEETHOVEN *Coriolan* Overture, Op. 62
BEETHOVEN Symphony #4 in Bb, Op. 60
TCHAIKOVSKY Symphony #5 in e, Op. 64

THURSDAY EVENING, AUGUST 15
BACH Mass in b, S. 232
Berkshire Festival Chorus
(prepared by G. Wallace Woodworth)
Elisabeth Schumann, soprano • William Hain, tenor
Viola Silva, mezzo • Alexander Kipnis, bass

FRIDAY, AUGUST 16
ALLIED RELIEF FUND BENEFIT FOR BRITISH AID
Performances by students of the Berkshire Music Center:

IN THE SHED—THE ORCHESTRA
COPLAND *An Outdoor Overture*
MOZART *Marriage of Figaro*—"Deh vieni, non tardar"
Soloist: Rose Dirman
PROKOFIEV *Lieutenant Kijé* Suite, Op. 60
BERLIOZ *Rakóczy* March

IN THE THEATRE—THE OPERA DEPARTMENT
VERDI *Aida*—Act IV, Scene 1
SMETANA *The Bartered Bride*—Act II, Scene 4
WAGNER *Lohengrin*—Act II, Scene 2
VERDI *Rigoletto*—Act II, Scenes 2 & 3

IN THE BARN—THE CHORUS AND SECOND
ORCHESTRA
HANDEL Chorus from *L'Allegro*
MALIPIERO *The Last Supper*—Finale
HINDEMITH *Das Unaufhörliche*—First Chorus
BLOCH Concerto Grosso #1—Prelude
BACH Concerto for Three Pianos & Strings

INTRODUCING THE MANIFESTATION
IN THE SHED

*Speakers: Archibald MacLeish, Sir Louis Beale, K.C.M.G., His
Excellency Herbert H. Lehman, Governor of New York, and Miss
Dorothy Thompson.*

RANDALL THOMPSON *Alleluia*
Festival Chorus (G. Wallace Woodworth, conductor)

GALA CONCERT IN THE SHED

ELGAR *Pomp and Circumstance March #1*
Combined Boston Symphony & Music Center Orchestras
Serge Koussevitzky, conductor
HOLST *The Planets—Jupiter*
Combined Boston Symphony & Music Center Orchestras
Stanley Chapple, conductor

SAINT-SAËNS *Introduction and Rondo capriccioso, Op. 28*
Soloist: Albert Spalding

MOUSSORGSKY *Boris Godunov—I Attained the Power &
Hallucination Scene*
Soloist: Alexander Kipnis

BOCCHERINI *Cello Concerto—Adagio and Rondo*
Soloist: Gregor Piatigorsky
*(Above three numbers by the Boston Symphony Orchestra,
Richard Burgin, conductor)*

BACH *Mass in b, S. 232—Choruses*
HANDEL *The Messiah—Hallelujah Chorus*
Festival Chorus and Boston Symphony Orchestra
Serge Koussevitzky, conductor
*Strauss Waltzes by the Pops Orchestra,
Arthur Fiedler, conducting in the Theatre*

IN THE TANGLEWOOD GARDENS

HANDEL *Acis and Galatea*
Performance by the Opera Department of the Berkshire Music Center
(Produced by Herbert Graf; Conducted by Boris Goldovsky;
Designed by Richard Rychtarik)

SATURDAY EVENING, AUGUST 17
PROKOFIEV *Symphony #1 in D, Op. 25, Classical*
HINDEMITH *Symphony, Mathis der Maler*
MOZART *Concert Aria, "Bella mia fiamma addio"*
BEETHOVEN *"Adelaide"*
Soloist: Dorothy Maynor
FAURE *Pelléas et Mélisande Suite, Op. 80*
BACH *Passacaglia in c*
(Arranged for Orchestra by Ottorino Respighi)

SUNDAY AFTERNOON, AUGUST 18
HAYDN *Symphony #88 in G*
SIBELIUS *Symphony #7 in C, Op. 105*
BRAHMS *Symphony #1 in c, Op. 68*

The 1941 season closely resembled that of 1940: a day and an evening devoted to a Gala Benefit for "United Service Organizations and British War Relief;" three weeks of regular concerts; and two performances by the Opera Department of Mozart's *Così fan Tutte*, sung in English, though this time the operatic performances were separate and apart from the Benefit activities.

The *Choros #10* of Villa-Lobos marked a departure from the usual concert programming by Koussevitzky even if it was "balanced" by the Fifth Symphony of Beethoven on the same program.

The Second World War clearly influenced some of Koussevitzky's programming in 1941, for he included the Fifth Symphony of Shostakovich. The war began after the 1939 Tanglewood season had closed, and in 1940 the Soviet Union was still allied with Hitler, but by the time the 1941 season began, Hitler had launched his attack on the Soviets. Paul Hindemith, who had left Hitler's Germany and was teaching at the Berkshire Music Center, was first performed in 1940; in 1941 Piatigorsky played his Cello Concerto.

The American works performed in 1941 were three: Copland's *Quiet City*; Samuel Barber's Violin Concerto; and Howard Hanson's *Romantic Symphony*. The 150th anniversary of Mozart's death earned that composer but half a program, while the *Missa Solemnis* of Beethoven was the major choral work for the 1941 season.

The benefit concerts were, perhaps, a bit less of a melange of excerpts than had been the case in 1940, but still there were the seemingly inevitable operatic and choral excerpts and a sprinkling of speakers programmed around a Spalding performance of the Mendelssohn Violin Concerto and a performance of Constant Lambert's *The Rio Grande*.

In looking over the entire 1941 Tanglewood season, it appears that in spite of the Benefit miscellany, the British role in World War II was perhaps best recognized by the Koussevitzky performance of Vaughan Williams's *A London Symphony*. In fact, Tanglewood might well have benefitted more had Koussevitzky simply repeated his Symphony Hall program of October 11, 1940, which consisted of *A London Symphony* and the Fifth Symphony of Beethoven.

Eighth Berkshire Symphonic Festival
1941

at Tanglewood
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, conductor

THURSDAY EVENING, JULY 31

HAYDN *Symphony #88 in G*
DEBUSSY *Two Nocturnes—Nuages & Fêtes*
DEBUSSY *Prelude to the Afternoon of a Faun*
VILLA-LOBOS *Chôros #10, Rasga o coração*
Chorus of the Berkshire Music Association (prepared by Horace Hunt)
BEETHOVEN *Symphony #5 in c, Op. 67*

SATURDAY EVENING, AUGUST 2
MENDELSSOHN *Symphony #4 in A, Op. 90, Italian*
BEETHOVEN *Leonore Overture #3, Op. 72a*
SHOSTAKOVICH *Symphony #5 in d, Op. 47*

SUNDAY AFTERNOON, AUGUST 3
BRAHMS *Symphony #4 in e, Op. 98*
COPLAND *Quiet City*
Trumpet: Georges Mager • English Horn: Louis Speyer
HINDEMITH *Cello Concerto*
Soloist: Gregor Piatigorsky
RIMSKY-KORSAKOV *Capriccio espagnol, Op. 34*

THURSDAY EVENING, AUGUST 7
MOZART Symphony #40 in g, K. 550
MOZART Requiem, K. 626—excerpts
Chorus of the Berkshire Musical Association
(prepared by Horace Hunt)
BEETHOVEN Symphony #3 in Eb, Op. 55, *Eroica*

SATURDAY EVENING, AUGUST 9
MOZART *Eine kleine Nachtmusik*, K. 525
BRAHMS Piano Concerto #2 in Bb, Op. 83
Soloist: Leonard Shure
HANSON Symphony #2, *Romantic*
WAGNER *Lohengrin* Prelude
WAGNER *Die Meistersinger* Prelude

SUNDAY AFTERNOON, AUGUST 10
MOZART Symphony #39 in Eb, K. 543
DEBUSSY *La Mer*
BRAHMS Symphony #1 in c, Op. 68

AUGUST 12, 13
THEATRE-CONCERT HALL AT TANGLEWOOD
MOZART *Così fan tutte* (in English)
Performance by the Opera Department of the Berkshire Music Center
(Staged by Herbert Graf; Conducted by Boris Goldovsky;
Designed by Richard Rycharik)

THURSDAY EVENING, AUGUST 14
HANDEL Organ Concerto #10 in d
BEETHOVEN *Missa Solemnis* in D, Op. 123
Berkshire Festival Chorus
(prepared by G. Wallace Woodworth and Hugh Ross)
Rose Dirman, soprano • John Priebe, tenor
Hertha Glaz, contralto • Julius Huehn, bass
E. Power Biggs, organ

FRIDAY, AUGUST 15
GALA BENEFIT
(United Service Organizations and British War Relief)
Combined Bands of the 26th Division
Chester Earl Whiting, Chief Bandmaster
250 Players under the direction of Serge Koussevitzky.
Performances by the students of the Berkshire Music Center:

IN THE SHED—THE ORCHESTRA AND CHORUS
BORODIN Symphony #2 in b—1st movement
LAMBERT *The Rio Grande*
STRAVINSKY *Petrouchka* Suite

IN THE THEATRE—THE OPERA DEPARTMENT
Scenes from:
HUMPERDINCK *Hansel und Gretel*
VERDI *Otello*
VERDI *Falstaff*
LORTZING *Czar and Carpenter*

IN THE CHAMBER MUSIC HALL
GALINDO Sextet for Wind Instruments
HINDEMITH Harp Sonata
HAYDN String Quartet in g (two movements)

INTRODUCING THE MANIFESTATION
IN THE SHED

*Speakers: Dr. James Phinney Baxter, III, Mrs. Franklin D. Roosevelt,
Dr. Lewis Perry, Dr. Serge Koussevitzky, and Jerome D. Greene
representing the Right Honorable Viscount Halifax,
who was unable to be present*

RANDALL THOMPSON *Alleluia*
Festival Chorus (G. Wallace Woodworth, conductor)

GALA CONCERT IN THE SHED
Boston Symphony Orchestra
BEETHOVEN Symphony #5 in c, Op. 67—Allegro con brio
Serge Koussevitzky, conductor
HOLST *The Planets*—"Mars, the Bringer of War"
& "Venus, the Bringer of Peace"
Stanley Chapple, conductor
MENDELSSOHN Violin Concerto in e, Op. 64
Soloist: Albert Spalding
GIBBONS Madrigal: *The Silver Swan*
WEELKES Madrigal: *Long Live Fair Oriana*
Festival Chorus (Hugh Ross, conductor)
TCHAIKOVSKY *1812 Overture*
*Combined Boston Symphony & Berkshire Music Center Orchestra and
the Bands of the 26th Division, Serge Koussevitzky, conductor*

SATURDAY EVENING, AUGUST 16
VAUGHAN WILLIAMS Symphony #2, *A London Symphony*
BARBER Violin Concerto
Soloist: Ruth Posselt
WAGNER *Parsifal* Prelude
WAGNER *Tannhäuser* Overture

SUNDAY AFTERNOON, AUGUST 17
SIBELIUS Symphony #7 in C, Op. 105
PROKOFIEV *Lieutenant Kijé* Suite, Op. 60
TCHAIKOVSKY Symphony #5 in e, Op. 64

World War II made itself felt still more intensely in 1942 now that the United States had entered the war. The Boston Symphony decided not to participate in the 1942 season at Tanglewood, ostensibly due to gasoline rationing and an opinion given by the U.S. Secretary of the Interior (largely at the instigation of the orchestra's management, it would seem) suggesting that the concerts be held in Boston. In actuality, there was considerable in-fighting going on between the management of the orchestra and the Festival trustees. Finally Koussevitzky, who realized that holding the summer concerts in Boston would mean the closing of the Music Center for 1942, took over the summer season himself and arranged for the financing of the Tanglewood concerts and the operation of the Music Center. As a result, the orchestra for the 1942 concerts was made up of some members of the Boston Symphony (especially those first-chair men who taught at the Music Center) and instrumental students at the Center.

The weekly concerts were reduced from three to two by eliminating the Thursday evening concerts and retaining those on Saturday nights and Sunday afternoons. In a concert to promote the sale of war bonds, Koussevitzky conducted two Sousa marches, and there was yet another "Gala Concert," this time for the benefit of Russian War Relief. This concert centered around the "first concert performance" of the Shostakovich Seventh Symphony, a

work which achieved great notoriety at the time due to a ridiculous and unseemly dispute about the first performance rights among Toscanini, Stokowski and Koussevitzky—and few performances thereafter. Considerable nonsense has been written about this work over the past fifty years—and still is! Yet, it should be noted that Shostakovich seems not to have been a party to all that nonsense. The correct origins of his Seventh Symphony were revealed, if anyone cared to know, by Charles O'Connell as far back as 1949 when *The Other Side of the Record* was first published (Knopf, 1949; Greenwood, 1970).

The 1942 season also included two performances in English of Otto Nicolai's *Merry Wives of Windsor* and three Sunday evening chamber music concerts. And in a burst of wartime fervor and Russian patriotism, Koussevitzky actually gave a *second* performance of the Shostakovich Seventh. These two performances of the Seventh were in addition to one of the composer's Fifth Symphony.

Other contemporary music was limited to Bohuslav Martinu's Concerto for Two Pianos and American music to Hanson's Third Symphony. Martinu taught at the Music Center that summer.

A Festival of Music by the Berkshire Music Center
1942
at Tanglewood
Serge Koussevitzky, director and conductor

SATURDAY EVENING, AUGUST 1
HAYDN Symphony #88 in G
BEETHOVEN *Leonore* Overture #3, Op. 72a
SHOSTAKOVICH Symphony #5 in d, Op. 47

SUNDAY AFTERNOON, AUGUST 2
(Dedicated to the United States Treasury
War Bond Campaign)
SOUSA *Semper Fidelis* and *The Stars and Stripes Forever*
TCHAIKOVSKY Violin Concerto in D, Op. 35
Soloist: Ruth Posselt
FRANCK Symphony in d

SATURDAY EVENING, AUGUST 8
HANSON Symphony #3
MOZART Concerto in E \flat for Two Pianos, K. 365
Soloists: Pierre Luboshutz & Genia Nemenoff
BRAHMS Symphony #4 in e, Op. 98

SUNDAY AFTERNOON, AUGUST 9
HANDEL Concerto Grosso
MARTINU Concerto for Two Pianos
Soloists: Jesus Maria Sanroma & Bernard Zighera
TCHAIKOVSKY Symphony #4 in f, Op. 36

FRIDAY, AUGUST 14
RUSSIAN WAR RELIEF BENEFIT
Speakers: Edward Clark Carter and Miss Dorothy Thompson
Performances by the Orchestra, Opera Department,
Instrumental Ensembles, and Madrigal Singers of the
Berkshire Music Center

GALA CONCERT

SHOSTAKOVICH Symphony #7 in C, Op. 60, *Leningrad*
(First Concert Performance in the Western Hemisphere)
Music Center Orchestra, Serge Koussevitzky, conductor
Recital by Dorothy Maynor, Gregor Piatigorsky &
Albert Spalding

SATURDAY EVENING, AUGUST 15
BACH Magnificat in D, S. 243
BEETHOVEN Symphony #9 in d, Op. 125, *Choral*
Irma Gonzalez, soprano • William Hain, tenor
Lillian Knowles, contralto • Mack Harrell, bass-baritone

SUNDAY AFTERNOON, AUGUST 16
MOZART Symphony #25 in g, K. 183
SHOSTAKOVICH Symphony #7 in C, Op. 60, *Leningrad*

TWO OPERA PERFORMANCES
NICOLAI *The Merry Wives of Windsor* (in English)
Friday Evening, August 7
Thursday Evening, August 13

CHAMBER MUSIC CONCERTS
Sunday Evenings, August 2, 9 & 16

With the chamber music concert on the evening of August 16, 1942, the Tanglewood concerts were terminated due to wartime stringencies, especially gasoline rationing, and no Tanglewood concerts were given during the summer of 1943. However, Koussevitzky did arrange for a short series of chamber music concerts and vocal recitals in the Lenox Town Hall that summer.

Clearly, the programs of the Tanglewood concerts given by Koussevitzky and the Boston Symphony in the years from 1936 to 1942 were quite conservative. However, it should be recognized that concert programming was generally conservative in that era, and the works played at Tanglewood were, for the greater part, pieces that had been performed during the preceding season at Symphony Hall. In addition, rehearsal time was always a problem for summer concerts so that the playing of works already performed during the regular season of the Symphony plus works with which the orchestra was familiar from numerous performances over the years made it possible to give superb orchestral performances with a minimum of rehearsal time.

The coming of World War II obviously had its effect on a man of such strong emotions as Koussevitzky, and that effect can be seen in the Tanglewood programming in the summers of 1940, 1941 and 1942. Otherwise, the Tanglewood seasons followed a relatively tried and true pattern of concert programming to which were added an occasional American work and considerable Sibelius as Koussevitzky continued to propagandize for both causes.

In the summer of 1944, a Mozart Festival of four concerts over two weekends was held at Tanglewood. It was billed as "Directed by Serge Koussevitzky with the assistance of (about 30) members of the Boston Symphony Orchestra."

Mozart Festival
1944

at Tanglewood's Theatre-Concert Hall
Serge Koussevitzky, conductor
with the assistance of members of the
BOSTON SYMPHONY ORCHESTRA

SATURDAY EVENING, JULY 29

Symphony #29 in A, K. 201
Divertimento in Bb for Strings & Two Horns, K. 287
Il Rè pastore, K. 208—Aria, "L'amerò, sarò costante"
Violin Obligato: Richard Burgin
The Magic Flute, K. 620—Recitative and Aria
"Ach, ich fühl's"
Recitative "Ch'io mi scordi di te" and
Rondo "Not temer," K. 505
Piano Obligato Bernard Zighera
Dorothy Maynor, soprano
Symphony #34 in C, K. 338

SUNDAY AFTERNOON, JULY 30

Symphony #35 in D, K. 385, *Haffner*
Concerto in Eb for Two Pianos, K. 365
Soloists: Pierre Luboshutz & Genia Nemenoff
La Clemenza di Tito Overture, K. 621
Symphony # 40 in g, K. 550

SATURDAY EVENING, AUGUST 5

Symphony #25 in g, K. 183
Violin Concerto #4 in D, K. 218
Soloist: Ruth Posselt
Idomeneo Overture, K. 366
Symphony #39 in Eb, K. 543

SUNDAY AFTERNOON, AUGUST 6

Serenade #12 in c for Winds, K. 388
Piano Concerto #26 in D, K. 537, *Coronation*
Soloist: Robert Casadesus
Eine kleine Nachtmusik, K. 525
Symphony #41 in C, K. 551, *Jupiter*

For 1945, Koussevitzky directed, again "with the assistance of (about 40 this time) members of the Boston Symphony Orchestra" a Bach-Mozart Festival of six concerts over three weekends. Whereas, in 1944, the soloists from outside the orchestral family had been only Robert Casadesus, Dorothy Maynor, and the two-piano team of Luboshutz and Nemenoff (and of these only Casadesus could really be considered as not related to the orchestral family), the 1945 concerts featured Brailowsky, Chasins and Keene, Alexander Borovsky, and Casadesus as well as a veritable host of soloists from the orchestra.

During the 1945 summer season, Koussevitzky began to record some of the works he conducted in his Berkshire concerts. These recording sessions continued in the summers of 1946 and 1947 and again in 1949 and 1950.

Bach-Mozart Festival
1945

at Tanglewood's Theatre-Concert Hall
Serge Koussevitzky, conductor

with the assistance of members of the
BOSTON SYMPHONY ORCHESTRA

SATURDAY EVENING, JULY 28

BACH Orchestral Suite #4 in D, S. 1069
MOZART Piano Concerto #23 in A, K. 488
Soloist: Alexander Brailowsky
MOZART Symphony #26 in Eb, K. 184
MOZART Symphony #41 in C, K. 551, *Jupiter*

SUNDAY AFTERNOON, JULY 29

MOZART Serenade #7 in D, K. 250, *Haffner*
BACH Concerto #2 in C for Two Pianos, S. 1061
BACH Concerto #1 in c for Two Pianos, S. 1060
Soloists: Abram Chasins & Constance Keene
MOZART String Quintet in g, K. 516—Adagio
MOZART Symphony #31 in D, *Paris*

SATURDAY EVENING, AUGUST 4

MOZART Divertimento in Bb
for Strings & Two Horns, K. 287
BACH Piano Concerto in d
BACH Piano Concerto in f, S. 1056
Soloist: Alexander Borovsky
MOZART Symphony #38 in D, K. 504, *Prague*

SUNDAY AFTERNOON, AUGUST 5

BACH Orchestral Suite #2 in b, S. 1067
Soloist: Georges Laurent
BACH *Brandenburg* Concerto #5 in D, S. 1050
Soloists: Lukas Foss, Richard Burgin & Georges Laurent
MOZART Adagio & Fugue for Strings, K. 546
MOZART Symphony #40 in g, K. 550

SATURDAY EVENING, AUGUST 11

BACH *Brandenburg* Concerto #4 in G, S. 1049
Soloists: Richard Burgin, Georges Laurent & George Madsen
MOZART Sinfonia Concertante in Eb
for Violin, Viola & Orchestra, K. 364
Soloists: William Kroll and Jascha Veissi
BACH Two Preludes
(arranged for strings by Riccardo Pick-Mangiagalli)
MOZART Serenade #10 in Bb for 13 Winds, K. 361

SUNDAY AFTERNOON, AUGUST 12

BACH Orchestral Suite #3 in D, S. 1068
MOZART Piano Concerto #24 in c, K. 491
Soloist: Robert Casadesus
BACH *Brandenburg* Concerto #3 in G, S. 1048
(with the Sinfonia from Cantata #4,
Christ lag in Todesbanden)
MOZART Symphony #39 in Eb, K. 543

The first postwar year at Tanglewood, the 1946 summer season, started with a series of four Bach-Mozart concerts consisting of two programs, each of which was repeated. The first set of concerts included an uncredited arrangement of a single movement of a Mozart String Quintet and an

abridged version of Mozart's Serenade in B \flat for Winds. For some unknown reason, Koussevitzky chose to omit two of the seven movements (a second Minuetto and a Romanze) not only in these concert performances, but also in his recording which was made at Tanglewood in 1947. And even more strangely, at his first full orchestral concert of the 1946 summer season, Koussevitzky conducted only excerpts from the Ravel orchestration (which he had commissioned many years before) of Moussorgsky's *Pictures at an Exhibition*, omitting *Gnomus*, *Il Vecchio Castello*, *Limoges* and *Catacombs*. The reason for this abridgment escapes one, the more so in view of the fact that the remainder of the program (Beethoven's *Eroica* Symphony and the Shostakovich Ninth Symphony) was not unduly lengthy.

Of course, the main feature of the concert was the Shostakovich work, which received its first American performance at the concert of July 25, 1946, and was repeated at the August tenth concert as well. One wonders at Koussevitzky's reaction to this work in the light of its reception by the critics, most of whom seemed dismayed at this light-hearted work which came on the heels of the composer's monumental Seventh and Eighth Symphonies. However, it should be noted that Koussevitzky recorded the Ninth later in the year at Symphony Hall in Boston.

The first three summer concerts by the full orchestra appear to have been a hodge-podge of popular works and Koussevitzky specialties (other than the Shostakovich) including a Suite from Aaron Copland's *Appalachian Spring*. These three miscellanies were followed by a week of three all-Brahms concerts. The last week featured a repeat of the Shostakovich Ninth, a William Schuman Overture, a Martinu Violin Concerto with Mishca Elman, and for the final concert of the season: the Beethoven Ninth Symphony preceded by Randall Thompson's *Testament of Freedom*.

Ninth Berkshire Symphonic Festival
1946
at Tanglewood
Serge Koussevitzky, director and conductor

SATURDAY EVENING, JULY 13
SUNDAY AFTERNOON, JULY 14
MOZART Symphony #33 in B \flat , K. 319
MOZART String Quintet in g, K. 516—Adagio
BACH *Brandenburg* Concerto #3 in G, S. 1048
(with the Sinfonia from Cantata #4,
Christ lag in Todesbanden)
BACH *Brandenburg* Concerto #5 in D, S. 1050
Soloists: Lukas Foss, Richard Burgin & Georges Laurent
MOZART Serenade #10 in B \flat for 13 Winds, K. 361

SATURDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 21
BACH *Brandenburg* Concerto #2 in F, S. 1047
*Soloists: Richard Burgin, Georges Laurent,
Fernand Gillet, Roger Voisin*
MOZART Violin Concerto #5 in A. K. 219
Soloist: William Kroll
BACH Orchestral Suite #4 in D, S. 1069
MOZART Symphony #41 in C, K. 551, *Jupiter*

THURSDAY EVENING, JULY 25
BEETHOVEN Symphony #3 in E \flat , Op. 55, *Eroica*
SHOSTAKOVICH Symphony #9, Op. 70
MOUSSORGSKY *Pictures at an Exhibition*—excerpts
SATURDAY EVENING, JULY 27
BEETHOVEN Symphony #6 in F, Op. 68, *Pastorale*
RACHMANINOV Piano Concerto #2 in c, Op. 18
Soloist: Eugene List
RAVEL *Daphnis and Chloé*—Suite #2

SUNDAY AFTERNOON, JULY 28
MENDELSSOHN Symphony #4 in A, Op. 90, *Italian*
COPLAND *Appalachian Spring* Suite
TCHAIKOVSKY Symphony #5 in e, Op. 64

THURSDAY EVENING, AUGUST 1
BRAHMS *Tragic* Overture, Op. 81
BRAHMS Piano Concerto #1 in d, Op. 15
Soloist: Claudio Arrau
BRAHMS Symphony #4 in e, Op. 98

SATURDAY EVENING, AUGUST 3
BRAHMS Symphony #3 in F, Op. 90
BRAHMS *Alto Rhapsody*, Op. 53
Festival Chorus (prepared by Robert Shaw)
Soloist: Carol Brice
BRAHMS Symphony #2 in D, Op. 73

SUNDAY AFTERNOON, AUGUST 4
BRAHMS *Haydn* Variations, Op. 56A
BRAHMS Double Concerto in a, Op. 102
Erica Morini, violin • Gregor Piatigorsky, cello
BRAHMS Symphony #1 in c, Op. 68

THURSDAY EVENING, AUGUST 8
PROKOFIEV Symphony #5, Op. 100
SCHUMANN Cello Concerto in a, Op. 129
Soloist: Gregor Piatigorsky
WAGNER *Lohengrin* Prelude
STRAUSS *Till Eulenspiegel's Merry Pranks*, Op. 28

SATURDAY EVENING, AUGUST 10
SCHUMAN *American Festival* Overture
MARTINU Violin Concerto
Soloist: Mischa Elman
SHOSTAKOVICH Symphony #9, Op. 70
TCHAIKOVSKY *1812 Overture*, Op. 49

SUNDAY AFTERNOON, AUGUST 11
THOMPSON *The Testament of Freedom*
BEETHOVEN Symphony #9 in d, Op. 125, *Choral
Festival Chorus (prepared by Robert Shaw)*
*Frances Yeend, soprano • Joseph Laderoute, tenor
Eunice Alberts, contralto • James Pease, bass*

The 1947 season at Tanglewood started with Bach and Mozart, but unlike the Bach-Mozart concerts of the

preceding two seasons when both composers were featured at the same concerts, the new season's programs were either all-Bach or all-Mozart. In the case of each composer, there was one program which was repeated a second time.

The first concert by the full orchestra included Honegger's Symphony for Strings, which is usually more fully identified as his Symphony #2 for Strings and Trumpet. The first two concerts combined Honegger and Debussy with Brahms, and Samuel Barber and Copland with Berlioz! But these combinations were as nothing when compared to the program of July 27, 1947, which was conducted by Leonard Bernstein and included a Mozart Overture, *The Rite of Spring* by Stravinsky, and Schubert's Great C Major Symphony. There followed a week of three all-Beethoven concerts and a special Tuesday evening concert on August 5, 1947, featuring the Eighth and Ninth Symphonies. The next day, a recording of the Ninth was begun. The last week of the season included a Bernstein concert, a choral concert featuring the Mozart Requiem conducted by Robert Shaw and a final Koussevitzky concert.

Tenth Berkshire Symphonic Festival
1947
at Tanglewood
Serge Koussevitzky, director and conductor

SUNDAY AFTERNOON, JULY 13
TUESDAY EVENING, JULY 15
Bach Program
Orchestral Suite #1 in C, S. 1066
Brandenburg Concerto #6 in B \flat , S. 1051
Concerto #1 in c for Two Pianos, S. 1060
Concerto #2 in C for Two Pianos, S. 1061
Soloists: Pierre Luboshutz & Genia Nemenoff
Brandenburg Concerto #1 in F, S. 1046

SUNDAY AFTERNOON, JULY 20
TUESDAY EVENING, JULY 22
Mozart Program
Serenade #10 in B \flat for 13 Winds, K. 361
Divertimento in B \flat for Strings & Two Horns, K. 287
Symphony #26 in E \flat , K. 184
Symphony #41 in C, K. 551, *Jupiter*

THURSDAY EVENING, JULY 24
HONEGGER Symphony for Strings
DEBUSSY *La Mer*
BRAHMS Symphony #2 in D, Op. 73

SATURDAY EVENING, JULY 26
BARBER *School for Scandal* Overture, Op. 5
COPLAND Symphony #3
BERLIOZ *Harold in Italy*, Op. 16
Soloist: William Primrose

SUNDAY AFTERNOON, JULY 27
Leonard Bernstein, conductor
MOZART *Magic Flute* Overture, K. 620
STRAVINSKY *The Rite of Spring*
SCHUBERT Symphony #9 in C, D. 944, *The Great*

THURSDAY EVENING, JULY 31
BEETHOVEN Symphony #1 in C, Op. 21
BEETHOVEN Symphony #2 in D, Op. 36
BEETHOVEN Symphony #3 in E \flat , Op. 55, *Eroica*

SATURDAY EVENING, AUGUST 2
BEETHOVEN Symphony #4 in B \flat , Op. 60
BEETHOVEN Piano Concerto #5 in E \flat , Op. 73, *Emperor*
Soloist: Jacob Lateiner
BEETHOVEN Symphony #5 in c, Op. 67

SUNDAY AFTERNOON, AUGUST 3
BEETHOVEN Symphony #6 in F, Op. 68, *Pastorale*
BEETHOVEN Piano Concerto #4 in G, Op. 58
Soloist: Joseph Bartista
BEETHOVEN Symphony #7 in A, Op. 92

TUESDAY EVENING, AUGUST 5
BEETHOVEN Symphony #8 in F, Op. 93
BEETHOVEN Symphony #9 in d, Op. 125, *Choral*
Festival Chorus (prepared by Robert Shaw)
Frances Yeend, soprano • David Lloyd, tenor
Eunice Alberts, contralto • James Pease, bass

THURSDAY EVENING, AUGUST 7
Leonard Bernstein, conductor
HAYDN Symphony #102 in B \flat
HINDEMITH Violin Concerto
Soloist: Ruth Posselt
SCHUMANN Symphony #2 in C, Op. 61

SATURDAY EVENING, AUGUST 9
Robert Shaw, conductor
BACH Cantata #50, *Nun ist das Heil und die Kraft*
STRAVINSKY *Symphony of Psalms*
MOZART Requiem, K. 626

SUNDAY AFTERNOON, AUGUST 10
MARTINU Concerto Grosso for Chamber Orchestra
RAVEL Pavane
RAVEL *Boléro*
TCHAIKOVSKY Symphony #4 in f, Op. 36

The Tanglewood season of 1948 opened with four concerts by Koussevitzky and members of the Boston Symphony: an all-Bach program which was repeated and an all-Mozart concert, also repeated. After two orchestral concerts conducted by Koussevitzky which included Hindemith's Symphony *Mathis der Maler* and Walter Piston's Third Symphony, Leonard Bernstein conducted Mahler's Second Symphony in a concert which also featured Darius Milhaud conducting his own Second Symphony.

The next week, Koussevitzky conducted *Oedipus Rex* by Stravinsky and gave the first American performance of Vaughan Williams's Sixth Symphony. And that remarkable week ended with Eleazar De Carvalho conducting a program of Siqueira, Villa-Lobos, Falla and Berlioz.

The final week included a Bernstein concert and a Robert Shaw performance which featured the Brahms Requiem and Debussy's *La Damoselle Élue*.

Eleventh Berkshire Symphonic Festival
1948
at Tanglewood
Serge Koussevitzky, director and conductor

SUNDAY AFTERNOON, JULY 18
TUESDAY EVENING, JULY 27
Bach Program
Brandenburg Concerto #3 in G, S. 1048
(with the Sinfonia from Cantata #4,
Christ lag in Todesbanden)
Cantata #65, *Sie werden aus Saba alle Kommen*
Festival Chorus (prepared by Hugh Ross)
David Lloyd, tenor • James Pease, bass
Concerto #1 in d for Three Pianos, S. 1063
Soloists: Lukas Foss, Bernard Zighera, Ralph Berkowitz
Orchestral Suite #2 in b, S. 1067
Soloist: Georges Laurent
Concerto #2 in C for Three Pianos, S. 1064

TUESDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 25
Mozart Program
Serenade #12 in c for Winds, K. 388
Symphony #39 in Eb, K. 543
Piano Concerto #17 in G, K. 453
Soloist: Lukas Foss
Symphony #34 in C, K. 338

THURSDAY EVENING, JULY 29
BACH Orchestral Suite #3 in D, S. 1068
HINDEMITH Symphony, *Mathis der Maler*
BEETHOVEN Symphony #5 in c, Op. 67

SATURDAY EVENING, JULY 31
PISTON Symphony #3
PROKOFIEV Violin Concerto #1 in D, Op. 19
Soloist: Isaac Stern
BRAHMS Symphony #1 in c, Op. 68

SUNDAY AFTERNOON, AUGUST 1
MILHAUD Symphony #2
Darius Milhaud, conductor
MAHLER Symphony #2 in c, *Resurrection*
Festival Chorus (prepared by Hugh Ross)
Ellabelle Davis, soprano • Nan Merriman, contralto
Leonard Bernstein, conductor

THURSDAY EVENING, AUGUST 5
BEETHOVEN Symphony #6 in F, Op. 68, *Pastorale*
STRAVINSKY *Oedipus Rex*
Festival Chorus (prepared by Hugh Ross)
David Lloyd, tenor • Carol Brice, mezzo
James Pease, baritone • Wesley Addy, speaker

SATURDAY EVENING, AUGUST 7
PROKOFIEV *Romeo & Juliet* Ballet, Suite #2, Op. 64
VAUGHAN WILLIAMS Symphony #6
STRAUSS *Don Quixote*, Op. 35
Gregor Piatigorsky, cello • Joseph De Pasquale, viola

SUNDAY AFTERNOON, AUGUST 8
Eleazar De Carvalho, conductor
BERLIOZ *Symphonie Fantastique*, Op. 14a
VILLA-LOBOS *Madona* Symphonic Poem
FALLA *El Amor Brujo* Suite
SIQUEIRA *Nordestina* Suite—excerpts

TUESDAY EVENING, AUGUST 10
TCHAIKOVSKY Symphony #6 in b, Op. 74, *Pathétique*
TCHAIKOVSKY Piano Concerto #1 in bb, Op. 23
Soloist: Seymour Lipkin
TCHAIKOVSKY *1812 Overture*, Op. 49

THURSDAY EVENING, AUGUST 12
Leonard Bernstein, conductor
MOUSSORGSKY *Night on Bald Mountain*
STRAVINSKY *Petrouchka*
Lukas Foss, piano solo
SHOSTAKOVICH Symphony #5 in d, Op. 47

SATURDAY EVENING, AUGUST 14
Robert Shaw, conductor
DEBUSSY *La Damoselle Élue*
Ellen Faulk, soprano • Eunice Alberts, contralto
BRAHMS *A German Requiem*, Op. 45
Festival Chorus
Frances Yeend, soprano • James Pease, bass

SUNDAY AFTERNOON, AUGUST 15
BEETHOVEN Symphony #3 in Eb, Op. 55, *Eroica*
SIBELIUS Symphony #2 in D, Op. 43

The 1949 season opened with Bach and Mozart, but this time there were two completely different programs of the works of each composer, and these were given on Saturday evenings and Sunday afternoons. Heretofore, the Bach and Mozart concerts had been given on Sunday afternoon and Tuesday evenings with the first full orchestra concert on the Thursday evening following the second and last Tuesday night concert. Apparently, by 1949, Bach and Mozart had come into their own at Tanglewood.

A Koussevitzky concert featured Liszt's *Faust* Symphony. This was followed by a Bernstein concert of Robert Schumann and Stravinsky. An all-Tchaikovsky concert with Heifetz and Koussevitzky included but two movements of the *Serenade for Strings*, although the program indicated that it had originally been intended to perform the work in its entirety. Koussevitzky conducted Mahler's *Das Lied von der Erde* in a program which included Roussel and Milhaud, and De Carvalho conducted a concert of William Schuman, Villa-Lobos and Richard Strauss.

Shostakovich continued to be programmed at Tanglewood. In 1948 Bernstein had conducted his Fifth Symphony; in 1949, it was his Seventh Symphony, again with Bernstein on the podium. Benjamin Britten's *Spring* Symphony had its first performance in the United States with Koussevitzky conducting at a Saturday evening concert.

On August 14, 1949, Koussevitzky led his final concert as Music Director of the Boston Symphony. His resignation had been submitted in 1948 and accepted by the Orchestra's Board of Trustees. His successor as Music Director, Charles Munch, was to take up his duties at the beginning of the 1949-1950 season.

Twelfth Berkshire Symphonic Festival
1949
at Tanglewood
Serge Koussevitzky, director and conductor

SATURDAY EVENING, JULY 16

Bach Program

Brandenburg Concerto #1 in F, S. 1046
Brandenburg Concerto #2 in F, S. 1047
*Soloists: Richard Burgin, Georges Laurent,
John Holmes & Roger Voisin*
Concerto in d for Two Violins, S. 1043
Soloists: Richard Burgin & Ruth Posselt
Orchestral Suite #1 in C, S. 1066
Cantata #12, *Weinen, Klagen, Sorgen, Zagen*—Chorus
Cantata #50, *Nun ist das Heil und die Kraft*
Festival Chorus

SUNDAY AFTERNOON, JULY 17

Mozart Program

Eine kleine Nachtmusik, K. 525
Violin Concerto #5 in A, K. 219
Soloist: Dorothea Powers
Symphony #36 in C, K. 425, *Linz*
Symphony #40 in g, K. 550

SATURDAY EVENING, JULY 23

Bach Program

Brandenburg Concerto #3 in G, S. 1048
(with the Sinfonia from Cantata #4
Christ lag in Todesbanden)
Brandenburg Concerto #4 in G, S. 1049
Soloists: Richard Burgin, Georges Laurent & George Madsen
Cantata #135, *Ach Herr, mich armen Sünder*
Festival Chorus (prepared by Hugh Ross)
Elinor Warren, contralto • David Lloyd, tenor
James Pease, bass • Fernando Valenti, harpsichord
Piano Concerto in d
Soloist: Lukas Foss
BACH Orchestral Suite #3 in D, S. 1068

SUNDAY AFTERNOON, JULY 24

Mozart Program

Symphony #29 in A, K. 201
Sinfonia Concertante in Eb
for Violin, Viola & Orchestra, K. 364
Soloists: William Kröll and Joseph De Pasquale
Symphony #31 in D, K. 297, *Paris*
Symphony #39 in Eb K. 543

THURSDAY EVENING, JULY 28
VIVALDI Concerto in d (edited by A. Siloti)
PROKOFIEV Symphony #5, Op. 100
BRAHMS Symphony #2 in D, Op. 73

SATURDAY EVENING, JULY 30
BEETHOVEN *Egmont* Overture, Op. 84
BEETHOVEN Piano Concerto #4 in G, Op. 58
Soloist: Claudio Arrau
LISZT *A Faust Symphony*
*Festival Chorus (prepared by Christopher Honaas),
David Lloyd, tenor*

SUNDAY AFTERNOON, JULY 31

Leonard Bernstein, conductor
SCHUMANN *Manfred* Overture, Op. 115
SCHUMANN Symphony #4 in d, Op. 120
STRAVINSKY *Scènes de Ballet*
STRAVINSKY *The Rite of Spring*

THURSDAY EVENING, AUGUST 4

TCHAIKOVSKY Serenade for Strings, Op. 48—
Valse & Elegy
TCHAIKOVSKY Symphony #4 in f, Op. 36
TCHAIKOVSKY Violin Concerto in D, Op. 35
Soloist: Jascha Heifetz

SATURDAY EVENING, AUGUST 6

ROUSSEL Suite in F, Op. 33
MILHAUD Cello Concerto #1
Soloist: Gregor Piatigorsky
MAHLER *Das Lied von der Erde*
Janice Moudry, contralto • David Lloyd, tenor

SUNDAY AFTERNOON, AUGUST 7

Eleazar De Carvalho, conductor
SCHUMAN Symphony #5
VILLA-LOBOS *Mandú-cárará*
Festival Chorus (prepared by Hugh Ross)
STRAUSS Horn Concerto #2 in Eb
Soloist: James Stagliano
STRAUSS *Also sprach Zarathustra*, Op. 30

THURSDAY EVENING, AUGUST 11

Leonard Bernstein, conductor
SCHUBERT Symphony #2 in Bb, D. 125
SHOSTAKOVICH Symphony #7 in C, Op. 60, *Leningrad*

SATURDAY EVENING, AUGUST 13

BRITTEN *Spring Symphony*, Op. 44
Festival Chorus (prepared by Hugh Ross)
Frances Yeend, soprano • Eunice Alberts, contralto
David Lloyd, tenor
DEBUSSY Two Nocturnes—*Nuages & Fêtes*
RAVEL *Daphnis and Chloé* Suite #2

SUNDAY AFTERNOON, AUGUST 14
 DEBUSSY *La Mer*
 MESSIAEN *L'Ascension*, Four Symphonic Meditations
 BEETHOVEN *Leonore Overture #3*, Op. 72a
 BEETHOVEN *Symphony #5 in c*, Op. 67

As described by Herbert Kupferberg in his *Tanglewood* (McGraw Hill, 1976; see pages 125ff) all sorts of confusion arose regarding the 1950 Tanglewood season. Charles Munch was now the Music Director of the Boston Symphony, which was the orchestra for the Berkshire Festival. Serge Koussevitzky claimed the Festival and its school as his own and assumed that he would run the 1950 Festival just as he had for years. And a thorough mix-up and misunderstanding between the Board of Trustees of the Orchestra and Dr. Koussevitzky as to the latter's availability to conduct certain concerts led to the engagement of Victor De Sabata who was selected by the Board and not by Koussevitzky. As Kupferberg noted in describing the turmoil, "...the most sensible decision of all was made by Charles Munch: to remain in France for the summer."

An honored guest at Tanglewood in 1950 was Eleanor Roosevelt, who read Prokofiev's *Peter and the Wolf* during the "Tanglewood on Parade" events and then recorded the work with Koussevitzky and the orchestra. Omitted by Kupferberg, and possibly apocryphal, is Koussevitzky's comment upon hearing Mrs. Roosevelt read for the first time in her unique accent: "Can't she speak English?" given, of course, in his own unique accent.

Four different all-Bach programs were given at Tanglewood in 1950, whereas Mozart received only the usual two programs of his works in that year.

In what was to be Koussevitzky's final season at Tanglewood, though no one may have realized it at the time, he opened his concerts with a program of Beethoven's Third Symphony and the Sibelius Second Symphony, followed by a program of Debussy and the Bruckner Seventh Symphony. Bernstein then led a concert consisting of works by Shapero, Diamond and Foss leavened with the Brahms Fourth.

Then came De Sabata for two concerts. According to the programs, Kupferberg was in error in citing Berlioz's *Harold in Italy* as one of the works conducted by Sabata. The programs for the 1950 summer season indicate that De Carvalho conducted *Harold* and not De Sabata. The De Sabata concerts featured composers and works which he conducted with several orchestras during his trips to the United States: Respighi's *Pines of Rome*, Morton Gould's *Spirituals*, Beethoven's Fifth Symphony, Mozart's Symphony #39, Schubert's Eighth Symphony and shorter works by Wagner, Brahms, Bach (in Respighi orchestrations), Ghedini and Berlioz (*Roman Carnival Overture*).

According to Kupferberg, Koussevitzky did not attend the two De Sabata concerts. In fact, Koussevitzky did not conduct at all that week, for Bernstein led the Sunday program of Ravel and Berlioz, with Bernstein himself as the soloist in Ravel's Piano Concerto.

When Koussevitzky returned to the podium, he conducted the Bach B Minor Mass, doing it in two parts at 5pm and 8:15pm on August 10, 1950, thereby leaving time for rest and sustenance for all concerned. De Carvalho conducted

the next concert which featured, as noted, Berlioz's *Harold in Italy*, plus Ibert and Villa-Lobos. Then, on Sunday, August 13, 1950, Koussevitzky ended the season with the Fifth Symphony of Prokofiev and the First Symphony of Johannes Brahms.

Thirteenth Berkshire Symphonic Festival
 1950
 at Tanglewood
 Serge Koussevitzky, conductor

SATURDAY EVENING, JULY 8

Bach Program

Brandenburg Concerto #1 in F, S. 1046
Brandenburg Concerto #3 in G, S. 1048
 (with the Sinfonia from Cantata #4, *Christ lag in Todesbanden*)
 Orchestral Suite #4 in D, S. 1069
 Cantata #83, *Erfreute Zeit im neuen Bunde*
 Festival Chorus
 Eunice Alberts, contralto • David Lloyd, tenor
 James Pease, bass
 Concerto in a for Flute, Violin & Piano, S. 1044
 Soloists: Georges Laurent, Richard Burgin & Lukas Foss

SUNDAY AFTERNOON, JULY 9

Bach Program

Brandenburg Concerto #2 in F, S. 1047
 Soloists: Richard Burgin, Georges Laurent,
 John Holmes & Roger Voisin
 Orchestral Suite #3 in D, S. 1068
 Suite #3 in C for Solo Cello, S. 1009
 Gregor Piatigorsky
 BACH *Brandenburg* Concerto #5 in D, S. 1050
 Soloists: Lukas Foss, Richard Burgin & Georges Laurent

SATURDAY EVENING, JULY 15

Bach Program

Brandenburg Concerto #4 in G, S. 1049
 Soloists: Richard Burgin, Georges Laurent & George Madsen
Brandenburg Concerto #6 in Bb, S. 1051
 Cantata #161, *Komm, du süsse Todesstunde*
 Cantata #80, *Ein' feste Burg ist unser Gott*
 Hugh Ross, conductor (in the two Cantatas)
 Festival Chorus
 Uta Graf, soprano • Eunice Alberts, contralto
 David Lloyd, tenor • James Pease, bass

SUNDAY AFTERNOON, JULY 16

Bach Program

Orchestral Suite #1 in C, S. 1066
 Orchestral Suite #2 in b, S. 1067
 Soloist: Georges Laurent
 Violin Concerto #2 in E, S. 1042
 Soloist: Ruth Posselt
 Cantata #12, *Weinen, Klagen, Sorgen, Zagen*
 Eunice Alberts, contralto • David Lloyd, tenor
 James Pease, bass
 Cantata #50, *Nun ist das Heil und die Kraft*
 Festival Chorus

SATURDAY EVENING, JULY 22

Mozart Program

Eine kleine Nachtmusik, K. 525
Serenade #7 in D, K. 250, *Haffner*
Soloist: Richard Burgin
Piano Concerto #21 in C, K. 467
Soloist: Lukas Foss
Symphony #34 in C, K. 338

SUNDAY AFTERNOON, JULY 23

Mozart Program

Symphony #33 in B \flat , K. 319
Concerto in E \flat for Two Pianos, K. 365
Soloists: Pierre Luboshutz & Genia Nemenoff
Serenade #12 in c for Winds, K. 388
Symphony #41 in C, K. 551, *Jupiter*

THURSDAY EVENING, JULY 27

BEETHOVEN Symphony #3 in E \flat , Op. 55, *Eroica*
SIBELIUS Symphony #2 in D, Op. 43

SATURDAY EVENING, JULY 29

BRUCKNER Symphony #7 in E
DEBUSSY Two Nocturnes—*Nuages & Fêtes*
DEBUSSY *La mer*

SUNDAY AFTERNOON, JULY 30

Leonard Bernstein, conductor
SHAPERO Symphony for Classical Orchestra—Adagio
DIAMOND *Timon of Athens, A Symphonic Portrait*
FOSS *The Song of Songs*
Soloist: Ellabelle Davis
BRAHMS Symphony #4 in e, Op. 98

THURSDAY EVENING, AUGUST 3

Victor de Sabata, conductor
BRAHMS *Academic Festival Overture*, Op. 80
SCHUBERT Symphony #8 in b, D. 759, *Unfinished*
RESPIGHI *The Pines of Rome*
MORTON GOULD *Spirituals*
WAGNER *Tristan und Isolde*—Prelude and Love-Death

SATURDAY EVENING, AUGUST 5

Victor de Sabata, conductor
BACH *Christmas Oratorio*—Sinfonia
MOZART Symphony #39 in E \flat , K. 543
BERLIOZ *Roman Carnival Overture*
GHEDINI *Pezzo Concertante*
for Two Violins & Viola Obbligati
Richard Burgin & Alfred Krips, violins
Joseph De Pasquale, viola
BEETHOVEN Symphony #5 in c, Op. 67

SUNDAY AFTERNOON, AUGUST 6

Leonard Bernstein, conductor
RAVEL *Mother Goose Suite*
RAVEL *Alborada del Gracioso*
RAVEL Piano Concerto in G
Soloist: Leonard Bernstein
BERLIOZ *Romeo & Juliet*,
Dramatic Symphony, Op. 17—Excerpts

THURSDAY EVENING, AUGUST 10

BACH Mass in b, S. 232
Festival Chorus (prepared by Hugh Ross)
Adele Addison, soprano • Eunice Alberts, contralto
David Lloyd, tenor • James Pease, bass
E. Power Biggs, organ • Erwin Bodky, harpsichord

SATURDAY EVENING, AUGUST 12

Eleazar De Carvalho, conductor
BERLIOZ *Harold in Italy*, Op. 16
Soloist: Joseph De Pasquale
IBERT *Escales (Ports of Call)*
VILLA-LOBOS *Chôros #10, Rasga o coração*
Festival Chorus

SUNDAY AFTERNOON, AUGUST 13

PROKOFIEV Symphony #5, Op. 100
BRAHMS Symphony #1 in c, Op. 68

It would appear that all involved had accepted, willingly or not, Koussevitzky as head of operations at Tanglewood once again for the 1951 summer season. Koussevitzky had planned out the major events for the 1951 Festival, and Munch had left Boston to spend the summer in Europe. But all of this changed drastically and dramatically with Koussevitzky's death in early June of 1951. Munch returned to conduct at Tanglewood and to take over, in his own fashion, control of Tanglewood operations.

Munch conducted the series of two Bach concerts, two Haydn concerts, and two Mozart concerts with which Koussevitzky had planned to open the 1951 Festival. However, from the nature of what followed, it appears that the programs Munch conducted were of his own devising, featuring as they did such Munch favorites as Berlioz's *Symphonie Fantastique*, the Franck Symphony in d, Saint-Saëns's Third Symphony, Honegger's Fifth Symphony and Roussel's Third Symphony.

Koussevitzky had planned a performance of Beethoven's *Missa Solemnis*. This was conducted in his memory by Leonard Bernstein. Bernstein conducted only this one concert as did De Carvalho, whose program might well be considered a tribute to Koussevitzky's memory, containing as it did Moussorgsky's *Pictures at an Exhibition* and *Death and Transfiguration* by Richard Strauss.

And so the Tanglewood which Serge Koussevitzky had developed far beyond the fondest dreams of those who first started the Berkshire concert series passed into new hands.

KOUSSEVITZKY'S RECORDINGS

HARRIS

Koussevitzky was allowed to record only two pieces by Roy Harris. The Symphony #1, 1933 was recorded by Columbia during a Carnegie Hall concert (2/2/34; M-191). Mark Obert-Thorn, who produced the recent Pearl CD reissue (GEMM CD 9492), notes, "A session was held some time after the concert to remake a portion of the second movement, using reduced forces in a small studio. This section, running just under a minute in length, was dubbed into the middle of side five." Also, Columbia's engineers lost the timpani note which begins the piece and missed several bars of music in the second movement during the switch from side three to side four. Obert-Thorn dovetails these two sides flawlessly in his transfer. Given the limitations of the original source material, the sound is surprisingly good and clear on this compact disc. Columbia came out with an LP version in the 1960s (AML-5095), which was but a faint replica of the performance. Koussevitzky's interpretation compares favorably with a recent recording by Jorge Mester and the Louisville Orchestra. Mester is very good, while Koussevitzky has special virtues of committed and exciting playing.

The other Harris piece was the Third Symphony, which Koussevitzky recorded some months after its world premiere in Boston. From the opening recitative for cellos, this is an excellent performance (11/8/39; M-651). Toward the end of side two, several very skillful cuts were made, but listening without the score one does not miss these passages. The form is thus made more concise. In the 50s, two RCA LP issues included this recording (LCT-1153 and LVT-

1016). Coupled with the Harris First and Arthur Foote's *Suite for Strings*, the Third Symphony is also on the Pearl CD mentioned above.

LIADOV

Liadov's tone poem *The Enchanted Lake* gets a very sensitive and exquisite reading (5/6/36; 14078—also LP: Camden CAL-155). The dynamic level rarely rises above mezzo-forte. Koussevitzky coaxed

SCHUMANN

Schumann's *Spring* Symphony, (11/6-8/39; M-655), aside from a super maestoso opening, gets a refined and spirited rendition. The Boston Symphony gives the conductor its very best. It took three sessions to complete the work to Koussevitzky's satisfaction. This performance has not yet appeared on LP or CD.

"Liszt's Mephisto Waltz...receives a rip-snorting, all-stops out performance."

some colorful sonorities from his orchestra.

LISZT

Liszt's *Mephisto Waltz* (5/8/36; M-870) receives a rip-snorting, all-stops out performance. The Boston Symphony plays with great panache in the opening pages, and in the central episode they manage some remarkable tonal gradations. The only LP edition was as a part of a six-disc Camden set, CFL-103.

MCDONALD

San Juan Capistrano by Harl McDonald, manager of the rival Philadelphia Orchestra, is exceptionally well recorded for its vintage (11/8/39; 17229). From the opening bells ("The Mission") to the vigorous conclusion ("Fiesta"), Koussevitzky makes a persuasive case for this rather slight piece. It, too, is included on Pearl GEMM CD 9492.

VIVALDI

Vivaldi's Concerto Grosso, Op. 3/11 (arranged by Alexander Siloti; 5/8/36; M-886), which was on the first BSO/Koussevitzky program in October 1924, gets a wonderful reading. Especially moving is the elegiac second movement where the strings are heard in some very fine soft playing. This set was once available on the same Turnabout LP as the Foote *Suite* (TV-34784).

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BOOK REVIEWS

Samuel Barber: The Composer and His Music. Barbara B. Heyman. Oxford University Press, 1992. 586pp

Benjamin Britten: A Biography. Humphrey Carpenter. Scribner's Sons, 1992. 677pp

These two books leave one gasping for breath. They are far too long, tedious in the extreme, and as dull as dull can be. Both confuse detail with definitiveness. Yet they represent completely opposite poles in their approach, though it is difficult to say which gives the best—or worst—results. The Britten is 600-plus pages of homosexuality and music, while the Barber is 500-plus pages of composition and music absolutely devoid of all personality except for a single sentence on Barber the person. The musician and his work comes through in each book but in such detail as to really interest only other musicians. The general reader or the reader interested in a broader approach will find endless dissatisfaction with both volumes. The musician or the reader with some musical training or knowledge will find in each book musical detail to such an extent as to satisfy, if not overwhelm, even the most curious.

Musical figures other than Britten and Peter Pears flit across the British musical landscape, but in the Barber book the musical figures, other than Barber and his uncle, Sidney Homer, never emerge from the shadows, not even Menotti himself.

To this reader, neither Barber nor Britten emerges as an attractive figure. Both tend to come across, in spite of their biographers' best efforts, as just plain bitchy. And both are cast as larger than life, rather than being seen as an integral part of the musical scene in which they moved. In fact, neither book calls attention to the work of the other composer even though both were active at the same time, wrote considerable music in much the same vein, and are presented by their biographers as America's and Britain's gifts to the entire musical world. Britten's biographer mentions Barber not at all, while Barber's makes but a single mention of Britten, albeit a favorable one.

Barber's biographer is faced with a difficult task in glorifying his works in view of the composer's second and third thoughts about so much of his music. The gathering of every bit of praise that can be found regarding each of Barber's mature works would be of far greater weight if Barber, himself, had not revised, rewritten, or withdrawn so many of his works. Additionally, this makes many of America's more infamous music critics look rather too complacent and far too easily satisfied with works which left the composer partially or completely dissatisfied.

In the case of both Britten and Barber, Serge Koussevitzky did a great deal to help but was ill-served for his efforts. With Britten the relationship was purely musical, but Britten never hesitated to take advantage of all the help and encouragement Koussevitzky offered only to give the conductor the back of his hand whenever it suited him to do so, no matter what the two might have agreed upon.

Barber used Koussevitzky both musically and personally, putting the conductor in the position of interceding for the composer with the federal authorities in order to help turn Barber's military service during World War II into one long period of composition. While Barber did not hesitate to beg everybody in sight—and not least, Serge Koussevitzky—for help, he never hesitated to complain about conductor after conductor whether Koussevitzky, Reiner, Ormandy, or whomever, though the everlasting love-hate relationship with Ormandy seems to have been extreme, even for Barber. In any event, any gratitude that Barber felt seems to have been short-lived, to say the very least.

Nor could Britten do much more than complain endlessly, day after day and year after year, about living in the United States while he sat out a good part of World War II as a voluntary exile seeking to escape any sort of military or even any non-combatant service in Britain. His pacifism, which his biographer lays at the feet of W.H. Auden, seems to have come upon him all of a sudden.

All in all it would be hard to find two less attractive figures as presented by their biographers, quite unintentionally, of course, no matter how attractive they may have seemed to their friends and relations for whom they could do no wrong. However, it should be noted that the attractive composer is a rarity: one need only think of Beethoven, Brahms, Bruch, Mahler, Schoenberg, Webern and on and on in a seemingly endless list.

Both Britten and Barber must be judged on their music. The details of that music are set forth in these two volumes for those who care for such analysis. And that is the strong point of each book. But so much is amiss with each volume: the Britten harping on his homosexuality endlessly; the Barber neglecting any sense of person or personality almost in toto. It is just not enough in such a lengthy volume to be told that "during the last fifteen years of his life, Barber struggled with emotional depression, alcoholism, and creative blocks that profoundly affected his productivity". One seeks so much more on all the years that had gone before.

Neither book is satisfactory. After all, this reviewer had just finished over 700 pages on Anton von Webern (Hans Moldenhauer: *Anton von Webern*; Knoff, 1979) in a volume which puts both of these biographies in the shade: it, too, is far too long, much too detailed, and replete with musical analysis, yet it holds one's interest as do neither the Britten nor the Barber volumes.

One final word about the Barber book: whoever devised the final format should be shot! There are not only footnotes by the gross, but two sets of them, no less: one appearing at the foot of page after page and another maddeningly separated and found at the end of the text. The failure of the author to weave the extensive footnoted material into the text may represent an effort by all concerned to keep the book from being even longer than it is. But whatever the reason, it does nothing for the readability of the book.

In addition, the poor handling of the numerous musical illustrations and examples used in the volume not only leads to partial texts on far too many pages not completely filled by these examples, but in one instance even causes a footnote to wander around for three pages seeking to come to its completion. Good grief!

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DID BARBER APPRECIATE KOUSSEVITZKY?

Samuel Barber's seeming lack of appreciation for Koussevitzky's tireless efforts on his behalf, as described in Kenneth DeKay's article, may be more the fault of his biographer's failure to explore this issue in depth rather than any ingratitude on the composer's part.

A quite different picture of Barber emerges in this excerpt from a 1979 interview with Allan Kozinn, which was initially published in the International Music Guide:

"I'm not very good at summing things up, comparing one period to another, but generally I think it must be a lot harder now for a young composer than it was when I was starting out. In the first place there were conductors then who were interested in and enthusiastic about American music—Koussevitzky, for example. When young conductors ask me now about programming, I always tell them to go back and look at the old Koussevitzky/Boston Symphony programs. They were superb: they had the Classics, the Romantics, and just about every program had an American work on it. It all hinges on enthusiastic conductors. But that's all gone... Today they're just too lazy to learn new things, and they're not at all convinced that new music is any good. Therefore, new works only get played when composers' wives pressure orchestral board members into having the music done. That's why I think all composers should get married as early as possible."

Tom Godell

ABOUT THE KOUSSEVITZKY RECORDINGS SOCIETY, INC.

The Koussevitzky Recordings Society was established in 1986, and we are dedicated to the preservation and dissemination of the recorded legacy of Serge Koussevitzky. The Society is a non-profit corporation, staffed entirely by volunteers.

The Society is involved in a variety of projects, including the creation of an "oral archive" of conversations with those who knew and worked with Koussevitzky and an archive of the conductor's recorded performances. The activities of the Society are highlighted in our bi-annual newsletters. These include interviews from the archive, articles about the conductor, and book reviews.

To become a member and receive our newsletters, send a check or money order in the amount of \$18 to P.O. Box 288, Boston, MA 02254. Memberships run from January to December. Those who join in the middle of the calendar year will receive all the publications for that year. Back issues of our newsletters are also available. For a complete list, contact the Society at our Boston address.