
SERGE KOUSSEVITZKY: A COMPLETE DISCOGRAPHY, PART II

By Edward D. Young

Part 1 of Serge Koussevitzky: A Complete Discography appeared in the preceding issue of the ARSC Journal, Volume 21, No. 1 (1990), pp. 45-129. It continues here.

UNPUBLISHED RCA VICTOR-MADE RECORDING DETAILED LISTING

All of the recordings listed in this section were made with commercial issuance in mind. However, because they contained technical or musical flaws, they were never issued. Record parts of some may survive, but many of them were destroyed. In each case their most likely status has been indicated. In cases where the author has reasonable confidence that the recording is still in existence, it is listed in the Main Listing Section of this discography (*ARSC Journal*, Vol. 21, No. 1, p. 55 ff.) as well as here. In cases where there is reasonable doubt that any record parts survive, that recording is listed only in this section, and notes its status. Except as noted, all recordings listed in this section were subsequently remade. Since none of the recordings listed here have ever been published, no published take information can be appended to their matrix numbers. However, many sides were retaken a second and third time, in which case the total number of times each side was recorded appears in parentheses following the matrix number.

SEPTEMBER 26, 1928, VICTOR TALKING MACHINE COMPANY STUDIO No. 1, CAMDEN, NEW JERSEY. SERGE KOUSSEVITZKY SOLO DOUBLE BASS, WITH BERNARD ZIGHERA PIANO ACCOMPANIST.

Koussevitzky: Concerto for Double Bass in F Minor, Op. 3. Second movement, Andante. Rerecorded on 9-25-29. (10") 78 rpm matrix and take numbers, including subsequent recording date for retaken side:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>
1	BVE-42992 (2)	9-26-28
2	BVE-42993 (2)	9-26-28
2	BVE-42993 (4)	9-27-28

Note: This is the first recording ever made by Serge Koussevitzky. Although he recorded side 2 six times, he never got it to his satisfaction. He recorded it twice on Wednesday, September 26, 1928, and four times on the following day. Based on the RCA logs, the metal parts of all of these 1928 double bass records should still exist. For more information, see the "Notes on Recordings," under September 25 & 26, 1929 *ARSC Journal*, Vol. 21, No. 1, pp. 112-113.

SEPTEMBER 27, 1928, VICTOR TALKING MACHINE COMPANY STUDIO No. 1, CAMDEN, NEW JERSEY. SERGE KOUSSEVITZKY SOLO DOUBLE BASS, WITH BERNARD ZIGHERA PIANO ACCOMPANIST.

Laska: *Wiegenlied*. Rerecorded 9-26-29. (10") 78 rpm matrix and take numbers; BVE-42997 (2).

Beethoven: Minuet in G Major. Arranged for double bass by Serge Koussevitzky. Rerecorded 9-26-29. (10") 78 rpm matrix and take numbers; BVE-42998 (2).

Koussevitzky: *Valse Miniature*, Op. 1. Rerecorded 9-25-29. (10") 78 rpm matrix and take numbers; BVE-46178 (2).

Eccles: Sonata in G Minor for Violin and Continuo. Largo. Arranged for double bass by Serge Koussevitzky. Rerecorded 9-25-29. 78 rpm matrix and take numbers; CVE-42996 (2).

Koussevitzky: *Chanson Triste*, Op. 2. Rerecorded 9-26-29. 78 rpm matrix and take numbers; CVE-42999 (1).

JANUARY 23, 1935, SYMPHONY HALL, BOSTON, MASSACHUSETTS. CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: Symphony No. 8 in F Major, Op. 93. Rerecorded 12-30-36. 78 rpm matrix and take numbers, including subsequent recording date:

<u>side #</u>	<u>matrix & take #</u>	<u>recording</u>	<u>mvt</u>
1	CVE-88918 (1)	1-23-35	1
2	CVE-88919 (1)	1-23-35	1
3	CVE-88920 (2)	1-24-35	2
4	CVE-88921 (2)	1-24-35	3
5	CVE-88922 (1)	1-24-35	4
6	CVE-88923 (1)	1-24-35	4

Note: According to the RCA log sheets, no indication appears for the two sides containing the first movement which augers well for them. The sides containing the second and third movements are marked "D," for "Destroyed," and the two sides containing the final movement are marked "Hi," which means "hold indefinitely."

DECEMBER 21, 1937, SYMPHONY HALL, BOSTON, MASSACHUSETTS. CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Brahms: Concerto for Violin in D Major, Op. 77. Jascha Heifetz, soloist. This concerto was rerecorded on the same day, but due to technical problems, the records were rejected. It was rerecorded a third and fourth time on April 11, 1939 and the records that were issued commercially were drawn from these sessions. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix & take #</u>	<u>mvt</u>
1	CS-014406 (1)	1	6	CS-014411 (1)	1
2	CS-014407 (1)	1	7	CS-014412 (1)	2
3	CS-014408 (1)	1	8	CS-014413 (1)	2
4	CS-014409 (1)	1	9	CS-014414 (1)	3
5	CS-014410 (1)	1	10	CS-014415 (1)	3

Brahms: Concerto for Violin in D Major, Op. 77. Jascha Heifetz, soloist. Second recording, with record side breaks placed differently. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix & take #</u>	<u>mvt</u>
1	CS-014416 (1)	1	6	CS-014421 (1)	2
2	CS-014417 (1)	1	7	CS-014422 (1)	2
3	CS-014418 (1)	1	8	CS-014423 (1)	3
4	CS-014419 (1)	1	9	CS-014424 (1)	3
5	CS-014420 (1)	1			

Note: All parts for both of these recordings are marked with a "D" for "Destroyed." For more information, see the "Notes on Recordings" under April 11, 1939 *ARSC Journal*, Vol. 21, No. 1, pp. 118-120.

APRIL 26, 1938, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: *Missa Solemnis* in D Major, Op. 123. Rerecorded on 12-2-38, and for a third time on 12-3-38. Commercially issued records drawn from third and final recording. Assisting, Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Director; Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Mack Harrell, bass; E. Power Biggs, organ. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>side #</u>	<u>matrix & take #</u>
1	CS-022334 (1)	14	CS-022347 (1)
2	CS-022335 (1)	15	CS-022348 (1)
3	CS-022336 (1)	16	CS-022349 (1)
4	CS-022337 (1)	17	CS-022350 (1)
5	CS-022338 (1)	18	CS-022351 (1)
6	CS-022339 (1)	19	CS-022352 (1)
7	CS-022340 (1)	20	CS-022353 (1)
8	CS-022341 (1)	21	CS-022354 (1)
9	CS-022342 (1)	22	CS-022355 (1)
10	CS-022343 (1)	23	CS-022356 (1)
11	CS-022344 (1)	24	CS-022357 (1)
12	CS-022345 (1)	25	CS-022358 (1)
13	CS-022346 (1)		

Note: The RCA log says side 3 had a "bad start." All sides are marked "Des," meaning destroyed.

DECEMBER 2, 1938, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: *Missa Solemnis* in D Major, Op. 123. Rerecorded on following evening, and published from those takes. Assisting, Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Choral Director; Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; Norman Cordon, bass; E. Power Biggs, organ. Recorded during live concert. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>side #</u>	<u>matrix & take #</u>
1	CS-028873 (1)	13	CS-028885 (1)
2	CS-028874 (1)	14	CS-028886 (1)
3	CS-028875 (1)	15	CS-028887 (1)
4	CS-028876 (1)	16	CS-028888 (1)
5	CS-028877 (1)	17	CS-028889 (1)
6	CS-028878 (1)	18	CS-028890 (1)
7	CS-028879 (1)	19	CS-028891 (1)
8	CS-028880 (1)	20	CS-028892 (1)
9	CS-028881 (1)	21	CS-028893 (1)
10	CS-028882 (1)	22	CS-028894 (1)
11	CS-028883 (1)	23	CS-028895 (1)
12	CS-028884 (1)	24	CS-028896 (1)

Note: This recording, bearing matrix numbers ending -1 and -1A, was made during the Friday afternoon concert in Symphony Hall. As usual, the concert played at the BSO's Friday "rehearsal" was repeated the following evening. Records made Saturday evening bear the same matrix numbers as those made Friday, except that they end in -2 and -2A. It is doubtful that any of the records made from the Friday performance were used in the commercial issuance. However, this cannot be definitely established because over half of the published *Missa* sides were recut. In the prewar period, when Victor recut, they did not carry over the number of the original take to identify the source. For recut sides, the take number is replaced with notation to identify the number of times a particular side was recut to achieve technical satisfaction. Thus, the number of the take from which the recut is being dubbed is lost in Victor's log designations. It appears that all -1 sides, recorded on Friday afternoon, December 2, still exist. See "Special Note On Recutting," *ARSC Journal*, 21, No. 1, pp. 51-52.

NOVEMBER 22, 1944, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Corelli: Suite for String Orchestra. Orchestrated by Ettore Pinelli. This recording was never remade.

<u>side #</u>	<u>matrix & take #</u>	<u>movement</u>
1	D4-RC-632 (1)	Sarabande
2	D4-RC-633 (1)	Giga-Badiniere

Note: Although this has never been published, 78 rpm catalog #12-0768 was assigned to it. Matrix -1 was designated as the master of side 1 and -1A as the master of side 2. This recording definitely exists.

APRIL 25, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Shostakovich: Symphony No. 8 in C Minor, Op. 65: First movement only recorded. This recording was never remade. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>side #</u>	<u>matrix & take #</u>
1	D5-RC-940 (2)	4	D5-RC-943 (3)
2	D5-RC-941 (2)	5	D5-RC-944 (2)
3	D5-RC-942 (2)	6	D5-RC-945 (2)

Note: Although this recording has never been published commercially it was released in 1989 on a fund raising CD by the BSO and is available from the Orchestra while supplies last. For more information, see BSO Fund Raiser Record Listing. Koussevitzky never completed this recording. For years the reason remained a mystery, but recently discovered letters from Shostakovich to Koussevitzky published in the newsletter of the Shostakovich Society disclose that the composer disapproved of a sufficient amount in Koussevitzky's interpretation, which discouraged him. (See *Newsletter of Dimitri Shostakovich Society* [August 1989], pp. 4-7. Available from DSCH, 11 Clifton Road, London N22 4XN, England.) Shostakovich heard Koussevitzky's April 1944 broadcast of his Eighth Symphony in Russia on records probably from either the Office of War Information or the Armed Forces Radio Service.

JANUARY 1, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Khachaturian: Concerto for Piano and Orchestra in D-flat Major. William Kapell, soloist. Rerecorded 4-19-46. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>movement</u>
1	D5-RC-600 (2)	1
2	D5-RC-601 (2)	1
3	D5-RC-602 (2)	1
4	D5-RC-603 (2)	1
5	D5-RC-604 (1)	2
6	D5-RC-605 (1)	2
7	D5-RC-606 (2)	3
8	D5-RC-607 (1)	3

Note: *Musical America* (January 1, 1953) contains an article by James Lyons about the pianist in this recording, William Kapell. As Kapell told the story to Lyons, he had played this Khachaturian Concerto with Koussevitzky and the BSO several times to public acclaim, and this recording session ensued. Kapell had been playing in Havana, and flew to Boston, arriving just in time (in James Lyons's words, "at the appointed hour") for the recording session. However, the session went badly. Koussevitzky felt that Kapell should have come to Boston in sufficient time to rehearse before they made the recording. Kapell felt that he had played the piece sufficiently often with the BSO that no further rehearsing was necessary. No one would question Kapell's familiarity with this score, but it would still have been necessary to run through it before the recording session started, because he had never played it previously with the breaks in the music imposed by 78 rpm records. Because of the high cost of the recording session, Victor Records would no doubt have insisted on at least one rehearsal preceding it. "Willy recalls that he himself, in his youthful insouciance and self-confidence . . . , said to Dr. Koussevitzky, 'Who needs to rehearse?'" This infuriated Koussevitzky. In all probability, the rehearsal time had been planned. Kapell did not really arrive at Symphony Hall "at the appointed hour" at all. Technical problems occurred as well. The Victor log shows that six out of the eight sides of this album had to be recut, and Victor was very much opposed to the practice of recutting. A successful BSO-Koussevitzky recording of this concerto, with William Kapell, soloist, was made in the following year on April 19, 1946. (See "Special Note on Recutting," *ARSC Journal*, Vol 21, No. 1, pp. 51-52).

AUGUST 15, 1946, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.

Mozart: Quintet in G Minor, K. 516, for Strings. Adagio only. This recording was never remade. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>side #</u>	<u>matrix & take #</u>
1	D6-RC-5779 (1)	2	D6-RC-5780 (1)

Note: The status of surviving parts for this recording is unclear. However, RCA's archival log indicates that it is most likely that all parts of both sides were destroyed.

AUGUST 14, 1947, THEATRE CONCERT-HALL, TANGLEWOOD, LENOX, MASSACHUSETTS. CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: Brandenburg Concerto No. 1 in F Major. Rerecorded on 8-17-49. Richard Burgin, violin; John Holmes, Louis Speyer and Joseph Lukatsky, oboes; Willem Valkenier and Walter McDonald, French horns. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix & take #</u>	<u>section</u>
1	D7-RC-7755 (1)	Allegro
2	D7-RC-7756 (1)	Adagio
3	D7-RC-7757 (1)	Allegro
4	D7-RC-7758 (1)	Minuetto
5	D7-RC-7759 (1)	Minuetto

SPECIAL LISTING

A.N.N.A. 1068:

Doellnersky: Three Songs, with orchestra; Tchaikovsky: Lenski's *Aria from Eugene Onegin* (allegedly recorded 11/26).

Note: This LP, published in the mid-1970s by the late E. J. Smith, is a fake. It supposedly features the singing of tenor Dimitri Smirnoff (1882-1940) with Koussevitzky and the BSO in a concert given in Aeolian Hall, New York City. However, according to the BSO's performance files, Smirnoff never gave these works with the BSO.

BSO FUND RAISER RECORD LISTING

PRM-234 (LP):

Hanson: Serenade for Flute, Harp and Strings (11-25-47).

Foote: Suite for Strings (3-19-40).

Shostakovich: Symphony No. 9 (11-4-46 and 4-2-47).

Note: This LP was issued in the early 1970s.

BSO-CD1, and cassette issued in 1988 (without catalog numbers):

Sibelius: Symphony No. 5 (1-5-46, final movement only, coupled with other notable BSO broadcast recordings).

BSO-CD2 (CD only):

Tchaikovsky: Symphony No. 4 (4-26-49, final movement only).

Hanson: Serenade for Flute, Harp and Strings, Georges Laurent, flute; Bernard Zighera, harp (11-25-47).

Cowell: Hymn and Fuguing Tune No. 2 (4-27-49).

Mozart: Serenade No. 10, *Eine Kleine Nachtmusik* (8-15-50, final movement).

Strauss: *Don Juan* (4-19-46).

Shostakovich: Symphony No. 8 (4-25-45, first movement).

Note: LP record PRM-234 came out in the early 1970s and is long since sold out. For information on the availability of the other two fund raiser records, one should contact: Boston Symphony Orchestra, Volunteer Office, Symphony Hall, Boston, Massachusetts 02115.

EARLY BOSTON SYMPHONY BROADCASTS

There had been interest in broadcasting the Boston Symphony's concerts from as far back as 1883, the Orchestra's earliest days.¹ The first BSO radio broadcasts of which the author is aware began on January 23, 1926, and ran regularly on Saturday evenings through May 1 of that year. As far as can be determined, these were local broadcasts only over WBZ in Boston. The NBC radio network was not organized until later in 1926, and the CBS network took shape in the following year.

Between 1926 and the NBC Boston Symphony broadcasts that began in October 1935, only one broadcast is known. It first aired on January 23, 1935, during RCA Victor recording sessions, to promote the records. According to a write-up about this on page 577 of that week's BSO program book, it lasted for one hour over WBZ in Boston, and may have been carried nationally as well. Part of this broadcast was recorded by RCA Victor, and may still be in the RCA vault, under record matrices CVE-1919-1 and -2.

The first broadcasts by the BSO over NBC began in October 1935. With interruptions, these broadcasts ran until August 1938. The American Federation of Musicians had been making it progressively more difficult for the BSO to broadcast because it was a non-union orchestra, and after the Tanglewood Music Shed inaugural broadcast of August 4, 1938 the Orchestra was barred from the air altogether. It is moot whether David Sarnoff would have ever formed the NBC Symphony had the Boston Symphony Orchestra been free to broadcast. However, in early December 1942, a union contract for the Boston Symphony musicians was finalized, and within weeks the Orchestra was back on NBC's Blue Network, starting on December 26 of that year. For the next three and one-half years, through August 1946, the Blue Network (later ABC) broadcast regularly a one hour portion of the Orchestra's Saturday evening concerts. The last two and one-half of these seasons' broadcasts beginning December 25, 1943, were under the sponsorship of the Allis-Chalmers Manufacturing Company. This sponsorship would have continued had it not been for labor troubles that forced Allis-Chalmers to close several of its plants.

The Orchestra broadcast over ABC for two more winter and Tanglewood seasons, through August 1948, but the broadcasts were shifted to Tuesday evenings. This meant that many of them originated from auditoriums other than Symphony Hall. In January 1947, John Hancock Mutual Life Insurance Company took over sponsorship of the Tuesday broadcasts, but this lasted only through the end of the symphony season in April of that year. John Hancock had even provided ten scholarships for students to attend the Berkshire Music Center at Tanglewood during the summer of 1947. ABC was an outgrowth of the National Broadcasting Company. NBC was the subject of government antitrust action which resulted in their divestiture of the Blue Network in March 1945, to investors who renamed it the American Broadcasting Company.

On April 15, 1948, the ABC—Boston Symphony broadcasts were the recipient of a Peabody Award “for outstanding entertainment in music.” Dr. Koussevitzky accepted the award personally in ceremonies at the Roosevelt Hotel in New York City.

The following winter season, Dr. Koussevitzky's last as music director, there were no broadcasts of Boston Symphony concerts, although several private recordings were made. In fact, with the exception of five hour-long programs that NBC carried during the summer of 1949 from Tanglewood, and the NBC radio and television special on December 10, 1949 conducted by Leonard Bernstein which was the Orchestra's television debut, there were no more Boston Symphony broadcasts until WGBH-FM went onto the air in Boston, on October 5, 1951. The American Federation of Musicians' ban on commercial recording that ran from January 1 through December 13, 1948 did not affect radio broadcasting. However, beginning in the fall of 1948 and running for two seasons NBC did come to Symphony Hall and record portions of rehearsals for their weekly half-hour “Dress Rehearsal” programs.

KOUSSEVITZKY REHEARSAL RECORDINGS

The 1942 rehearsal fragment of *Berlioz's Harold In Italy* was recorded by H. Vose Greenough, Jr., probably as he tested his equipment. The October 1944 rehearsals of David Diamond's Second Symphony and Ravel's *Daphnis and Chloe* were probably recorded under similar circumstances by Mike Pesanelli from Tel-A-Vix Studios in Boston, who also was responsible for feeding the live signal from Symphony Hall into the radio network telephone lines for the Orchestra's weekly broadcasts. These 1942 and 1944 rehearsals are without commentary save that of the conductor. In all of these rehearsal recordings, including the NBC “Dress Rehearsal” series, complete works are seldom presented and the records contain only fragments taken from rehearsals.

Most of the rehearsal recordings listed in this discography are from the 1948-1950 NBC half-hour radio series, “Dress Rehearsal.” With the exception of its last programs presented in 1950, most of these carried commentary by Olin Downes, music critic of the *New York Times* and a friend of Koussevitzky. “Dress Rehearsal” ran for the better part of two seasons, from November 1948 through April 1950. It also included three programs from the 1950-1951 season, drawn from November and December 1950 when Koussevitzky returned to the BSO as Conductor Emeritus. No other “Dress Rehearsal” programs from the 1950-1951 season have ever turned up.

FILMS

Years ago knowledgeable people said that making home-type 8 mm movies of Koussevitzky at Tanglewood had been popular. These old-fashioned home movies did not include sound tracks. Whatever happened to them is not known. None have come to the author's attention, but hopefully some will come to light. Many of these films were reputed to have been made by members of the families of BSO players.

Only two professionally made films are known to have been made of the Orchestra during the Koussevitzky years. The first, made in 1943 was a *March of Time* newsreel called “Upbeat In Music.” In it are segments that feature various musical groups and soloists, including one of the BSO. The main part of the Boston Symphony segment is a two-minute fragment taken from a rehearsal of Rimsky-Korsakov's *Scheherezade*. This rehearsal probably was in preparation for the concerts of March 5 and 6, 1943. “Upbeat In Music” is currently available (as of this writing in 1990) in

VHS format along with four other *March of Time* newsreels from the late 1930s and early 1940s on an Embassy videocassette from their series entitled "Show Business: The War Years 1939-1945," (Embassy No. 1725).

Another *March of Time* newsreel, "Is Everybody Listening" from 1947 includes a few seconds of film taken from the BSO segment in "Upbeat In Music."²

The other film, made at Tanglewood during the summer of 1949, is titled "The Tanglewood Story." It is an overview of Tanglewood and the Berkshire Music Center, with scenes that include Gregor Piatigorsky coaching a chamber music class, Aaron Copland coaching a young composer, Hugh Ross rehearsing a chorus, Boris Goldovsky rehearsing an opera, and several other scenes around the Tanglewood grounds. The film opens with Koussevitzky rehearsing the BSO in the Music Shed on Beethoven's *Egmont Overture*, and closes with a (premiere) performance there of Randall Thompson's *Psalms of David* from August 12, 1949. Thompson wrote the "Psalms of David" in honor of Dr. Koussevitzky on the occasion of his retirement from the Boston Symphony. The film lasts about 20 minutes, and includes about 8 minutes of Koussevitzky conducting. At the end of this film, it is credited as being from "MP Productions." I believe that the "MP" refers to a man named Mirko Paneyko, who did much early recording and filmmaking. I may not be spelling this gentleman's name correctly, as this information came to me verbally many years ago from a lady who was not sure of the spelling herself. The copies of "The Tanglewood Story" found in Symphony Hall are in film cans whose markings indicate that it may have been produced for the U.S. State Department for dissemination around the world after the insertion of voice tracks in appropriate languages.

Another very short film of Koussevitzky was included in a 1976 CBS TV half-hour program, "Camera 3 - A Life In Music." The film was made by the subject of the TV program, conductor Arthur Rodzinsky, Assistant Conductor of the Philadelphia Orchestra from 1926 to 1929 and conductor of the Los Angeles Philharmonic (1929 to 1933), the New York Philharmonic Orchestra (1943 to 1947), and the Chicago Symphony (the 1947 - 1948 season). Rodzinsky kept a summer home in Stockbridge, Massachusetts near Tanglewood. He had a hobby of making home movies and the little scene included in the "Camera 3" program shows Koussevitzky and Aaron Copland going over one of Copland's scores.³

BOSTON SYMPHONY ACETATES IN EXISTENCE TODAY

The largest collection of Boston Symphony acetates in existence today is at the Library of Congress (LC) in Washington, D.C., which has received collections from several different sources. These include the Boston Symphony Orchestra (BSO), H. Vose Greenough, Jr., the Voice of America (VOA), the Office of War Information (OWI), the Armed Forces Radio Service (AFRS), and the National Broadcasting Company (NBC).

The source of most recordings was the BSO itself. At the time of the creation of the Boston Symphony Transcription Trust in the late 1950s, the numerous acetates that had been sent to the Orchestra were all forwarded to LC. H. Vose Greenough, Jr., the private recording engineer from Cambridge, Massachusetts who made high quality acetate recordings of the Orchestra between 1937 and 1949, willed his collection to LC after his death in 1976. LC has a large collection of VOA and OWI (the predecessor agency of the VOA) transcription discs that supply us with some Boston Symphony broadcast material that does not exist elsewhere. Further, a large un-

cataloged collection of AFRS transcription discs at LC is of potential value, and in 1976 a large shipment of acetates arrived from NBC radio which included Boston Symphony broadcasts. Another shipment of NBC material was received, via the Museum of Broadcasting, in 1987. Finally, LC has a few Boston Symphony acetates of undetermined origin containing performances of contemporary music.

The large collection of acetates that came from Symphony Hall in 1959 includes concert broadcasts, rehearsal recordings, and "Dress Rehearsal" programs. Among them are approximately 270 BSO broadcast programs contained on nearly 600 records. These acetates originally were sent to the Orchestra by the radio networks.

The H. Vose Greenough, Jr. collection is part of the LC. He made a total of only about fourteen hours of recordings of BSO performances, but they give us a unique glimpse of the Orchestra under Serge Koussevitzky, in semi-high fidelity sound. Several of the Greenough recordings are incomplete, and some are of rehearsals.

The OWI collection at LC contains about 100,000 discs. After the Second World War, OWI was renamed the Voice of America. LC also has a collection of over 200,000 AFRS transcription discs. These have never been cataloged and it is possible that they may contain some of the 1942-1943 Boston Symphony broadcasts of which no copies are known to exist. The sound quality on all of these OWI/VOA and AFRS records is not the best because they were all recut as part of their production (see the "Special Note on Recutting," *ARSC Journal*, Vol. 21, No. 1, pp. 51-52). Subsequent processing and manufacturing of the records also took its toll on sound quality. As with all old recordings, their quality is unpredictable, running the gamut from acceptable to poor. One particularly interesting VOA recording contains the January 7, 1951 broadcast of a Koussevitzky-Israel Philharmonic concert. This was the first concert of the Israel Philharmonic's 1951 tour of the United States, given at Constitution Hall in Washington, D.C.

Elsewhere, there exist AFRS discs in poor condition of Dr. Koussevitzky's 1949 and 1950 broadcasts from the Hollywood Bowl. Hopefully, the uncataloged disc collection at LC contains better copies of these broadcasts.

NBC had a large number of acetates made as reference recordings of their programs starting in 1935. For many years they were stored in a warehouse in New York City. In 1976, an agreement was worked out whereby the NBC acetate collection was divided between the Museum of Broadcasting and LC. LC's share amounted to over 175,000 records. Subsequently, the Museum transferred a substantial number of its acetates to LC.

In 1976, the Museum's share of the NBC material included the acetates made before 1941. Thus, it was hoped that the Boston Symphony's NBC broadcasts from 1935-1937 would turn up there. However, it now appears that if such recordings are to be found, it will be at LC because the discs from this period are all supposed to have been sent there. For example, a BSO-Koussevitzky Mahler Ninth Symphony was broadcast over NBC during this period. For years, inquiries have been made to the author about a recording of Koussevitzky's performance of the Berg Violin Concerto with Louis Krasner as soloist, another early NBC program. The list goes on and on. Despite the fact that all sorts of other broadcasts from 1935 (the first year that acetates were in use) exist, the first BSO broadcast listed in the NBC acetate catalog (besides a 1937 BSO intermission talk by Olin Downes, music critic of the

New York Times), is the Tanglewood Music Shed inaugural concert from August 4, 1938. The chances that any of these will be discovered in the future becomes slimmer and slimmer.

The recording situation is little better for the first (partial season, December 26, 1942 - April 24, 1943) season of the BSO's NBC Blue Network broadcasts, from which much material cannot be documented by existing copies.

An amusing old story is told about the Carnegie Hall Recording Company. It seems that long ago, during the course of routine maintenance in Carnegie Hall, it was deemed necessary to take down all of the many microphones that hung over the stage. The various broadcasting and recording people were all notified. They came in and removed their microphones, but one remained. Rumors about the Carnegie Hall Recording Company explained the lone remaining mike. It seems that in the 1940s this outfit recorded a good many Carnegie Hall concerts, and Irving Fine's "Toccatina Concertante," played by the Boston Symphony under Dr. Koussevitzky's direction on January 15, 1949, was one of them. Most probably, the majority of these Carnegie Hall Recording Company records were made without the permission of either the artists involved or of the Union.

During the 1948-1949 season, *bootleg* recordings of Symphony Hall concerts were made by a Boston recording studio that has long been out of business. When its proprietor gave these acetates to the author over twenty years ago, he explained a number of things about them. They had been recorded as a stunt, with no thought of commercial usage. However, the number of people who found out about the project became quite large, and even Arthur Fiedler came by the studio to hear a Koussevitzky rehearsal in progress. The microphone was secreted in a ventilating grill over the stage, on the right-hand side, as one faces it (these vents are no longer in place), and the signal fed into a telephone line connected to the studio. Despite the terrible microphone placement, the sound proved better than might be expected. The donor recorded some important performances.

In her later years, Elizabeth Sprague Coolidge was hard of hearing and was permitted to have a microphone and amplifier system installed in Symphony Hall that fed a hearing aid jack at her seat. Stories persisted through the years that she liked to have the microphone hang in a place where it annoyed Dr. Koussevitzky, and that the two of them batted this issue back and forth on a regular basis. In any event, the microphone was clearly visible to all who came to the concerts, and there have been rumors that someone tapped into Mrs. Coolidge's system and made bootleg records. If they did, none appear to have ever surfaced. Probably these rumors were based on confusion with the recordings made by H. V. Greenough, Jr., or perhaps with the 1948-1949 *bootleg* recordings.

Just as nowadays people make home tape recordings of broadcast concerts, years ago there were a handful of people who made home recordings on acetates. A man in New York City named Charles Rhodes became an ace home recordist. A few of the Boston Symphony's 1943 and 1944 broadcasts exist today only because of the records that he made. He recorded onto 12-inch acetates at 78 rpm, utilizing a wide-band AM tuner from station WJZ. Apparently, WJZ transmitted wide-band AM because the frequency range on his recordings goes out considerably beyond what we normally expect from AM radio, with a 5 kHz cutoff. This also confirms that the NBC Blue Network-Boston Symphony broadcasts were generally carried on better telephone lines than were the later ABC broadcasts. Old-timers recollect that NBC

broadcasts often came over the air sounding more brilliant than those of CBS or ABC. The quality of the telephone lines that were rented had much to do with this. After Mr. Rhodes' death, his widow donated his acetates to the library of the New England Conservatory of Music.

The remarkable recording engineer from Cambridge, Massachusetts, H. Vose Greenough, Jr., air-checked a few Boston Symphony broadcasts on professional equipment. These off-the-air recordings supplemented those he made in Symphony Hall. The Beethoven Second Symphony recording from April 22, 1937 was his first such effort. This (incomplete) recording, made off of WBZ-AM, prompted him to begin making his own records in Symphony Hall during the following winter. It is now in LC and is valuable because it is one of the few examples we have of the early NBC Boston Symphony broadcasts. Unfortunately, the other air-checks of Boston Symphony broadcasts that he made do not supply us with anything that we do not already have from network-made recordings.

The recording of Alfredo Casella's Concerto from February 22, 1937 also was made off of WBZ radio. It turned up in the 1970s on an Italian LP now out of print. The complete NBC announcements introducing the work, plus a WBZ station break are included on the LP, but the third (final) movement of the piece is missing. According to the LP record notes, the originals were pregrooved aluminum discs that had been air-checked for Mr. Casella. The pregrooved aluminum disc was the predecessor of the acetate record.

The author began collecting Koussevitzky's commercial recordings as a teenager in the 1950s, and in 1965 was invited to organize them into radio programs for a Boston classical music FM radio station. This became "The Koussevitzky Legacy" series that ended up including all of Koussevitzky's commercially issued recordings. Over the next eight years, this series was carried on many different stations around the U.S. and Canada. As a result of doing these programs, the author was put in touch with several people who had non-commercial Koussevitzky-Boston Symphony recordings. In some cases, he was able to purchase or was given the discs themselves. In other cases, he was able to borrow the records and tape record them. A few of the Boston Symphony broadcasts in his collection came from homemade wire recordings. Stainless steel wire was a crude predecessor of modern magnetic tape. Currently, the author has approximately 200 acetates and AFRS transcription discs in his collection, mostly of BSO material. In the process of obtaining Koussevitzky recordings, the author found that oftentimes Boston Pops records and those by guest conductors would be included in the lot. Another by-product of the radio programs was meeting people who had similar interests, and who stepped in to help him gather as many of these recordings as could be found. Their help was not inconsiderable. When he thinks of his collection as it existed at the time "The Koussevitzky Legacy" first went on the air in January 1966, and what it is now, he is struck by the selflessness of the many individuals who gave so generously of their time and resources to make this possible. But then, this is typical of so many who are united by a love of great musical artistry and a desire to share and preserve it.

ABOUT THE KOUSSEVITZKY MUSIC FOUNDATIONS

The Koussevitzky Music Foundation, Inc. was created by Serge Koussevitzky in

May 1942 in memory of his late wife Natalie, who died January 11, 1942. Its purpose is to assist in the development of creative musical talent, primarily through commissions to living composers. In January 1950, at Dr. Koussevitzky's behest, this Foundation endowed a second Foundation, The Serge Koussevitzky Music Foundation in the Library of Congress, with the main purpose of expanding the annual program of commissions to composers. The Library thus became the permanent repository of all the original scores of works commissioned by both Foundations. These materials are known collectively as the Serge Koussevitzky Music Collection.

A complete list of works commissioned by both Foundations through 1989 appears on the following pages. It includes Bartok's *Concerto for Orchestra*, Bernstein's *Kaddish* Symphony, Britten's *Peter Grimes*, Copland's Third Symphony, Hanson's Piano Concerto, Poulenc's *Gloria*, Schoenberg's *A Survivor from Warsaw*, and Stravinsky's *Ode*.

The Foundations carry on Dr. Koussevitzky's lifelong efforts to encourage living composers. They continue and perpetuate the policies of the Russian Music Publishing House in Moscow, and Éditions Russes de Musique in Paris, established by Serge and Natalie Koussevitzky in the early years of Koussevitzky's career, to aid composers by publishing their works, and allowing the profits from the sale of the scores to accrue to the composers. Koussevitzky's frequent inclusion of contemporary scores on his programs throughout his career has been widely credited with the acceptance of this practice today.

Following Dr. Koussevitzky's death in 1951, his widow, Olga, was elected to fill his position as President of the Koussevitzky Music Foundation, and Chairman of the Foundation in the LC, which posts she held until her death in 1978. The niece of Natalie Koussevitzky, Olga came to the United States in 1929, and served as Dr. Koussevitzky's secretary until their marriage in 1947. She led a distinguished life in the service of music, serving also as the President of the American International Music Fund, as well as lending her support to such organizations as the MacDowell Colony, the America-Israel Cultural Foundation, and the Harlem School of the Arts.

While the Foundation in the LC concentrates on commissioning new works, the activities of the original Koussevitzky Music Foundation have been varied. It has always had a special interest in the Berkshire Music Center (now the Tanglewood Music Center), the school founded in 1940 by Dr. Koussevitzky in Lenox, Massachusetts, and operated in conjunction with the Boston Symphony Orchestra (BSO) as part of the Tanglewood Festival.

In 1942, because of conditions created by the war, the Festival was discontinued, but the Foundation kept it going that summer by assuming its financial and administrative responsibilities. That year, in the absence of the Boston Symphony concerts, the Berkshire Music Center presented a unique festival of its own, relying on its remarkably talented students for a series of orchestra concerts that included the first concert performance in America of the Shostakovich Seventh Symphony, as well as opera and chamber music performances. These events maintained the highest standards and attracted large audiences, as well as the attention of critics. When the regular festival and school seasons were resumed after the war, the Foundation began to provide each year a number of scholarships and composition prizes to students of the Berkshire Music Center.

In 1965, to commemorate the 25th anniversary of the Berkshire Music Center, the Koussevitzky Music Foundation assisted the Center in publishing the booklet, *A*

Tanglewood Dream, containing many early photographs of the summer music festival and students.

On its own 25th anniversary in 1967, with the assistance of the National Federation of Music Clubs, the Foundation built the Koussevitzky Studio for composers on the grounds of "Seranak," the (former) Koussevitzky estate in Lenox, Massachusetts. This studio, and another one that was built subsequently, were designed to provide comfortable living and working facilities for composers working at the Tanglewood Music Center. The Seranak estate is now owned by the BSO, and utilized for various events in connection with the music festival. The name "Seranak" is a contraction of the names Serge and Natalie Koussevitzky, and not to be confused with Lake Saranac.

The activities of the Serge Koussevitzky Music Foundation in the LC are guided by an Advisory Board, the membership of which comprises the directors of the Koussevitzky Music Foundation, Inc. (the original foundation formed by Dr. Koussevitzky in Brookline, Massachusetts in 1942, which is now the Koussevitzky Music Foundation of New York) and the Chief of the Music Division of the LC. Over the years, the following individuals have served as directors and officers of the Koussevitzky Music Foundations: Serge Koussevitzky, Olga Koussevitzky, Richard Burgin, Aaron Copland, Lukas Foss, George B. Gordon, Margaret Grant, Howard Hanson, Donald L. Leavitt, Peter Mennin, Gregor Piatigorsky, William Schuman, Harold Spivacke, Edward N. Waters, and Oliver Wolcott. The foundations' current directors (as of this writing in 1990) are Leonard Bernstein, Elliott Carter, Mario Davidovsky, Jacob Druckman (President), John Harbison, Andrew W. Imbrie, Fred Lerdahl, James W. Pruett (Chief of the Music Division of the LC), Gunther Schuller (Chairman of the Library of Congress Foundation), and Michael Tilson Thomas. John Grozier is Treasurer and Ellis J. Freedman, is the Secretary of both Foundations.

The Foundations have announced a new program under which they will act jointly with participating symphony orchestras and chamber groups in granting commissions for new musical works. The new program is designed primarily for orchestras and chamber groups that have a record of excellence in the performance of contemporary music. The commissioned works will be performed by the sponsoring organizations and the manuscripts will be deposited with the LC as part of the Koussevitzky Collection.

WORKS COMMISSIONED BY KOUSSEVITZKY MUSIC FOUNDATIONS THROUGH 1989

Below appears a listing of musical works commissioned by Koussevitzky music foundations between 1942 and 1989. The listing is arranged alphabetically by the surname of the composer. The first date, following the title of the work, is the year in which the commission was awarded. The second date following the slash mark (/) is the year in which the composition was completed. When only one date is given, the work was completed in the same year that the commission was awarded.

Adler, Samuel: Symphony No. 6 (1983/85).

Amy, Gilbert: *Echos XIII*, for 13 Players (1973/77).

Antoniou, Theodore: *Fluxus*, for Orchestra (1972/76).

Arrigo, Giralimo: *Petit Requiem pour Une Troisième Possibilité*, for Chamber Ensemble (1966/68).

Asia, Daniel: Piano Quartet (1987/89).

Avshalamov, Aaron: Symphony No. 3 (1953/54).

- Babbitt, Milton: *Relata*, for Orchestra (1964/66).
 Baird, Tadeusz: Symphony No. 3 (1968/69).
 Balassa, Sandor: *Glarusi enek*, Opus 29 "Chant of Glarnerland," for Orchestra (1977/78).
 Barber, Samuel: *Prayers of Kirkegaard* (1942/54).
 ———: "Die Natali," Op. 37, Choral Preludes for Christmas (1954/60) (joint commission with Boston Symphony Orchestra).
 Bartok, Bela: Concerto for Orchestra (1943).
 Bassett, Leslie: Sextet for Piano and Strings (1968/71).
 Bazelon, Irwin: *Fusions*, for Chamber Ensemble.
 Becerra Schmidt, Gustavo: *Alturus de Macchhu Picchu*, for Choir, Orchestra and Solo Quartet (1965/67).
 Ben-Haim, Paul: *The Sweet Psalmist of Israel*, Oratorio for Orchestra and Soloists (1952/53).
 Bennett, Richard Rodney: Woodwind Quintet (1965/68).
 Berezowsky, Nicholai: Symphony No. 4, Op. 29 (1942/43).
 Berger, Arthur: Septet for Chamber Ensemble (1965/66).
 Bergsma, William: String Quartet No. 2 (1943/44).
 Berio, Luciano: *Traces*, a One-act Opera (1961/64).
 Bernstein, Leonard: Serenade for Violin and String Orchestra with Percussion (1951/54).
 ———: Symphony No. 3, *Kaddish* (1954/63).
 Birtwistle, Harrison: *Silbury Air*, for Chamber Ensemble (1974/77).
 Blackwood, Easley: String Quartet No. 2, Op. 6 (1958/59).
 Blitzstein, Marc: *Regina*, A Musical Drama in Three Acts (1958/59).
 Bloch, Ernest: *Sinfonia Breve*, for Orchestra (1952/53).
 Bolcom, William: Piano Quartet (1974/77).
 Boykan, Martin: Symphony, for Orchestra (1985/89).
 Bresnick, Martin: *Pontoosuc*, for Chamber Orchestra (1986/89).
 Brief, Todd: *Idols*, for Six Players (1984/88).
 Britten, Benjamin: *Peter Grimes*, an Opera in Three Acts (1942/44).
 Brown, Earl: *Cross Sections and Color Fields*, for Orchestra (1972/74).
 Cage, John: *Cheap Imitation for Orchestra Without Conductor* (1965/72).
 Carter, Elliott: Brass Quintet (1953/74).
 Castiglioni, Niccolo: *Carmina* (title changed to *Masques* by publisher), for Twelve Instruments (1966/68).
 Cerha, Friedrich: *Curriculum*, for Thirteen Winds (1971/73).
 Chavez, Carlos: Sinfonia No. 5 Para Orquesta de Arcos (1952/53).
 Chevreuille, Raymond: *Short Symphony*, Op. 54 (1952).
 Consoli, Marc-Antonio: *Afterimages*, for Orchestra (1981/83).
 Copland, Aaron: Symphony No. 3 (1944/46).
 ———: *Symphonic Ode* (1954, composed 1928-1929; revised 1955) (joint commission with BSO).
 Cordero, Roque: Concierto Para Violin y Orchestra (1961/62).
 Cowell, Henry: Symphony No. 14 (1959/60).
 Crumb, George: *Three Madrigals Book I*, and *Three Madrigals Book II* (1964/66).
 Dahl, Ingolf: Trio for Piano, Violin and Cello (1957/62).
 Dallapiccola, Luigi: *Tartiniana*, for Violin and Orchestra (1950/51).

- Davidovsky, Mario: *Synchronisms No. 7*, for Orchestra and Electronic Sounds (1964/74).
- _____: *Divertimento*, for Cello and Orchestra (1981/84).
- Davies, Peter Maxwell: *Revelation and Fall*, for 12 Instruments and Soprano Solo (1964/66).
- Del Tredici, David: *Sygyzy*, for Chamber Ensemble (1966/67).
- Diamond, David: *Symphony No. 4* (1945).
- Diesendruck, Tamar: *Such Stuff*, for String Quartet (1987/89).
- Dodge, Charles: *Changes*, for Tape Alone (1969/70).
- Donatoni, Franco: *Orts*, for Chamber Ensemble (1968/69).
- Druckman, Jacob: *Windows*, for Orchestra (1969/72).
- Dugger, Edwin: *Matzukaze*, a Portrait for the Music Theatre (chamber ensemble) (1973/77).
- Durko, Zsolt: *Chamber Music*, for Two Pianos and Eleven Solo Strings (1972/73).
- Dutilleux, Henri: *Symphony No. 2* (1954/59) (joint commission with BSO).
- _____: *Ainsi la Nuit*, for String Quartet (1977).
- Eaton, John: *Mass*, for Soprano, Clarinet, Synkets, Synthesizer and Tape Recorders (1969/70).
- Edwards, George: *Moneta's Mourn*, for Orchestra (1981/83).
- Einem, Gottfried von: *Symphonic Scenes, Op. 22*, for Orchestra (1954/56) (joint commission with BSO).
- Feldman, Morton: *Instruments II*, for Chamber Ensemble (1975).
- Fennelly, Brian: *Fantasy Variations* for Orchestra (1983/85).
- Fine, Irving: *String Quartet* (1949/52).
- Fine, Vivian: *Poetic Fires*, for Piano and Orchestra (1984/85).
- Finney, Ross Lee: *Symphony No. 2* (1958/59).
- Fitelberg, Jerzy: *Concertina da Camera*, for Violin and Piano (1950/51).
- Fontyn, Jacqueline: *Reverie and Turbulence*, for Piano and Orchestra (1988/90).
- Foss, Lukas: *Capriccio*, for Violincello and Piano (1945/46).
- _____: *Symphony of Chorales* (1956/58).
- Franchetti, Arnold: *Concerto in D* (1961).
- Frohne, Vincent S.: *String Quartet* (1964/68).
- Gaburo, Kenneth: *Subito* (Theatre for Four Instruments) (1959/77).
- Galindo, Blas: *Sonata for Violincello and Piano* (1947/48).
- Garrido-Lecca, Celso: *Cuarteto No. One* (String Quartet) (1962/64).
- George, Earl: *Arioso*, for Violincello and Piano (1947/48).
- Gerhard, Roberto: *Collages*, for Orchestra and Magnetophone (1959/60).
- Ginastera, Alberto: *Concierto para Piano y Orquesta* (1958/59).
- Goehr, Alexander: *Piano Concerto* (1969/72).
- Guarnieri, M. Camargo: *Brasiliana*, for Full Orchestra (1950).
- Gustavson, Mark: *Quartet for String Quartet* (1988/89).
- Haieff, Alexi: *Eclogue*, for Violincello and Piano (1945).
- _____: *Eloge*, for Chamber Ensemble (1964/68).
- Halfiter, Cristobal: *Symposion*, for Orchestra and Chorus (1965/66).
- Hamilton, Iain: *Symphony No. 2, Op. 10* (1951).
- Hanson, Howard: *Concerto in G Major for Piano & Orchestra, Op. 36* (1945/48).

- _____: *Elegy to the Memory of My Friend*, Serge Koussevitzky, Op. 44, for Orchestra (1954/55) (joint commission with BSO).
- Harbison, John: *Diotima* for Orchestra (1973/76).
- Harris, Donald: *Prelude to a Concert in Connecticut* (1977/81).
- Harris, Roy: *Symphony No. 7* (1947/52).
- Harrison, Lou: *Elegiac Symphony* (1973/76).
- Hartley, Walter Sinclair: *Chamber Symphony* (1953-54).
- Hartmann, Karl Amadeus: *Symphony No. 7* (1957/58).
- Harvey, Jonathan: *Timepieces*, for Orchestra (1985/88).
- Henze, Hans Werner: *Being Beauteous*, Cantata for Soprano, Harp and Four Celli (1961/63).
- Hill, Edward Burlingame: *Prelude*, for Orchestra (1952/53).
- Holloway, Robin: *Double Concerto*, Op. 67, for Clarinet and Saxophone with Two Chamber Orchestras (1982/89).
- Honnegger, Arthur: *Symphony No. V di tre re* (1948/50).
- Hovaness, Alan: *Magnificat*, Op. 157, for Soloists, Mixed Chorus and Orchestra (1957/58).
- Husa, Karel: *Sonata for Violin and Piano* (1971/73).
- Hyla, Lee: *The Dream of Innocent III* (1985/87).
- Ibert, Jacques: *Symphonic Movement* (1st movement of *Symphony No. 2*) (1954/62) (joint commission with BSO).
- _____: *Capriana*, for Unaccompanied Violin (1950/51).
- _____: *Ghirilarzana*, for Unaccompanied Cello (1950/51).
- _____: *Impromptu*, for Trumpet and Piano (1950/51).
- Imbrie, Andrew: *Concerto for Violin and Orchestra* (1953/54).
- Ince, Kamran: *Waves of Talya*, for Chamber Ensemble (1987/88).
- Irino, Yoshiro: *Wandlungen*, for Orchestra (1962/73).
- Jolas, Betsy: *O Wall*, for Chamber Ensemble (1977).
- Kassern, Tadeusz: *The Anointed*, a Lyric Opera (1949/52).
- Kay, Ulysses: *The Boor*, A One-Act Opera (1953/56).
- Kelman, Milko: *Floreal*, for Orchestra (1969/70).
- Kernis, Aaron Jay: *Songs of Innocents - Book I*, for High Voice & Piano (1988/89).
- Kim, Earl: *Earthlight*, Romanza for Violin con Sordini, Soprano, Piano, Lights (1969/73).
- Kirchner, Leon: *Concerto for Piano and Orchestra* (1951/53).
- Klebe, Giselher: *Missa Misere Nobis*, Op. 45, for Small Orchestra (1962/64).
- Knussen, Oliver: *Ophelia Dances I*, for Chamber Orchestra (1974/75).
- Kolb, Barbara: *Soundings*, for Chamber Ensemble (1971/73).
- Krenek, Ernst: *Fivefold Enfoldment*, for Orchestra (1962/69).
- Laderman, Ezra: *Duo for Violincello and Piano* (1984).
- Lansky, Paul: *As it Grew Dark* (1981/83).
- Lee, Thomas: *Oboe: Waltzes*, Op. 26, for Chamber Ensemble (1984/85).
- Lerdahl, Fred: *Eros*, Variations for Voice and Chamber Ensemble (1974/77).
- Lewis: Robert Hall: *Quartet No. 3* (1977/81).
- Ligeti, Gyorgy: *Ramifications*, for 12 Strings (1964/69).
- Lister, Rodney: *Where I Say Hours*, Quintet for Clarinet & Strings (1984/85).
- Lombardo, Robert: *Dialogues of Lovers*, for Chamber Ensemble (1965/66).
- Lopatnikoff, Nikolari: *Concertino for Orchestra* (1944).

- Lourié, Arthur: *The Blackamoor of Peter the Great*, an Opera in 3 Acts (formerly titled: *Il Moro dell' Imperatore*) (1949/61).
- Lunel, Armand: Text for Milhaud opera, *David* (1951/52).
- Machover, Ted: *Nature's Breath*, for Chamber Ensemble (1983/84).
- Mackey, Steven: *Moebius Band*, for Chamber Ensemble and Soprano (1986/88).
- Malipiero, Gian Francesco: Symphony No. 4, *In Memoriam* (1946).
- Martino, Donald: *Fantasies and Impromptus*, for Piano Solo (1976/81).
- Martinu, Bohuslav: Symphony No. 1 (1942).
- Martirano, Salvatore: *Octet* (1957/63).
- Matsudaira, Yoritsune: Suite for 10 Players (1961/63).
- McKinley, William Thomas: Symphony No. 3, for Chamber Orchestra (1983/84).
- McPhee, Colin: *Transitions*, for Orchestra (1954).
- Mennin, Peter: String Quartet No. 2 (1949/51).
- Mennini, Louis: Sonatina for Violincello and Piano (formerly titled: *Three Short Pieces*, for Violincello and Piano) (1950/52).
- Messiaen, Olivier: *Turangalia* Symphonie (1945/48).
- Milhaud, Darius: *David*, an Opera in 5 Acts (1951/52).
- _____: Symphony No. 2 (1944).
- _____: Symphony No. 6 (1954/55) (joint commission with BSO).
- Miller, Edward: *Orchestral Fantasies* (1968).
- Miroglio, Francis: *Eclipses*, for String Orchestra (1972/73).
- Moe, Eric: *Up and At 'Em*, for Chamber Ensemble (1987/89).
- Moevs, Robert: Fourteen Variations for Orchestra (1952/54).
- Moore, Douglas: *The Ballad of Baby Doe*, an Opera in Four Acts (1953/56).
- Murail, Tristan: *De Terre et de Ciel*, for Orchestra (1983/87).
- Musgrave, Thea: *Space Play*, Concerto for 9 Instruments (1972/74).
- Nabakov, Nicholas: *The Return of Pushkin*, for High Voice and Orchestra (1945/47).
- Nono, Luigi: *Canciones a Guiomar*, for Soprano and Instruments (1962).
- O'Brien, Eugene: *D'edales*, in memory of Abraham Friedman (1972/73).
- Olah, Tiberiu: *The Time of Memory*, for Lincoln Center Chamber Music (1971/74).
- Orbon, Julian: Concerto Grosso for Solo String Quartet and Orchestra (1957/58).
- Orrego-Salas, Juan: Concerto a Tre (Concerto Grosso), Op. 52 for Violin, Cello, Piano and Orchestra (1960/62).
- Osborne, Nigel: *Zansa*, for Orchestra (1982/85).
- Overton, Hall: Symphony for Strings (1954/55).
- Palmer, Robert: String Quartet No. 2 (1943-revised 1948).
- Panufnik, Andrzej: *Arbor Cosmica*, for Orchestra (1981/83).
- Partch, Harry: *Delusion of the Fury*, for Orchestra (1966/74).
- Penderecki, Krystof: Concerto for Cello (1966/73).
- Perle, George: Serenade No. 2 (1968).
- Persichetti, Vincent: Quintet for Piano and Strings, Op. 66 (1954/55).
- Petrassi, Goffredo: *Quinto Concerto per Orchestra* (1954/55) (joint commission with BSO).
- Phillips, Burrill: *Tom Paine*, Overture for Orchestra (1944/46).
- Piston, Walter: Symphony No. 3 (1946/47).
- _____: Symphony No. 6 (1954/55) (joint commission with BSO).

- Poulenc, Francis: *Gloria in G*, Cantata for Soprano Solo, Chorus and Orchestra (1959/60).
- Poussier, Henri: *Couleurs Croisées*, for Orchestra (1966/67).
- Powell, Mel: Quintet for Piano, Two Violins, Viola and Cello (1958).
- Rands, Bernard: Suite No. 2, *Le Tambourin*, for Orchestra (1983/85).
- Reck, David: *Number 3-MeteMusic*, for Chamber Ensemble (1966/74).
- Reich, Steve: *Three Movements*, for Orchestra (1981/86).
- Riegger, Wallingford: Concerto for Piano and Woodwind Quintet (Sextet for Piano and Woodwinds), Op. 53, (1952/53).
- Rochberg, George: *Dialogues*, for Clarinet and Piano (1957).
- Rogers, Bernard: Trio for Violin, Viola and Violoncello (1952).
- Rorem, Ned: *Paris Journal*, for Mixed Chorus and Small Orchestra (became *Letters from Paris*) (1965/66).
- Russo, William: Symphony No. 2 in C, Op. 32, *Titans* (1958).
- Saeverud, Harald: Violin Concerto, Op. 37 (1953/56).
- Saygun, A. Adan: Symphony No. 3, Op. 39 (1959/61).
- Schafer, R. Murray: *Sappho*, for Chamber Ensemble (1968/70).
- Scherchen, Tona: *Lo*, for Trombone and 12 Instruments (1976/79).
- Schoenberg, Arnold: *A Survivor from Warsaw*, Op. 46, for Narrator, Male Chorus and Orchestra (1947).
- Schuller, Gunther: Concerto for Double Bass and Chamber Orchestra (1962/68).
- Shuman, William: Symphony No. 5, for Strings in 3 Movements (1943).
- _____: Symphony No. 7 (1954/60) (joint commission with BSO).
- Selig, Robert: Concerto for Two Pianos (1983/85).
- Sessions, Roger: Symphony No. 3 (1954/57) (joint commission with BSO).
- Shapero, Harold: *Symphony for Classical Orchestra* (1945/47).
- Shapey, Ralph: *Fantasia*, for Cello and 16 Players (1965/68).
- Sheriff, Noam: String Quartet (1968/83).
- Shifrin, Seymour: String Quartet No. 3 (1962/66).
- Silverman, Stanley: *Crepuscle*, for Lincoln Center Chamber Music (1971/74).
- Silvestrow, Valentin: *Eschatophony*, for Symphony Orchestra (1966/67).
- Sims, Ezra: Fourth String Quartet (1983/84).
- Smit, Leo: Symphony No. 1 in E-flat for Orchestra (1951/55).
- Sollberger, Harvey: *Flutes and Drums*, (1966/84).
- Somers, Harry: *Lyric*, for Orchestra (1958/60).
- Stock, David: *Parallel Worlds*, for Chamber Ensemble (1982/84).
- Stockhausen, Karlheinz: *Mixtur*, für 5 Orchesterguppen und Ringmodulatoren (1964).
- Stravinsky, Igor: *Ode*, Elegiacal Chant in Three Parts (1943).
- Street, Tison: *Variations on a Ground*, for Orchestra (1975/84).
- Sydeman, William: *Texture Study No. II*, for Orchestra (1966/70).
- Takemitsu, Tooru: *Dorian*, the Horizon, a Work for 17 String Instruments (1965/66).
- Talma, Louise: *All the Days of My Life*, Cantata for Tenor and Chamber Group (1959/67).
- Taxin, Ira: *Timpani*, in Solo and Ensemble (1975/76).
- Tcherepnin, Alexander: Symphony No. 4, Op. 91 (1951/65) (joint commission with BSO).

- Thompson, Randall: *A Trip to Nahant*, Fantasy for Orchestra (1948/54).
Thomson, Virgil: *Bryon*, an Opera (1949/70).
Thorne, Francis: *Rhapsodic Variations No. 5*.
Thorne, Nicholas: *From the Dying Earth-Books 2 and 3*, for Chamber Ensemble (1981/83).
Tippett, Michael: *King Priam*, an Opera in Three Acts (1957/61).
Toch, Ernst: *Peter Pan*, Op. 76, for Orchestra (1954/56).
Tosar, Hector A.: *Te Deum*, for Bass, Chorus and Orchestra (1958/61).
Tower, Joan: *Music for Cello and Orchestra* (1982/84).
Trimble, Lester: *Symphony No. 2* (1962/68).
Ung, Chinary: *Mohori*, for Mezzo Soprano and Chamber Ensemble (1973/74).
Varese, Edgard: *Notturmo*, for Small Orchestra, Percussion, Soprano Solo and Bass Voices (1958/61).
Vieru, Anatol: *Steps of Silence*, for String Quartet and Percussion (1966/68).
Villa-Lobos, Heitor: *Madona*, Poem Sinfonico (1945).
_____: *Ile Sinfonia* (1954/55).
Walton, William: *The Bear*, Opera in One Act (1958/67).
Weisgall, Hugo: *Lyrical Interview*, Song Cycle for Low Voice and Piano (1961/84).
Wheeler, Scot: *Northern Lights*, Symphony in 3 Movements (1986/88).
Wilson, Olly: *Expansions II*, for Orchestra (1984/88).
Wolpe, Stefan: *Chamber Piece No. 1*, for Fourteen Players (1961/65).
Wood, Hugh: *Trio for Horn, Violin and Piano*, Op. 29 (1985/90).
Wuorinen, Charles: *Chamber Concerto for Oboe and Ten Players* (1964/66).
_____: *Concertino for Orchestra* (1984/85).
Wyner, Yehudi: *Intermedio*, for Soprano and String Orchestra (1958/75).
Xenakis, Yannis: *Akrata*, for 16 Wind Instruments (1964/65).
Yuasa, Joji: *Time of Orchestral Time* (1972/77).
Zupko, Ramon: *Canti Terrae* (1981/83).

THINGS NAMED IN HONOR OF KOUSSEVITZKY

KOUSSEVITZKY ARTS CENTER

Located on the campus of Berkshire Community College in Pittsfield, Massachusetts, the Koussevitzky Arts Center houses the main theatre, a smaller auditorium, art gallery, dance studio, faculty offices, media center, studio art classrooms as well as rooms for self-paced and developmental instruction in English, math and foreign languages.

KOUSSEVITZKY ROOM IN THE BOSTON PUBLIC LIBRARY

In 1974, Olga Koussevitzky donated a collection of her husband's memorabilia to the Boston Public Library. This includes scores (some annotated in his hand), books, recordings, a picture scrapbook, silver baton, samovar set, plaques, vases, his honorary degrees⁴, and miscellaneous art work. The Koussevitzky Room was dedicated on this occasion. It is located on the third floor of the McKim Building (the original BPL building) at the north end of the Music and Fine Arts Reading Room. It is used by the Library's Music Department for exhibitions of music materials, including regular exhibits of materials from the collection donated by Mrs. Koussevitzky.

KOUSSEVITZKY MEMORIAL MUSIC SHED

The first concerts of what later became the Tanglewood festival and the summer home of the Boston Symphony Orchestra (BSO), in the Berkshire Hills of western Massachusetts, were given under the auspices of the Berkshire Symphonic Festival, Inc., headed by Gertrude Robinson Smith. The initial concerts were given on a farm in Stockbridge, Massachusetts, under a large tent. The tent's protection against inclement weather proved inadequate during a storm in 1937, and all agreed that a more permanent structure was needed. Consequently, the Berkshire Symphonic Festival undertook raising funds for the construction of what became known as the Music Shed, on the grounds of the Tanglewood Estate in Lenox, Massachusetts. The Tanglewood Estate was gifted to the BSO by Mary Aspenwall Tappan in 1937. The Shed was completed and dedicated on August 4, 1938. It is constructed in the shape of a fan, with the stage at the small end. Except for the stage and immediate area, it is open on the sides, and seats an audience of 5,000. Two of Dr. Koussevitzky's commercially issued RCA Victor recordings were made in the Music Shed in August 1947, and several radio broadcasts of BSO concerts that were given under his direction and survive on acetate transcriptions originated from there. Among these are acetates containing the complete 1938 Music Shed opening ceremony speeches and a performance of Beethoven's Ninth Symphony. In 1947, ownership of the Music Shed passed from the Berkshire Symphonic Festival, Inc. to the BSO. On the occasion of the Music Shed's 50th anniversary, in 1988, the Trustees of the BSO rededicated it to Dr. Koussevitzky's memory as the Koussevitzky Memorial Music Shed.

KOUSSEVITZKY CONDUCTING PRIZE

The Koussevitzky Conducting Prize was initiated by the Trustees of the BSO in 1954, in order to give recognition to the most outstanding conducting student at the Orchestra's summer school, the Berkshire Music Center. It originally carried a cash prize of \$500, but this amount subsequently was increased to \$1,000. Although the award was given almost annually between 1954 and 1972, it has been awarded less frequently since that time.

The following is a list of recipients of the Koussevitzky Conducting Prize, and the year in which the award was made.

1954 Samuel Krachmalnick	1964 Melvin Strauss
Paul Vermel	1965 Alois Springer
1955 Kenneth Schermerhorn	1966 Lawrence Foster
1956 Kenneth Schermerhorn	1967 Lawrence Foster
1957 Wayne Morris	1968 Michael Tilson Thomas
1958 Claudio Abbado	1969 Alvaro Cassuto, Yoav Talmi
1960 Seiji Ozawa	1971 Thomas Michalak
1961 Serge Fournier	1974 Alexis Hauser
1963 Paul Capolongo	1977 Bruno Aprea
James Cunningham	1983 Naohiro Totsuka
Larry Newland	1989 Marin Alsop

**SERGE AND OLGA KOUSSEVITZKY
INTERNATIONAL RECORDING AWARD**

The Koussevitzky International Recording Award (KIRA) was instituted in 1963 by the maestro's widow, Olga. In 1968, at Mrs. Koussevitzky's suggestion, the judging for the award became part of the sessions for the newly conceived International Record Critics Awards (IRCA). However, unlike IRCA, which honors a recording and

all that goes into it (composition, performance, production, engineering), the KIRA goes specifically to the composer of an orchestral work, in its first recording. In 1978, following Olga Koussevitzky's death, the prize was officially renamed the Serge and Olga Koussevitzky International Record Award. An organization she headed for fifteen years, the Musicians Club of New York, has carried on the award in her honor as part of a larger program of support for contemporary musicians. Currently, the prize carries a cash payment of \$3,000 to the composer—\$2,000 furnished by Musical America, and \$1,000 by the Musicians Club. It is hoped that the award will encourage music publishers and record companies to publish contemporary works.

KOUSSEVITZKY ARCHIVE IN THE LIBRARY OF CONGRESS

In 1950, Dr. Koussevitzky established the Serge Koussevitzky Music Foundation in the Library of Congress to commission new musical compositions. All original scores commissioned by this Foundation as well as those commissioned by the original Koussevitzky Music Foundation are kept in the Koussevitzky Archive in the Library of Congress (see article in this discography, "About the Koussevitzky Music Foundations," and listing of works commissioned). Also in this Archive are a number of scores that were written by Koussevitzky, as well as scores of other pieces that were his property.

In 1978 the Archive was augmented through a bequest from Mrs. Olga Koussevitzky. The Library received Dr. Koussevitzky's personal papers, including those of his first wife Natalie, and of Olga Koussevitzky. This collection had been stored at "Seranak," the Koussevitzky home adjacent to the Tanglewood grounds in Lenox, Massachusetts. On visits to "Seranak" years ago, the author recalls how much time Olga Koussevitzky used to spend organizing this material. The collection includes correspondence, financial and business records, concert programs, and other personal papers.

Also in the Library of Congress is a large number of noncommercial recordings on acetate transcription discs of Koussevitzky radio broadcasts, as well as privately made recordings. For more information on these, see "Boston Symphony Acetates in Existence Today" in this discography.

KOUSSEVITZKY COLLECTION AT HEBREW UNIVERSITY IN TEL AVIV

In March 1950 Dr. Koussevitzky donated to the Hebrew University in Tel Aviv, Israel the very large collection of musical scores that he had amassed over many years and kept at his home in Aix-les-Bains, France.

"The Library, said to be one of (the) most valuable extant, is at Aix-les-Bains, where Dr. Koussevitzky started the collections thirty years ago upon his arrival from Russia. He has made the presentation to the University with the provision that the scores and manuscripts be available upon request to all worthy organizations in Israel."⁵

This was not Koussevitzky's first gift to be sent to Palestine. From the time of the Russian revolution, he had sent many shipments of musical scores to his friend David Schorr, at the Palestine Conservatory of Music. Schorr, like Koussevitzky, had fled the Bolsheviks, but the two had been friends in Moscow in the years before the Russian Revolution.

MINOR PLANET NO. 1799, KOUSSEVITZKY

Astronomers estimate that the largest telescopes could observe more than 100,000 minor planets, or asteroids in orbit around the sun. Because most of them are fairly

small and are quite far away from Earth, they are hard to detect. However, as time goes by, astronomers discover minor planets that have not been charted before. If such an observation is confirmed by subsequent sightings, the existence of the body is made official, and it is given a permanent number and entered in the catalog. The first hundred or so asteroids discovered were named for feminine figures from Greek and Roman mythology. Historical figures and characters from opera and literature were used later.

The Koussevitzky asteroid was the fourth to be named for a musician. The first three were: asteroid number 734, "Benda," for Bendi; number 1034, "Mozartia"; and number 1059, "Mussorgskia." Asteroids have been named subsequently for a large number of composers, but Koussevitzky is the only conductor to have an asteroid named for him.

Interestingly, minor planet No. 1799 was first sighted on July 25, 1950, the day before Dr. Koussevitzky's 76th birthday. Subsequent observations confirmed its existence, and the honor of naming it fell to Dr. Frank K. Edmondson, of the Indiana University Department of Astronomy. Edmondson selected the 100th anniversary of Koussevitzky's birth, July 26, 1974, to name the asteroid in honor of the great conductor. Edmondson was one of the astronomers responsible for documenting the existence of this particular body. While a student at Harvard in the 1930s, he and his wife attended many of Koussevitzky's concerts with the BSO which left a lasting impression on him.

For those interested in celestial details, Dr. Edmondson supplies the following about minor planet Koussevitzky. It is probably less than 10 miles in diameter. It is most probably made of silicate. Its elliptical orbit around the sun takes it on a path that lies between Mars and Jupiter. Its average distance from the sun is 3.02 times the earth's distance from the sun. And during the 100 year period from July 26, 1874 to July 26, 1974, it made 18.97 revolutions around the sun.

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NOTES

¹Chicago Sunday *Times*, December 2, 1945, Page 47, "Broadcast Idea Born In Boston Back In '83."

²This film was auditioned at the U. S. National Archives in Washington, D.C., where a large collection of *March of Time* newsreels is held.

³This videocassette is available for viewing at the Museum of Broadcasting, New York City.

⁴Serge Koussevitzky was the recipient of seven honorary doctorates. They were received as follows: Brown University, 1926; Harvard University, 1929; Rutgers University, Yale University, 1938; Princeton University, 1947; Rollins College, 1949; the University of Brazil, 1949.

⁵"Koussevitzky Gift Enriches Israel," *New York Times*, March 15, 1950

⁶The author would like to thank the following members of the Koussevitzky Recording Society for their assistance in preparing this bibliography: Kathryn and Thomas Godell, Langdon F. Lombard, Dr. Philip Kass, Kenneth DeKay, Philip G. Moores, David H. Radcliffe, and Marcus G. Singer. ♾

Clarification

Edward Young wishes readers to know that the column misalignments in *Serge Koussevitzky: Part 1* (ARSC Journal, Vol. 21, No. 1, pp. 44-129) were provided compliments of the Editorial Office, not Mr. Young.
