

SERGE KOUSSEVITZKY

conducts the London Philharmonic Orchestra – *Live*

TCHAIKOVSKY (1840-93) *Symphony No.5*
SIBELIUS (1865-1957) *Symphony No.2*

London Philharmonic Orchestra^a · Boston Symphony Orchestra^b
Serge Koussevitzky *conductor*

CD 1

Peter Ilyich TCHAIKOVSKY

Symphony No.5 in E minor^a [48:07]

- [1] Andante – Allegro con anima 15:37
- [2] Andante cantabile, con alcuna licenza 14:30
- [3] Valse: Allegro moderato 6:22
- [4] Finale: Andante maestoso – Allegro vivace 11:36

- [5] **Serge Koussevitzky** – A Memoir. 20:02
Introduction and Boston Symphony
Orchestra^{ab}, Part I

Total duration: 68:18

CD 2

- [1] **Serge Koussevitzky** – A Memoir. 19:35
Boston Symphony Orchestra^{ab}, Part II

- [2] **Serge Koussevitzky** – A Memoir. 19:39
London Philharmonic Orchestra^{ab}

Jean SIBELIUS

Symphony No.2 in D major^a [40:38]

- [3] I. Allegretto 9:21
- [4] II. Tempo andante, ma rubato 12:14
- [5] III. Vivacissimo 5:40
- [6] IV. Allegro moderato 13:22

Total duration: 80:00

ALL FIRST RELEASES

Recorded live. Tchaikovsky: Royal Albert Hall, London on June 1, 1950; Sibelius: Royal Albert Hall, London on June 8, 1950. Documentary: See booklet for details.

Audio Restoration: Lani Spahr

Documentary Producer: Jon Tolansky

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Philharmonic
Orchestra – *Live*

TCHAIKOVSKY *Symphony No.5*
SIBELIUS *Symphony No.2*

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COMPACT
disc
DIGITAL AUDIO

“Individual, flexible, flammable, emotionally candid and utterly spontaneous”
Koussevitzky and the LPO

“It has been proven repeatedly that the executant has the right to a free interpretation of a musical piece. This right is given to him by the composer. In Bach’s works, for instance, there are hardly any nuances. Does this mean that Bach wanted his music to be performed without nuances? Definitely not.”¹

Such was the view of the celebrated conductor, bassist, composer, educator and music publisher Serge Koussevitzky, who was born on July 26, 1874 about 150 miles northwest of Moscow into a Jewish family of professional musicians. Koussevitzky was the epitome of a magnetic, larger than life interpreter for whom musical intuition – rather than the letter of the score – was his life’s blood.

In his fourteenth year, with just three roubles in his pocket, young Serge journeyed to Moscow. There he entered the Moscow Philharmonic School as a scholarship student specialising in double-bass (he would subsequently compose a much-admired double-bass Concerto). One of his fellow students, Vladimir Dubinsky, later recalled “one would forget he was playing the double-bass. It wasn’t a double-bass at all, it was some instrument between a cello and a bass, of unusual beauty”.

In fact, even as a mature conductor Koussevitzky often gave his bass sections the lead, as with the outsize ‘walking basses’ in the second movement of Sibelius’s Second Symphony on the present CD. He made such progress that just a year after he began his studies, he was praised by Tchaikovsky for the way he

performed some of the master’s music, joining what was to prove a small legion of recorded artists who earned praise from the great composers whose music they played, the others including the child Bronisław Huberman extolled by Brahms, Mahler’s high opinion of Willem Mengelberg, Reger’s admiration for the young Adolf Busch and Prokofiev’s appreciation of Sviatoslav Richter’s musically informed virtuosity.

In 1905, Koussevitzky divorced the dancer Nadezhda Galat and married Natalie Ushkova, the daughter of a wealthy tea merchant. Early on in a career studded with spectacular achievements and initiatives (discovering Mario Lanza being one of them), Koussevitzky formed his own 85-member orchestra for the purpose of bringing great symphonic music on a chartered steamer to villages along the Volga that had never heard an orchestral concert before. This expedition began on May 4, 1910, at a personal expense of over \$100,000. Koussevitzky and his orchestra travelled 2,300 miles in four months, taking their music to villages and hamlets with audiences of Persians, Turks, Tartars, Armenians, Mohammedans, Buddhists, Christians and Jews.

Memorably, he was Music Director of the Boston Symphony Orchestra from 1924 to 1949, turning the ensemble into a tonally rich, virtuosic class act that could embrace all manner of repertoire from Bach’s *St Matthew Passion* and Beethoven’s *Missa solemnis* (both of which he recorded) to Aaron Copland and beyond. He went out on a limb to embrace the most talented young composers of his day, performing their music in concert, recording it, and in many cases, commissioning works from them too.



Serge Koussevitzky conducting Brahms Requiem, 1933

Photograph J. B. Sanromá

Most famously, he commissioned Ravel to orchestrate Mussorgsky's piano masterpiece *Pictures at an Exhibition*, recording the work some while later. Additionally, he played a central role in developing the orchestra's internationally acclaimed summer concert and educational programmes at Tanglewood, a breath-taking forested area at Lenox, MA, where today the 5,700-seat main performance venue bears his name.

Serge Koussevitzky's association with the London Philharmonic began before the Second World War, but that was with a quite different orchestra to the one heard here, the Orchestra having been founded by Sir Thomas Beecham and Malcolm Sargent in 1932 with the express intention of competing with the best of its European and American rivals. In this they succeeded royally, giving countless concerts and making copious recordings including an exciting Tchaikovsky Fifth under Beecham. Koussevitzky's pre-war recordings for HMV were Mozart's Fortieth Symphony, Beethoven's *Eroica* and Fifth Symphonies and the finale from Haydn's Symphony No.88 or 'Letter V' Symphony.

All the above date from 1934 and were reissued on Biddulph (transferred by Mark Obert-Thorn on WHL 029-30), coupled with an unforgettable Koussevitzky classic: Sibelius's Seventh Symphony, recorded live with the BBC Symphony Orchestra (on May 15, 1933).

Koussevitzky's association with the BBC Orchestra gave rise to an especially interesting exchange of letters in *The Gramophone* magazine. In the October 1933 issue, Mr. John F. Porte opined that while "Adrian Boult [then the orchestra's

principal conductor] is a useful trainer, a greater conductor will be necessary to bring out the orchestra to its full bloom." Hackles rising? Stiff upper lips trembling?

Porte continued: "Gramophonists [*sic*] have a simple method of judging orchestras. Compare the BBC with the Boston, the Milan, the Berlin, the Amsterdam Concertgebouw, or the Vienna Philharmonic orchestras. The English players can run up at practically every point. What is missing? The magic hand of a Koussevitzky, a Mengelberg, a Toscanini, or a Beecham. Whether or not we agree with interpretations is beside the point. The great conductors give a touch of adventure to their orchestras. The BBC men, like the King's Army in France, are too often better than their native generals; they need more inspired leadership".

Concluding his provocative missive, Porte reveals that "In the forthcoming concert season, the BBC has taken the very wise step of engaging several guest conductors for its hungry orchestra. At the risk of horrifying Eva Mary Grew [who had opposed Porte's viewpoint in print], I confess to a wish that the best of them may be invited to stay a little longer, and that the enterprising HMV will demonstrate orchestral playing that is equal to their recording by engaging the BBC Orchestra to make one, just one, record under a great conductor".

Had Porte heard various airchecks of 'live' performances that Boult gave a few years later of Vaughan Williams' Fourth (NBC Symphony) and Elgar's *Enigma Variations* (Concertgebouw), not to mention wartime broadcasts with the BBC Orchestra from the Corn Exchange in Bedford or the rich, infinitely wise and subtle readings from his later years, he may well have revised his views.

As to Koussevitzky, David Ewen's *Musicians Since 1900* offers a rather less flattering and equally controversial viewpoint of our fêted maestro. Writes Ewen: "though he could be utterly charming to those he liked or wished to please, Koussevitzky was not a man to inspire affection from the men in his orchestra. He was the total dictator, who strode imperiously into a rehearsal, wearing a cape which was removed from his shoulders as soon as he stepped on the podium. He brooked no nonsense or levity at rehearsals; and he could be merciless in his verbal attacks in the face of improper responses to his demands. He demanded at all times unquestioning obedience and discipline."

He continues: "Excessively vain, he was ungracious in the face of any unfavourable criticism of himself and his art and he was impatient or hostile to anyone holding an opinion differing from his. He had an explosive temper. When angry or under stress, the veins stood out prominently on his temple and his ruddy complexion became purple. He possessed the imperious nature and the snobbery of the old-world aristocrat. When a critic spoke disparagingly of one of his performances he sometimes tried to use his influence (unsuccessfully) to get the man fired. When he objected to some of the opinions and observations expressed by Moses Smith in his biography of Koussevitzky, he rushed to the law courts to sue the publisher and author for 'invasion of privacy' – a case he lost decisively in the Court of Appeals"².

This portrait of the conductor as an incendiary force inevitably begs the question, often posed: could the galvanizing effect experienced while listening to these charismatic maestri be possible without waves of tension, even fear, sweeping

through the hall during the actual performance or recording? 'He could never get away with it today,' is a common reaction but, be honest, who 'today' cues performances that equal those given by Koussevitzky, Toscanini, Furtwängler, Mengelberg, Beecham, de Sabata and others whose occasionally intemperate natures gave cause for discomfort? No-one.

Returning to Beecham and the London Philharmonic, post-war they gave further concerts with considerable success, but the LPO players, by now a self-governing body, declined to allow Sir Thomas the cast-iron control that he had exercised in the 1930s. If he were to become chief conductor again it would be as a paid employee of the orchestra. Not Beecham's style that, so in 1946 he formed his own Royal Philharmonic (the pre-war RPO had been the *Royal Philharmonic Society Orchestra*). Thus, the LPO now had rivalry not only from the 'new' RPO but from the LSO and Walter Legge's fledgling Philharmonia.

Still, even when bereft of Beecham the LPO attracted such rostrum greats as Sergiu Celibidache, Wilhelm Furtwängler, Erich Kleiber, Hans Knappertsbusch, Victor de Sabata and others. In 1947 the orchestra engaged a new principal conductor, the Dutchman Eduard van Beinum, who, because of restrictions on work permits for foreign nationals, was initially able to work with it for only six months of the year. Guest conductors stood in during his absences. Van Beinum was an exceptionally fine conductor, his musical intentions honest and direct, his ability to draw from his players keenly shaped, disciplined performances always impressive (witness his Decca recordings of Elgar).

But Koussevitzky's concert performances with the LPO were something else again: individual, flexible, flammable, emotionally candid and utterly spontaneous. And talk about focusing the spirit. Sibelius identified two conductors in particular as favoured interpreters of his music, Beecham and Koussevitzky. Both made memorable post-war live recordings of the *Second Symphony* in London, extending what we had already experienced of their interpretations through commercial recordings. Koussevitzky's 1950 LPO concert performance adds tautness and rhythmic thrust to the effulgent textures that we hear on his RCA Boston sessions from 1935 and 1950, the timpani making more of an impact in London than across the Pond.

Sibelius brought out the aspect of Koussevitzky's character that most connected with the chilly north (think of the Bay of Finland, situated between Russia to the east and south, and Finland to the north). Take his handling of the *Symphony's* sullen opening; or the development section's combination of chilled sunshine and angst; or the urgency, almost impatience, of the second movement; the taut, machine-gun return of the full orchestra after the scherzo's oboe-led trio, or the proud, swelling denouement that closes the work. Koussevitzky's London *Second* is as comprehensive an overview of the work as we have.

As to Tchaikovsky's *Fifth*, in addition to the well-known 1944 RCA recording, there are four known Boston broadcasts of the complete symphony and one from 1950 where Koussevitzky conducts the Hollywood Bowl Orchestra in only the third and fourth movements. The sheer elasticity of this highly dynamic London concert performance, heard here, is remarkable, fully on a par with

readings under Willem Mengelberg (a more artfully controlled interpreter), Beecham and Yevgeny Mravinsky (in Leningrad, now St Petersburg), whose reading of the finale's *Allegro vivace* on his stereo DG recording – like Kirill Petrenko's in Berlin and Mariss Jansons' in Oslo – approximates Tchaikovsky's fast metronome marking much as Koussevitzky does in London and Boston.

But what marks Koussevitzky's LPO performance as especially unique (more so in fact than its RCA Victor Boston equivalent) is its unsparing volatility, pushing the tempo forwards or pulling back in dramatic pursuit of maximum expression, especially in the outer movements while the *Andante cantabile* second movement honours the directive 'con alcuna licenza' ('with a degree of freedom') and adds some. The explosive climaxes leave the audience stunned, that much is obvious.

As ever, Koussevitzky takes the musical law into his own hands. Sticking to the rules was never the norm with him. As he once put it: "Nowadays we can often hear 'authorities' exclaim, in reviewing a performance: 'let the music speak for itself!' The danger of this maxim lies in its paving the way for mediocrities who simply play a piece off accurately and then maintain that they 'let the music speak for itself'. Such a statement is not right, in any event, because a talented artist renders a work as he conceives it, according to his own temperament and insight, no matter how painstakingly he follows the score markings. And the deeper the interpreter's insight, the greater and more vital the performance."¹

This musically viable theory is borne out by a mass of recorded evidence. Among Koussevitzky's greatest commercial recordings (all for RCA/Sony Classical) are

Tchaikovsky's *Romeo & Juliet* Fantasy Overture (utterly electric), Debussy's *La Mer*, Berlioz's *Harold in Italy* (with violist William Primrose, a world-première recording) and such 20th century masterpieces as Copland's *Appalachian Spring*, Roy Harris's Third Symphony (another gramophone première) and Sibelius's *Tapiola*. Have any of these recorded performances been matched since? Many will say not.³

At the time of Koussevitzky's death on June 4, 1951, his protégé Leonard Bernstein flew in to Boston and the ailing Maestro presented him with his cape as a parting gift, symbolically passing the mantle from revered teacher to star pupil. A significant gesture, given that Bernstein was possibly the last link with a grand tradition that Koussevitzky represented so royally.

Rob Cowan © 2022

¹ Quoted from *The Conductor's Art*, ed. Carl Bamberger (McGraw-Hill, 1965). The article was originally published as *Vom schöpferischen Dirigieren* in *Österreichische Musikzeitschrift* in 1957. My sincere thanks to Jon Tolansky for loaning me a copy of Bamberger's version.

² Quoted from *Musicians Since 1900: Performers in Concert and Opera*, compiled and edited by David Ewen (H.W. Wilson Company, New York, 1978)

³ For a comprehensive listing, see Edward D. Young's invaluable *Serge Koussevitzky: a Complete Discography* at <http://arsc-audio.org/journals/v21/v21n1p45-129.pdf>

SERGE KOUSSEVITZKY

The great conductor is paying his first visit to England since the war, and will appear exclusively with the L.P.O. He is to conduct four concerts: at the Albert Hall on June 1st, 8th and 11th and at the Davis Theatre, Croydon, on June 4th.

SERGE KOUSSEVITZKY was born in a small town in central Russia on July 26th, 1874. His parents were poor but musically inclined and it was from them, at the age of five, that he had his earliest lessons; on the piano from his mother and the violin from his father. More advanced training came two or three years later from a friend, who introduced him to the work of Western masters such as Bach, Mozart and Beethoven. When he was twelve years old he became musical director of the local theatre. where for two years he conducted its orchestra and, without any formal training, prepared (and composed) scores for its productions.

In 1888 he decided to make music his life's work and ran away from home to Moscow, where he



Photograph by courtesy of the Gramophone Company

sought admittance to the Music School of the Philharmonic Society. By his earnestness and his agreement to fulfill a vacancy in the school orchestra by learning to play the double bass, he gained acceptance.

This was a more momentous step than appears at first sight, for he rapidly outstripped his teacher and, after a short period as bass-player in Moscow's Imperial Bolshoi Opera Theatre and Professor of the instrument at the Conservatoire, embarked on a career as a solo player on this unlikely instrument, becoming a virtuoso to be mentioned in the same breath with Dragonetti and Bottesini. He toured Russia and Western Europe as a soloist between 1897 and 1907, and in this latter year gave two recitals in London.

In 1905 he married Natalie Ushkova and they settled in Berlin for the next four years. While living there he studied conducting, and had the great advantage of being able to observe the technique of such great masters as Mottl, Weingartner, Mahler and Nicksch. At the end of this period he moved back to Moscow, where he and his wife founded a publishing house for the purpose of bringing out modern Russian works, by composers such as Tanieff, Scriabin, Stravinsky and Prokofieff. In 1910 he established his own orchestra, the first in Russia to be devoted exclusively to the performance of symphonic music, a task which had previously been undertaken as a secondary job by the opera orchestras. Until 1918 he gave regular symphony concerts in Moscow and St. Petersburg and took the orchestra on tours of the provinces. On one occasion he chartered a steamer and took the orchestra on a four-months' tour of towns along the Volga, enabling inhabitants of remote communities to hear symphonic music for the first time in their lives.



Serge Koussevitzky,
double bassist.
Photograph courtesy
The Tully Potter Collection

By the time he moved to Paris in 1921 he held the posts of Director of State Symphony Orchestras and Director of the Grand Opera in Moscow. In Paris he again formed his own orchestra and gave annual series of “Koussevitzky Concerts” until 1928 (in the last four years during his vacations from Boston). It is sometimes forgotten that during this period he made a great reputation as an opera conductor also, and did much pioneer work introducing Russian opera to Western audiences.

The greatest period in his career started in 1927 with his appointment as Conductor of the Boston Symphony Orchestra, in succession to Pierre Monteux. It is as the conductor of this orchestra that we chiefly think of him nowadays, and during his tenure of office, which only came to an end last year, he made it, in the opinion of many leading critics, the finest in the world. And, with the authority which this important position gave him, he always made it part of his policy to encourage American composers to create symphonic works, with the certainty that he would perform them.

Another great project in which he was the moving spirit was the Berkshire Music Festival, from which subsequently grew the Berkshire Music Centre. It was in 1936 that he first took the Boston Orchestra for a summer season of concerts to “Tanglewood”, a 400-acre estate in idyllic surroundings at Lenox, County Berkshire. During the first season the concerts were held in a huge tent, but two years later the great Music Shed was completed – an up-to-date concert hall seating 8,000, with smaller auditoriums for the presentation of intimate operas and chamber music.

From this beginning grew the Music Centre, which holds a six weeks’ course every year for talented students, in conducting, orchestral playing, composition,

operatic performance and choral singing, all under the direction of Koussevitzky himself and his assistant, Aaron Copland. Today the Centre has realised the fondest dreams of its creator. It has already helped to produce brilliant musicians who have made their mark – Leonard Bernstein (L.P.O. audiences may remember him). Thor Johnson, Eleazar de Carvalho and Lukas Foss. It has given the 400 or so students who attend annually a love and enthusiasm for music-making in all its forms and a recognition of the highest standards in their art. They in turn pass on this approach to their students and associates, and so the influence of the Centre permeates to every part of the country where music is played.



JOHN TOLANSKY makes documentary features on composers and performers for international radio and television, and global recording companies including the BBC, RTÉ, CBC, EMI Classics, Warner Classics, Decca, Deutsche Grammophon, and SOMM Recordings.

He pioneered the first-ever sets of documentary profiles on CD with acclaimed artists such as Grace Bumbry, José Carreras, José van Dam, Dietrich Fischer-Dieskau, Mirella Freni, Nicolai Gedda, Angela Gheorghiu, Carlo Maria Giulini, Yehudi Menuhin, Luciano Pavarotti, Mstislav Rostropovich, Giuseppe di Stefano, Joan Sutherland and Jon Vickers.

For Warner Classics he initiated the *Autograph* series, biographical overviews of artists in themed



compilations including exclusive new recordings of them discussing their careers. For Warner, Universal and SOMM Recordings he has produced CD, DVD and podcast documentaries with new material on Ernest Ansermet, John Barbirolli, Thomas Beecham, Benjamin Britten, Maria Callas, Sergei Diaghilev, Wilhelm Furtwängler, Herbert von Karajan, Erich Kleiber, Carlos Kleiber, Otto Klemperer, Serge Koussevitzky, Leopold Stokowski, Igor Stravinsky and many others.

Jon Tolansky has written widely for the *Oxford Companion to Music*, *Cambridge Guide to the Orchestra*, *Opera*, *Opera Now*, *Gramophone*, *Classical Music*, *Andante*, *Limelight*, *Classical Record Quarterly*, EMI Classics, Warner Classics, Decca Classics and Deutsche Grammophon.

With the artists, he co-wrote baritone Peter Glossop's autobiography (2004), and soprano Angela Gheorghiu's authorised memoir (2018).

In 1987 he co-founded the Music Performance Research Centre (now Music Preserved) as a unique repository of mostly unduplicated live performance archive-recordings, for which he created the *Profile of the Artist* events at London's Barbican Centre, a series of public interviews with some of the most highly sought-after performers.

Many of his documentaries are available for public listening in the *Singers on Singing* archive of the Hampsong Foundation, a not-for-profit platform for the support, proliferation, study and research of song and opera. For this facility he has also produced in-depth features on the vocal music of Berlioz, Debussy, Richard Strauss, and Vaughan Williams.

In 2017, his BBC World Service feature *Out of the Silence*, a profile of the humanitarian and author Terry Waite won the Interview of The Year runner-up prize in the Sandford St Martin Awards.

musicpreserved.org.uk hamsongfoundation.org

LANI SPAHR – audio restoration engineer, producer and annotator – has garnered critical praise from *Gramophone* ("There are historic releases that make the grade because they are just that – 'historic' – and there are releases that make history because they are musically overwhelming. This set is both."), BBC Radio 3, *BBC Music Magazine*, *Fanfare*, *The Sunday Times*, *MusicWeb International*, *Diapason*, *Classical Source*, *International Record Review* and many others.

In 2016, BBC Radio 3 presented an hour-long documentary about his stereo reconstructions for *Elgar Remastered* (SOMMCD 261-4). His work can be heard on SOMM Recordings, Music & Arts, West Hill Radio Archives, Naxos, Boston Records and Oboe Classics, and he has worked for Sony/France on historic restorations of the recordings of George Szell. In 2020, he was awarded an Honorary Membership of the Elgar Society for his work on the recorded legacy of Sir Edward Elgar.

Formerly a leading performer on period oboes in the US, he was a member of Boston Baroque and the Handel & Haydn Society Orchestra of Boston. In addition, he has appeared with many of North America's leading period instrument orchestras, including Tafelmusik, Philharmonia Baroque, Tempesta di Mare,

Apollo's Fire, Washington Bach Consort, the American Classical Orchestra, Boston Early Music Festival Orchestra, Mercury Baroque and many others.

Also a modern oboist, he was the principal oboist of the Colorado Springs Symphony Orchestra, the Colorado Opera Festival, the American Chamber Winds, the Maine Chamber Ensemble and made his European solo debut in 1999 playing John McCabe's Oboe Concerto with the Hitchin Symphony Orchestra in England.

He has served on the faculties of Colorado College, Phillips Exeter Academy (New Hampshire) and the University of New Hampshire Chamber Music Institute. He has toured throughout North America, Europe and the Far East on period and modern oboes and has recorded for Telarc, Linn, Koch, Naxos, Vox, Music Masters, L'Oiseau Lyre and Musica Omnia.



SOMM Recordings would like to thank **Music Preserved** for making available these historic recordings.

Music Preserved, based at the Borthwick Institute archive at the University of York, is a registered charity dedicated to conserving rare, live music performances and making them accessible to a wide audience through partnerships with music colleges and cultural institutions. A selection of these recordings, dating from the 1930s to the 1960s, can be downloaded at modest cost on the online label *mpLIVE*. Among important collections donated to Music Preserved is that of the late Earl of Harewood, which includes live recordings of the premieres of operas by Britten, Gerhard and Walton. Further information can be found at: www.musicpreserved.org.uk

DOCUMENTARY TRACKS

Serge Koussevitzky Conducts the LPO – Live-

London Philharmonic Orchestra^a, Boston Symphony Orchestra^b
Serge Koussevitzky *conductor*

SERGE KOUSSEVITZKY – A MEMOIR

Documentary produced exclusively for SOMM Recordings, September 2021

Speakers: **Jon Tolansky** – producer and interviewer

Harry Ellis Dickson – former Boston Symphony Orchestra violinist
Recorded: Boston, Massachusetts, May 1992

Everett ‘Vic’ Firth – former Boston Symphony Orchestra timpanist
Recorded: Boston, Massachusetts, January 2012

Harry Shapiro – former Boston Symphony Orchestra sub-principal horn
Recorded: Boston, Massachusetts, May 1992

Patrick Strevens – former London Philharmonic Orchestra sub-principal horn
Recorded: Goudhurst, Kent, December 2017

CD1 [5] SERGE KOUSSEVITZKY – A MEMOIR

Introduction and Boston Symphony Orchestra, Part I

20:02

Berlioz: Rakoczy March from *La damnation de Faust* extract^b
Commentary by Harry Ellis Dickson, Harry Shapiro, Patrick Strevens.

Tchaikovsky: Symphony No.5, Movement I extract^a
Commentary from Harry Ellis Dickson.

Richard Strauss: *Till Eulenspiegel* extract^b
Commentary by Harry Shapiro.

Tchaikovsky: *Romeo and Juliet* extract^b
Commentary by Harry Ellis Dickson.

Liszt: *Faust* Symphony: rehearsal extract^b

CD2 [1] SERGE KOUSSEVITZKY – A MEMOIR

Boston Symphony Orchestra, Part II

19:35

Sibelius: *Tapiola* extract^b

Commentary from Harry Ellis Dickson.

Debussy: *La Mer* Movement III extract^b

Commentary from Harry Ellis Dickson.

Beethoven: Symphony No.3, Movement IV extract^b

Commentary from Harry Shapiro.

Sibelius: Symphony No.2, Movement II extract^b

Commentary from Harry Shapiro.

Sibelius: Symphony No.2, Movement II extract^b

Commentary from Harry Ellis Dickson.

Copland: *El Salón México* extract^b

Commentary from Harry Ellis Dickson and Harry Shapiro.

Tchaikovsky: Symphony No.4, Movement IV extract^b

Commentary from Everett ‘Vic’ Firth.

Tchaikovsky: Symphony No.4, Movement IV extract^b

Commentary from Harry Shapiro.

Tchaikovsky: Symphony No.5, Movement II extract^a

[2] SERGE KOUSSEVITZKY – A MEMOIR

London Philharmonic Orchestra

19:39

Sibelius: Symphony No.2: Movement I extract^a

Commentary from Patrick Strevens.

Mussorgsky (orch. Rimsky-Korsakov): *Khovanshchina*: Prelude extract^a

Tchaikovsky: Symphony No.5, Movement II extract^a

Tchaikovsky: Symphony No.5, Movement III extract^a

Commentary from Patrick Strevens.

Tchaikovsky: Symphony No.5, Movement III extract^a

Tchaikovsky: Symphony No.5, Movement IV extract^a

Commentary from Patrick Strevens.

ALL FIRST RELEASES