
SERGE KOUSSEVITZKY: A COMPLETE DISCOGRAPHY, PART I

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INTRODUCTION¹

As one thinks about the contents of this discography, it seems that Serge Koussevitzky was fortunate to make so many fine recordings. Recording in Koussevitzky's time was not undertaken as frequently as it is today because it was difficult and expensive. Electrical process audio recording (developed by the Western Electric Division of the American Telephone and Telegraph Company) that could begin to capture the sound of a symphony orchestra was not made available to the record industry until 1924, the same year that Koussevitzky began his epic tenure as Music Director (1924-1949) of the Boston Symphony Orchestra (BSO). Koussevitzky died in 1951, at the dawn of the age of modern high fidelity recording on magnetic tape, and only a handful of his last Victor recordings with the Boston Symphony Orchestra were captured in this medium.

The Great Depression of the 1930s slowed down all recording and broadcasting activity. Troubles with the musicians' union kept the Boston Symphony from broadcasting and from making commercial records for over five years. Radio sponsors were lacking for the BSO's concerts over the air. Koussevitzky and the Symphony management turned down repeated offers from Columbia Records and the CBS Radio Network that probably would have enabled a discographer to fill many more pages than are printed here. Instead, the BSO continued to renew an exclusive contract with RCA Victor-National Broadcasting Company which already was overcrowded with artists seeking to record and broadcast, with the result that no one received the attention they deserved.

Koussevitzky made his first recordings in 1928, at the age of 54, when the science of electrical recording was in its infancy. When he returned from his summer vacation in Europe, in the fall of that year, his first task was to make a set of recordings playing his double bass at the old Victor Talking Machine Company studios in Camden, New Jersey. Six weeks later, more Victor records were on the agenda as he and the BSO began a series of recordings that were to span the next 22 years.

Note that in this discography, reference to "Victor" means RCA Victor records. In the time when Koussevitzky was making these records, they were referred to as

Victor records and this designation still refers to old records in general from this company.

Recordings made from radio broadcasts form a major portion of the material listed in this discography. Made over the period from 1936 to 1951, they in some ways assume an importance even greater than the commercially made Victors (and one Columbia). Along with privately made recordings, these "noncommercial" ones contain much repertoire that Koussevitzky never recorded commercially. It also has been observed that such recordings, not just by Koussevitzky but by all artists, often capture an excitement that is sometimes lacking in those that were made in formal recording sessions.

At the time that these were being made, even those made of radio broadcasts, very few people knew this material was being preserved for posterity. These recordings have remained relatively unknown, except for those aired in the BSO's radio series "The Art of Serge Koussevitzky" that ran on many FM radio stations in the 1960s and 1970s.

Unfortunately, very few of Koussevitzky's commercially issued recordings have been available for many years. Because most of the requisite payments to the orchestras and unions have long since been made, it would be far less costly to reissue these than to issue any of Koussevitzky's radio broadcast or other non-commercial recordings. "The Koussevitzky Legacy" series contained all of his commercially issued recordings. These were hour-length radio programs that the author produced and distributed over the period from 1966 to 1974. They will be returning to the air in the early 1990s.

However, because the orchestras and unions never have been compensated for the non-commercial recordings, issuance of these to the public would be prohibitively expensive. Although it is of scant relevance to most of us alive today, under the U.S. copyright law as amended in 1976, all of these recordings will pass into the public domain in the year 2047.

Of special interest are recordings of Koussevitzky speaking. They are listed in the Main Listing Section of this discography under the alphabetical heading of "Koussevitzky." These interviews and speeches give us important insights into the man who loomed as such a giant in the musical world of the first half of the twentieth century. Recordings of the remarkable NBC half-hour radio series "Dress Rehearsal" provide more understanding of this great artist at work with his beloved Boston Symphony.

The area of least documentation on Koussevitzky is film. The author has heard that in the early years of Tanglewood, people often made 8 mm movies of Koussevitzky, especially family members of BSO players. To my knowledge none of these have ever turned up.

MAIN LISTING SECTION

The Main Listing Section of this discography lists all sound recordings made by Serge Koussevitzky known by the author to exist. This includes all recordings of Koussevitzky conducting, speaking, and playing the double bass. Recordings are of Koussevitzky conducting the Boston Symphony Orchestra, and are of complete works, unless otherwise noted. Virtually all of the recordings listed in the pages of this section are known by the author to exist on the basis of first hand audition. The

handful of recordings listed that are not known on a first hand basis nonetheless are listed in this section because reasonable evidence from trustworthy sources confirms their existence.

Recording locations are given by abbreviation, following the date that the recording was made. The key to these abbreviations may be found in the "Key to Recording and Broadcast Locations."

Material in the Main Listing Section is organized alphabetically by composer name. Recordings of Koussevitzky speaking are listed chronologically under the heading "Koussevitzky."

Recordings listed in the Main Listing Section are classified into three categories according to origin. These categories are "RCA," "Broadcast," and "Privately Made." The "RCA" recordings from 1928 and 1929 were made by the Victor Talking Machine Company. After 1930, the "RCA" and "unpublished RCA" recordings were made by RCA Victor Records, which was part of a complex of companies organized by David Sarnoff which included the Radio Corporation of America and the National Broadcasting Company. These are the most familiar recordings as they were sold to the public over a period of many years, and a few of them are still available for sale. They are the commercially issued recordings, for which the orchestras and unions received compensation. "Broadcast" and "privately made" recordings are noncommercial. They were recorded from radio network lines during live broadcasts, or at the site of the performance, but never marketed to the public because the requisite payments to the orchestras and unions were not made. One broadcast may have been allowed, but for anything more than that the orchestra and unions would have had to be paid.

This discography includes separate sections that give detailed information on Koussevitzky's commercially published RCA, unpublished RCA-made, and BSO fund raiser records. When a recording is designated "RCA," this means that it was published commercially, and detail on its issuances as well as complete numbers of its 78 rpm parts will be found in the Commercial Recording Detailed Listing. Only unpublished RCA recordings that are definitely known to exist are listed in the Main Listing Section. A separate section, Unpublished RCA Victor-made Recording Detailed Listing, lists all Victor-made records that were made but never issued, including some that may no longer be in existence. The unpublished section indicates, on a case by case basis, the status of these recordings,

This discography does not list pirate or bootleg LPs and CDs containing Koussevitzky performances that have appeared in the last few years. To the author's knowledge, none of these are available any longer.

The Main Listing Section is followed by separate sections that give additional detail on commercially published RCA, "unpublished RCA," and Boston Symphony Orchestra fund raiser recordings. When a recording is designated as "RCA" in the Main Listing Section, this means it was published commercially, and additional detail on its various issuances, as well as the numbers of its 78 rpm parts, will be found in the Commercial Recording Detailed Listing.

COMMERCIAL RECORDING DETAILED LISTING SECTION

The purpose of this section is to give additional information on commercially issued recordings by Serge Koussevitzky over and above what is given in the Main Listing Section. This includes:

- the date of first release;
- complete 78 rpm album and individual record catalog numbers as issued;
- complete 78 rpm record couplings (45 rpm, LP and CD couplings not given);
- 45 rpm (album and single), LP, and CD numbers;
- individual 78 rpm record side matrix and published take numbers, including subsequent recording date of published retaken sides where applicable;
- the total number of times that each 78 side was recorded;
- the portion and/or description of the music that is contained on each 78 record side (e.g., 1st movement, 2nd movement, "Harold In The Mountains," "In Petrouchka's Room,");
- and in some cases, at the end of the listing, a reference to the "Notes On Recordings" section. In this section, the most detail is given to the 78 rpm versions of these recordings because all other issuances derive from them.

Only commercially issued recordings that have been generally available to the public are listed in this section. This excludes all noncommercial recordings such as those made from BSO broadcasts and privately made recordings. Pirate or bootleg issuances are not included.

For those who are not familiar with 78 rpm records, a few words of explanation may prove helpful. In the pre-tape era (before 1949), virtually all audio recording intended for the consumer market was done on wax discs (sometimes referred to as wax "tablets") with a playing time of less than five minutes. These subsequently were manufactured into shellac surface 78 rpm records. Modern magnetic tape came upon the scene in the United States in 1949, replacing the old 78 rpm and acetate transcription systems for audio recording. However, because Dr. Koussevitzky died in 1951, at the dawn of this new era, only a handful of his last RCA Victor-made recordings with the BSO (from 1949 and 1950) were mastered on tape originals. Interestingly, even these had to be broken up and recorded in stretches of less than five minutes because even as late as 1950, RCA Victor was still attempting to market 78 and 45 rpm sets of their recordings. Koussevitzky never enjoyed making a commercial recording as a continuous performance.

Unless otherwise specified, all recordings listed in this section are 12-inch diameters. The only Koussevitzky recordings that appeared on 10-inch 78s were some which he made playing the double bass, and the 1937 recording of his arrangement of "Fair Harvard." A "CVE-" matrix number designated a 12-inch prewar Victor 78. A "BVE-" matrix number designated a 10-inch. A few very early Koussevitzky LPs also were 10-inch.

In keeping with modern discographic practice, this Commercial Recording Detailed Listing Section is organized chronologically. Because so few Koussevitzky recordings were made by companies other than RCA Victor, and with orchestras other than the Boston Symphony, I have not prepared separate listings for them. Serge Koussevitzky was Music Director of the BSO for 25 years (1924-1949), and during that time did little guest conducting. During his years, the BSO made only one commercial recording that was not for Victor records, the Harris Symphony "1933" recorded for Columbia in 1934. The only non-BSO commercial recordings that he ever made were for HMV records, conducting the London Philharmonic and BBC Symphony Orchestras in 1933 and 1934. In the Commercial Recording Detailed Listing these non-BSO recordings are identified with adequate notation. Koussevitzky made no Victor recordings with the BSO during the years 1933 and 1934.

Material in this section is listed chronologically by recording date, and then by record matrix number. The first 78 rpm album and catalog numbers given in this section are the American Victors, followed by the numbers of foreign releases. However, in the cases of the HMV-made Koussevitzky recordings from 1933 and 1934, the first 78 rpm numbers given are for the HMVs. The HMV catalog numbers given are for manual sequence order. For some reason, one never sees HMV 78 rpm album numbers in listings, although the author has Koussevitzky-HMV 78 sets that carry album numbers.

In the case of single records and some of the earliest multiple record albums, only catalog numbers appear. Apparently, the concept of having a separate number for the album, in addition to the individual record catalog numbers, did not come along until some time in the early 1930s. When the 1928 recording of Stravinsky's *Petrouchka* was first released in 1929, the three 12-inch 78 rpm discs on which it was contained bore only individual catalog numbers. Subsequently, Victor decided to assign a number to the three discs as a group in an album, and attached the number M-49 to it. "M-" albums contained record sets whose sides were arranged in manual sequence. By the mid 1930s, record changers had come upon the scene, calling for albums whose individual sides were coupled differently from those in the regular manual sequence albums. The earliest changers were so-called "slide" units, and the couplings of the different record sides had to be changed to accommodate these machines. Thus was born the "AM-" sequence albums. Later came still another record changer, the "drop" type, that called for a third coupling sequence of the records. Each time that the coupling of the sides was changed, new catalog numbers had to be assigned to designate each particular record. In the 78 rpm listings in this section, the numbers that appear in parentheses following the M-, AM-, and DM-album numbers are the catalog numbers that apply to the individual records issued in that particular sequence. AM- sequence Victor albums were discontinued in 1941.

The matrix number identifies the 78 rpm parts that go into the manufacture of each record side (including after about 1940 the safety lacquer (for more information about safety lacquers see Notes on Recordings under for October 29, 1947). This includes the original wax tablet (usually made in two copies simultaneously), as well as all of the subsequent metal parts that were molded from it to produce the record stamper and the finished disc. All of these parts bore the same matrix number. Any given side might have several different catalog numbers, depending on what other sides were coupled with it in various manual and changer sequence albums. Also, some single side "filler" recordings appeared in differing albums, coupled with completely different major works. However, no matter how many catalog numbers were assigned to it, it always bore the same matrix number. Prewar Victors even had their matrix numbers engraved on their surfaces, between the leadout grooves and the center labels, as well as printed on the labels. Because of instrumental errors and other problems that arose during the recording sessions, sides often had to be rerecorded. This necessitated that "take" numbers be appended onto the matrix numbers. The number of the recorded take appears following the hyphen at the end of the matrix number. Because there were always two original waxes of each take, one was marked with the letter A to differentiate them. Many 78s ended up being published at various times from both of their original waxes, as the record production parts wore out or were damaged and new ones were needed.

The date that appears printed at the left margin in capital letters and underlined is the earliest date on which published takes were recorded. The recording of Ravel's *Daphnis and Chloe* listed under November 15, 1928 illustrates this point. Actually all four of the sides necessary to include the complete work were recorded on that date. However, the records as published include only one side (side one) that had been recorded on that date. The remainder of the music that had been recorded on November 15 did not meet with Dr. Koussevitzky's approval, and those sides had to be rerecorded at sessions held a month later. If no sides from the original recording date of November 15 had been accepted and published, then the listing date that appears at the left margin would have been December 20, 1928, instead of November 15.

The recording of Prokofiev's *Classical* Symphony listed under April 22, 1929 serves as an illustration of the system for organizing and presenting information (see example below).

EXAMPLE:

APRIL 22, 1929, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: Symphony No. 1 in D major, Op. 25, "Classical." Released 4/30.

78 rpm: 7196/7 (without album number), D 1857/8, AW 173/4 (coupled with Prokofiev "March & Scherzo," listed directly below, as 4th side filler). 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	CVE-48979-IR(3)	1	3	CVE-48981-2,-4(4)	3
2	CVE-48980-4	2			

See note about this recording at end of this section.

The recording date, location, and the orchestra are given first in capital letters. The title of the musical work is given next, followed by the month and year of first release to the public, in this case April 1930. This recording has no 45 rpm, LP or CD issuances. The first 78 rpm listing is the domestic United States release. This recording was never assigned a M-, AM-, or DM- number (see Key to Commercial Record Number Prefixes) that designated two or more records in a cardboard and heavy brown paper album binder. Its only identification is by individual record catalog numbers. The first numbers given to designate the two records are the American Victor catalog numbers, 7196 for one disc, and 7197 for the other. Next are the (D) British HMV catalog numbers, D 1857 and D 1858, for these two records. The next number is AW 173/4. By consulting the Key To Commercial Record Number Prefixes, one sees that AW is an Italian 78 rpm record catalog number.

Next is the 78 rpm coupling that applies to record sets that take up an odd number of sides, as does this one. In this case the single side filler is the "March & Scherzo" from Prokofiev's opera *Love For Three Oranges*, which was recorded on the same day as this *Classical* Symphony recording. In the case of most other single side "fillers" which were recorded on a date that was different from the recording date of the main work in the album, the reader's attention is called to the date under which the filler side was recorded. [Sometimes Victor did not fill the odd left over side.]

Next come the individual record side number, the matrix number, the published

take number(s), and the total number of times that the side was recorded. The timings of the three movements of this work allowed each movement to fit onto one record side. From the number in parentheses following the matrix and published take numbers, note that one was taken three times. It was also recut, as evidenced by the -R designation at the end of the matrix number and what appear to be take numbers. Side two of this *Classical Symphony* recording was recorded, or taken, four times and it was this fourth take that was used for the published record (Note the -4 take number following the matrix number). Side three also was recorded four times, but at various times it was issued from both its third and fourth takes (note the -3 and -4 take numbers following the matrix number). Side one was recut, but from which of the three takes is not known. This is explained in the Notes on Recordings.

The Key to Commercial Record Prefixes gives the prefix L, with the explanation that this is a Victor from the early 1930s. These early Victor LPs are extremely rare, and the author has never seen one of the handful that was issued containing Koussevitzky recordings. They had a course groove, like that of a 78 rpm record, but turned at 33 1/3 rpm. They were pressed on Vitrolac, an early plastic. Most of them were recuttings from existing recordings in the Victor catalog. Their selling point was that they had twice the playing time of a regular 78 rpm record. However, one of the things they had going against them was that people had to buy a special player. Their sound quality was not as good as a regular 78 rpm, and they wore rapidly because of the heavy tracking pressures of the old magnetic phono pickups (The author has measured one that tracked at 5 1/2 ounces). Victor brought them out in 1931, but they were not successful. By the Second World War, almost all of them had been withdrawn from the catalog.

SPECIAL NOTE ON RECUTTING

Throughout this discography references are made to the practice of recutting. In the early days of audio recording, recutting was a necessary evil. At that time, it was the only means at the disposal of audio engineers to make a copy of a recording. In the years before 1949, outside of recording sound on an optical film track, the only way known of so doing was via a modulated record groove. Magnetic recording on stainless steel wire had been experimented with in Germany during the 1930s, but none of this technology became available outside of Germany until after World War II. Thus, if a copy of a record was needed, the only way it could be produced (short of the sort of manufacturing process that was utilized to create record stampers and mass manufacture pressed records) was to play the original record, and utilize that signal to cut a copy onto another record. However, this created distortion in the copy record, primarily because of the poor performance of the phone pickups or cartridges then in use. As the technology had developed, very good record cutter heads were available as far back as in the late 1930s. However, the technology of designing reproducing pickups lagged. The pickups available to play back records did not perform very well, and this necessarily detracted from the quality of all records that were copied by recutting.

If a master 78 rpm record part came out of manufacturing with serious defects and had to be abandoned, another copy could not be dubbed easily from the tape. That master record was the only copy available, except for the "safety lacquer."

Because record parts were sometimes lost in processing, duplicate wax masters were cut at the recording site. These masters, and all subsequent parts molded from them, bore a "matrix" number. They also bore a "take" number to indicate how many times the particular side was recorded until the artist achieved satisfaction.

The safety lacquer was a 16 inch acetate transcription record that contained the same music as the 78 rpm wax master. The safety lacquer could be played back to generate another 78 rpm wax disc that could then go into processing. However, this would entail recutting and an inevitable loss of quality. The words acetate and lacquer are synonymous and refer to metal or glass base discs coated with nitrocellulose lacquer (a plastic) into which record grooves can be engraved by a cutting stylus. Sometimes a new wax master was made by dubbing from an existing 78 rpm part, although after 1940 or so, I believe that most of Victor's recutting was from the safety lacquers because of their higher quality.

Throughout this discography references point to record sides that have been made by recutting. These references are necessary to explain the side's poor sound quality. For instance, side 4 of the 1947 Beethoven Ninth Symphony sounds very much like a recut. The sound of a phonograph needle fouled with dirt and in need of cleaning is well known. This is what the fourth side of this Beethoven Ninth sounds like, although the Victor logs do not indicate that they published this side from a recutting. A recutting had been prepared to bring up the sound level in the quiet passages, and this is probably the source for this fourth side. The same was true of the first side of the 1947 Koussevitzky recording of Beethoven's *Egmont* Overture, where the sound on the first side of the 78 rpm version is fuzzy and distorted. In the case of the fuzzy and distorted sounding first recording, Victor does acknowledge publishing that side from a recut master (D7-RC-7407-3B(R)). The capital letter (R) in parentheses is my own addition to the matrix and take numbers to indicate that this was a recut side. Postwar recuts bore take numbers that ended with the letters B, C, E, and P, not R as they had before the war.

As far as can be determined, what appears as the take number in a prewar Victor recut is not actually the number of the take used to dub from, but rather indicates how many redubbings were needed before satisfaction was achieved with that side. Prewar recuttings all end in a capital letter, -R. In these cases, the number of the take from which the recut was dubbed is lost.

The acetate transcriptions of some Koussevitzky-Boston Symphony broadcasts sound as though they are recuts. What happened to the original discs often is not known. Some Boston Symphony broadcasts went on the air by delayed broadcast. Michael Pesanelli, who operated a recording studio in Boston, and who took charge of hanging the microphones and patching the feed from Symphony Hall out into the radio network telephone lines, told me that on occasion he would use the acetate transcriptions of the concert he had recorded to feed the network lines, instead of using a live signal from Symphony Hall. Due to the poor performance of the old phono pickups, this compromised the sound quality very much.

KEY TO COMMERCIAL RECORD NUMBER PREFIXES

A	- French RCA 45 rpm
A12R	- Italian RCA LP
AGK1	- RCA cassette

AGM1	- RCA LP
ALP	- HMV LP
AM	- RCA 78 rpm album #, discs in "slide" changer seq.
ANM	- Vox "Turnabout" LP
AVM1	- RCA LP
AW	- Italian HMV 78 rpm
Brz. V	- Brazilian RCA LP
CAL	- RCA Camden LP
CAE	- RCA Camden 45 rpm
CDN	- English RCA Camden LP
CFL	- RCA Camden, LP boxed set
CL	- Dutch RCA LP
D	- HMV 78 rpm
DA	- HMV 78 rpm
DB	- HMV 78 rpm
DM	- RCA 78 rpm, discs in drop changer sequence
DV	- RCA red vinyl 78 rpm, discs in drop changer sequence
Dv.	- Dutch RCA LP
DPM	- Franklin Mint LP
EC	- Tima Club (Italian) LP
ED	- Australian HMV LP
ERA	- RCA 45 rpm
ERAT	- RCA 45 rpm
ERB	- RCA 45 rpm
ES	- Austrian HMV 78
FALP	- French, Belgian, & Swiss HMV LP
FBLP	- French, Belgian, & Swiss HMV LP
FV	- French RCA LP
It. V	- Italian RCA LP
L	- RCA LP (from early 1930s)
LCT	- RCA LP, "Collector's Treasure" series
LE	- RCA red vinyl 78 rpm, limited edition
LM	- RCA LP (full price monaural LP)
LRM	- RCA LP
LVM2	- English RCA LP
LVT	- RCA LP, "Vault Treasures" series
M	- RCA 78 rpm, discs in manual sequence
MCV	- Italian RCA LP
OPO	- English RCA LP
ORG	- Japanese RCA CD
QBLP	- Italian HMV LP
SH	- World Records LP
SP	- RCA 78 rpm album
SRL	- RCA LP
T	- Dutch RCA LP
TV	- Vox LP
V	- RCA red vinyl 78 rpm album, discs in manual sequence
VALP	- Austrian HMV LP

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VIC	- English RCA "Victrola" LP
VICS	- English RCA "Victrola" LP in pseudo stereo
W	- French HMV 78 rpm
WDM	- RCA 45 rpm boxed set
WEPR	- RCA 45 rpm album
WCT	- RCA 45 rpm "Collector's Treasure" boxed set
7ERL	- Spanish HMV 45 rpm
7RF	- French, Belgian, Swiss HMV 45 rpm single
7RQ	- Italian HMV 45 rpm

KEY TO RECORDING AND BROADCAST LOCATIONS

AR	- Abbey Road Studio No. 1, EMI Industries, London, England
BM	- Bushnell Memorial Auditorium, Hartford, Connecticut
CH	- Carnegie Hall, New York, New York
CO	- Constitution Hall, Washington, D.C.
HB	- Hollywood Bowl, Hollywood, California
HC	- Hunter College Auditorium, New York, New York
LH	- Liederkrantz Hall (no longer standing), New York, New York
MA	- Milwaukee Auditorium, Milwaukee, Wisconsin
MD	- Masonic Temple, Detroit, Michigan
MO	- Metropolitan Opera House, New York, New York
MS	- Music Shed, Tanglewood, Lenox, Massachusetts (now Koussevitzky Memorial Music Shed)
MT	- Metropolitan Theatre, Providence, Rhode Island
PA	- Palmer Auditorium, Connecticut College, New London, Connecticut
QH	- Queen's Hall, London, England
SH	- Symphony Hall, Boston, Massachusetts
SM	- Syria Mosque (Masonic Temple), Pittsburgh, Pennsylvania
ST	- Sanders Theatre, Harvard University, Cambridge, Massachusetts
TC	- Theatre-Concert Hall, Tanglewood, Lenox, Massachusetts
WA	- Waldorf Astoria Hotel Ballroom, New York, New York
WH	- Wolsey Hall, Yale University, New Haven, Connecticut
VS	- Victor Talking Machine Company, Studio No. 1, Camden, New Jersey

COMMERCIAL RECORDING COMPANIES

Columbia	- Columbia Records, one recording only, Harris Symphony "1933"
RCA	- RCA Victor Records (Victor Talking Machine Company for records made before 1930)
HMV	- His Master's Voice Records, EMI Industries, London, England

NOTE ON RECORDING LOCATIONS

Most of Koussevitzky's commercial recordings, those made for commercial release on RCA Victor and the one on Columbia, originated from the home bases of the Boston Symphony Orchestra, Symphony Hall in Boston, the Tanglewood Music Shed, and the Tanglewood Theatre-Concert Hall.

However, many of the Orchestra's broadcast concerts during the Koussevitzky years went on the air while the Orchestra was on tour, from locations such as Hunter College Auditorium in New York City and the Metropolitan Theatre in Providence, Rhode Island.

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Langdon F. Lombard should be singled out for his tireless efforts in support of Koussevitzky recording projects. Another volume of at least the length of this one would have to be written to list all of his contributions over the past twenty-odd years.

The late Mabel D. Cook, Laning Humphrey, Olga Koussevitzky, Mabel C. Young, and W. Stuart Young also made tremendous contributions to the material that appears in these pages.

Fort Lauderdale, Florida, March 1990

MAIN LISTING SECTION

Bach, Johann Sebastian

BRANDENBURG CONCERTO NO. 1 IN F MAJOR, BWV 1046:

(1) August 17, 1947, TC. Unpublished RCA.

(2) August 17, 1949, TC. RCA.

BRANDENBURG CONCERTO NO. 2 IN F MAJOR, BWV 1047:

August 14, 1946, TC. Roger Voisin, trumpet; Georges Laurent, flute; Richard Burgin, violin; Fernand Gillet, oboe. RCA.

BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048:

(1) April 17, 1943, SH. Broadcast.

(2) August 14, 1945, TC. RCA.

(3) July 13, 1946, TC. Broadcast.

BRANDENBURG CONCERTO NO. 4 IN G MAJOR, BWV 1049:

(1) August 11, 1945, TC. Richard Burgin, violin; Georges Laurent and George Madsen, flutes. Broadcast.

(2) August 13 and 14, 1945, TC. Same soloists as above. RCA.

BRANDENBURG CONCERTO NO. 5 IN D MAJOR, BWV 1050:

August 13 and 14, 1946, TC. Lukas Foss, piano; Georges Laurent, flute; Richard Burgin, violin. RCA.

BRANDENBURG CONCERTO NO. 6 IN B-FLAT MAJOR, BWV 1051:

August 14, 1947, TC. Concertino: Joseph de Pasquale and Jean Cauhape, violists. RCA.

CANTATA NO. 4, "CHRIST LAY IN THE CHAINS OF DEATH." SINFONIA:

Played as slow movement in Brandenburg Concerto No. 3 recordings listed above.

CANTATA NO. 80, "A MIGHTY FORTRESS IS OUR GOD." FIRST CHORUS AND CHORALE (only):

August 4, 1938, MS. Cecelia Society Chorus, Arthur Fiedler, conductor. Audience sings along with chorale. Given as part of Tanglewood Music Shed inaugural concert. Broadcast.

CONCERTO IN D MINOR FOR CLAVIER AND STRINGS, BWV 1052:

August 4, 1945, TC. Alexander Borovsky, piano soloist. Broadcast and recording of final movement, incomplete. Broadcast.

CONCERTO FOR TWO CLAVIERS AND STRINGS IN C MAJOR NO. 2, BWV 1061:

July 15, 1947, TC. Pierre Luboshutz and Genia Nemenoff, piano soloists. Broadcast.

CONCERTO FOR THREE CLAVIERS AND STRINGS IN C MAJOR, BWV 1064:

July 27, 1948, TC. Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano soloists. Broadcast and recording of last movement incomplete. Broadcast.

CONCERTO FOR THREE CLAVIERS AND STRINGS IN D MINOR, BWV 1063:

July 27, 1948, TC. Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano soloists. First movement neither broadcast nor recorded. Broadcast.

MAGNIFICAT IN D MAJOR, BWV 243:

(1) April 23, 1942, SH. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor; Julius Huehn, bass; Louis Speyer, oboe d'amore; E. Power Biggs, organ; Putnam Aldrich, harpsichord. Rehearsal of portions. Privately made.

(2) April 26, 1942, SH. Concert performance with above forces. Incomplete recording. Privately made.

MASS IN B MINOR, BWV 232:

March 27, 1949, SH. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Adele Addison, soprano; Eunice Alberts, contralto; Sumner Crockett, tenor; Lee Wolovsky, bass. Privately made.

PRELUDE AND FUGUE FOR ORGAN IN D MINOR, BWV 539. PRELUDE (only):

Orchestrated by Ricardo Pick-Mangiagalli:

April 10, 1943, SH. Broadcast.

SAINT MATTHEW PASSION, BWV 244:

March 26, 1937, SH. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Keith Faulkner and Fritz Lechner, basses; Dr. V. Ernst Wolff, harpsichord; Carl Weinrich, organ; Richard Burgin and Julius Theodorowicz, violins; Alfred Zighera, viola da gamba; Georges Laurent, flute; Louis Speyer and Henry Stanislaus, English horns; Louis Speyer and Jean Devergie, oboe d'amore. From a live concert broadcast by NBC as well as recorded by RCA Victor.

SONATA NO. 6 IN E MAJOR FOR VIOLIN, BWV 1006: PRELUDE (only):

Orchestrated by Ricardo Pick-Mangiagalli:

(1) April 10, 1943, SH. Broadcast.

(2) October 31, 1945, SH. RCA.

SUITE NO. 1 IN C MAJOR FOR ORCHESTRA, BWV 1066:

(1) July 15, 1947, TC. Broadcast.

(2) August 14, 1947, TC. RCA.

SUITE NO. 2 IN B MINOR FOR FLUTE AND STRINGS, BWV 1067:

(1) September 17, 1936, St. Georges Laurent, flute. Privately made.

(2) August 14, 1945, TC. Georges Laurent, solo flute. RCA.

(3) July 27, 1948, TC. Georges Laurent, flute. Broadcast.

SUITE NO. 3 IN D MAJOR FOR ORCHESTRA, BWV 1068:

(1) August 13, 1945, TC. RCA.

(2) January 5, 1946, SH. Broadcast.

(3) April 15, 1947, SH. Overture, Air and Gigue, only. Broadcast.

SUITE NO. 4 IN D MAJOR FOR ORCHESTRA, BWV 1069:

(1) July 28, 1945, TC. Broadcast.

(2) July 20, 1946, TC. Broadcast.

(3) August 14 and 15, 1946, TC. RCA.

Bach, Karl Philipp Emanuel

CONCERTO IN D MAJOR FOR ORCHESTRA. Arranged for modern orchestra by Maximilian Steinberg:

(1) December 22, 1937, SH. RCA.

(2) July 26, 1940, MS. Conducting Berkshire Music Center Student Orchestra. Privately made.

(3) January 1, 1944, SH. Broadcast.

(4) November 29, 1948, SH. NBC "Dress Rehearsal" program, portions of first and second movements included. Broadcast.

(5) December 17, 1948, SH. Privately made.

Barber, Samuel

CONCERTO FOR VIOLIN, Op. 14:

January 7, 1949, SH. Ruth Posselt, soloist. Privately made.

COMMANDO MARCH:

(1) October 30, 1943, SH. Broadcast.

(2) February 12, 1944, HC. Broadcast.

SYMPHONY NO. 2:

March 4, 1944, SH. Broadcast.

Bartok, Bela

CONCERTO FOR ORCHESTRA: (Koussevitzky Music Foundation Commission)

December 30, 1944, SH. Broadcast.

Beethoven, Ludwig van

CONCERTO NO. 4 FOR PIANO AND ORCHESTRA, IN G MAJOR Op. 58:

November 19, 1946, MT. Dame Myra Hess, soloist. Broadcast.

CONCERTO NO. 5 FOR PIANO AND ORCHESTRA, IN E-FLAT MAJOR, Op. 73:

December 15, 1945, SH. Alexander Borovsky, soloist. Broadcast.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR, Op. 61:

(1) December 23, 1947, SH. Ginette Neveu, soloist. Broadcast.

(2) September 2, 1950, HB. Conducting Hollywood Bowl Symphony Orchestra. Jascha Heifetz, soloist. Broadcast.

CORIOLAN OVERTURE, Op. 62:

(1) December 15, 1945, SH. Broadcast.

(2) December 23, 1947, SH. Broadcast.

(3) April 9, 1949, SH. Privately made.

EGMONT OVERTURE, Op. 84:

(1) January 7, 1947, PA. Broadcast.

(2) April 2, 1947, SH. RCA.

(3) November 25, 1947, WA. Broadcast.

(4) April 20, 1948, SH. Broadcast.

(5) Date unknown. Rehearsal for concert of July 30, 1949, MS. Part of film, *The Tanglewood Story*. Privately made.

(6) September 3, 1949, HB. Conducting Hollywood Bowl Symphony Orchestra. Broadcast.

LEONORE OVERTURE No. 3, Op. 72A:

(1) February 5, 1944, SH. Broadcast.

(2) March 16, 1946, HC. Broadcast.

(3) August 14, 1949, MS. Broadcast.

MINUET IN G MAJOR, G. 167-2. Arranged for double bass and piano by Serge Koussevitzky:

(1) September 27, 1928, VS. Serge Koussevitzky, solo double bass, with Bernard Zighera, piano accompanist. Unpublished RCA.

(2) September 26, 1929, LH. Serge Koussevitzky, solo double bass, with Pierre Luboshutz, piano accompanist. RCA.

MISSA SOLEMNIS IN D MAJOR, Op. 123:

(1) December 3, 1938, SH. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Jeanette Vreeland, soprano; Anna Kaskas, alto; John Priebe, tenor; Norman Cordon, bass; E. Power Biggs, organ. Recorded during live concert. RCA.

(2) April 27, 1948, SH. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Ellen Faull soprano; Eunice Alberts, contralto; David Lloyd, tenor; George London, bass. Credo (incomplete), Sanctus and Agnus Dei sections only broadcast and recorded on a one hour program. Broadcast.

SYMPHONY NO. 1 IN C MAJOR, Op. 21:

(1) November 11, 1939, SH. Privately made.

(2) May 25, 1950, location unknown. Conducting Orchestre de la Radiodiffusion et Television Française. Broadcast.

SYMPHONY NO. 2 IN D MAJOR, Op. 36:

(1) April 22, 1937, SH. Portions only of First, Second and Third Movements only, recorded. Broadcast.

(2) November 12, 1938, SH. Privately made.

(3) December 3, 1938 and April 12, 1939, SH. RCA.

SYMPHONY NO. 3 IN E-FLAT MAJOR, Op. 55:, *EROICA*:

(1) September 7, 1934, AR. Conducting London Philharmonic Orchestra. HMV.

(2) October 7, 1944, SH. Broadcast.

(3) April 14, 1945, HC. Broadcast.

(4) October 6, 1945, SH. Broadcast.

(5) October 29 and 30, 1945, SH. RCA.

(6) February 25, 1947, MT. Broadcast.

(7) November 25, 1947, WA. Broadcast.

SYMPHONY NO. 4 IN B-FLAT MAJOR, Op. 60:

March 6, 1943, SH. Broadcast.

SYMPHONY NO. 5 IN C MINOR, Op. 67:

- (1) September 3 and 4, 1934, AR. Conducting London Philharmonic Orchestra HMV.
- (2) December 26, 1942, SH. Broadcast.
- (3) November 23 and 27, 1944, SH. RCA.
- (4) August 14, 1949, MS. Broadcast.

SYMPHONY NO. 6 IN F MAJOR, Op. 68, *PASTORALE*:

- (1) December 18 and 19, 1928, SH. RCA.
- (2) circa 1940, SH. Fragment of first movement only recorded. Privately made.
- (3) October 23, 1943, SH. Broadcast.
- (4) March 16, 1946, HC. Broadcast.

SYMPHONY NO. 7 IN A MAJOR, Op. 92:

- (1) January 8, 1944, HC. Broadcast.
- (2) March 17, 1945, HC. Broadcast.
- (3) April 6, 1948, ST. Broadcast.
- (4) September 3, 1949, HB. Conducting Hollywood Bowl Orchestra. Broadcast.

SYMPHONY NO. 8 IN F MAJOR, Op. 93:

December 30, 1936, SH. RCA.

SYMPHONY NO. 9 IN D MINOR, Op. 125, *CHORAL*:

- (1) August 4, 1938, MS. Sung in English. Cecelia Society Chorus, Arthur Fiedler, conductor; Jeanette Vreeland, soprano; Anna Kaskas, contralto; Paul Alt-house, tenor; Norman Cordon, bass. Given on occasion of the opening of the Tanglewood Music Shed. Broadcast.
- (2) April 23, 1942, SH. Fragment of rehearsal of fourth movement before singers' entrance. Privately made.
- (3) April 28, 1945, SH. Sung in English. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Valentina Vishnevskaya, soprano; Jean Watson, contralto; William Hain, tenor; Robert Hall Collins, bass. First movement omitted from broadcast and recording. Broadcast.
- (4) April 27, 1946, SH. Sung in English. Harvard/Radcliffe Chorus, G. Wallace Woodworth, conductor; Frances Yeend, soprano; Viola Silva, contralto; Andrew McKinley, tenor; Robert Hall Collins, bass. First movement omitted from broadcast and recording. Broadcast.
- (5) August 5, 1947, MS. Sung in German. Berkshire Festival Chorus, Robert Shaw, conductor; Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass. Broadcast.
- (6) August 6, 12, and 13, 1947, MS. Same forces as August 5, 1947 recording, listed above. RCA.
- (7) April 11, 1949, CH. NBC "Dress Rehearsal" program. Rehearsal of first movement. Broadcast.
- (8) April 25, 1949, SH. NBC "Dress Rehearsal" program. Rehearsal of second and third movements. Broadcast.
- (9) May 25, 1950, location unknown. Sung in French. Conducting Orchestra de la Radiodiffusion et Television Française; Jeanine Michaud, soprano; Michel Cambon, contralto; Charles Solange, tenor; George Fouatte, bass. Broadcast.
- (10) September 5, 1950, HB. Sung in English. Conducting Hollywood Bowl Orchestra. Greater Los Angeles Opera and Concert Chorus, Hugo Strelitzer, conductor; Marina Koshetz, soprano; Janice Moudry, alto; David Lloyd,

tenor; James Pease, bass. Second movement omitted from recording. Broadcast.

Ben-Haim, Paul

PSALM FOR ORCHESTRA:

January 7, 1951, CO. Conducting Israel Philharmonic Orchestra. Broadcast.

Berezowsky, Nicolai

SYMPHONY NO. 3:

March 30, 1946, SH. Privately made.

Berlioz, Hector

THE DAMNATION OF FAUST, Op. 24. EXCERPTS: MINUET, PRESTO AND WALTZ, RAKOCZY MARCH:

May 8, 1936, SH. RCA.

FANTASTIC SYMPHONY, Op. 14:

(1) October 16, 1943, SH. Broadcast.

(2) October 20, 1945, SH. Broadcast.

HAROLD IN ITALY, Op. 16:

(1) April 20, 1942, SH. Rehearsal. Fragment of end of first movement and beginning of second, without soloist participation. Privately made.

(2) November 11, 1944, SH. William Primrose, viola. Broadcast.

(3) November 28, 1944, SH. William Primrose, solo viola. RCA.

(4) January 7, 1947, PA. Jascha Veissi, solo viola. Broadcast.

(5) December 9, 1947, MD. Joseph de Pasquale, viola. Broadcast.

ROMAN CARNIVAL OVERTURE, Op. 9:

(1) November 22, 1944, SH. RCA.

(2) January 13, 1945, HC. Broadcast.

(3) February 16, 1946, HC. Broadcast.

Bernstein, Leonard

SYMPHONY NO. 2, THE AGE OF ANXIETY:

April 9, 1949, SH. Leonard Bernstein, piano. Privately made.

Bizet, Georges

L'ARLESIENNE SUITE NO. 1:

October 25, 1938, SH. Incomplete recording. Privately made.

Brahms, Johannes

ACADEMIC FESTIVAL OVERTURE, Op. 80:

(1) April 1, 1947, ST. Broadcast.

(2) April 2, 1947, SH. RCA.

(3) February 24, 1948, SH. Broadcast.

ALTO RHAPSODY, Op. 53:

August 3, 1946, MS. Carol Brice, contralto; Berkshire Festival chorus. Broadcast.

CONCERTO FOR PIANO NO. 1, IN D MINOR, Op. 15:

March 4, 1949, SH. Dame Myra Hess, soloist. Privately made.

CONCERTO FOR VIOLIN IN D MAJOR, Op. 77:

- (1) April 11, 1939, SH. Jascha Heifetz, soloist. RCA.
- (2) March 30, 1946, SH. Efrem Zimbalist, soloist. Broadcast.

A GERMAN REQUIEM, Op. 45:

April 22, 1947, SH. Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Frances Yeend, soprano; James Pease, tenor. First 5 movements only broadcast and recorded for one hour radio program. Broadcast.

SYMPHONY NO. 1 IN C MINOR, Op. 68:

- (1) Circa 1940, SH. Fragment only of first movement. Privately made.
- (2) February 17, 1945, HC. Broadcast.
- (3) November 12, 1946, WH. Broadcast.
- (4) August 31, 1950, HB. Conducting Hollywood Bowl Orchestra. Third and fourth movements only recorded. Broadcast.

SYMPHONY NO. 2 IN D MAJOR, Op. 73:

- (1) January 6, 1940, SH. Last movement incomplete. Privately made.
- (2) December 11, 1943, SM. Broadcast.
- (3) November 10, 1945, SH. Broadcast.
- (4) August 3, 1946, MS. Broadcast.
- (5) February 24, 1948. SH. Broadcast.

SYMPHONY NO. 3 IN F MAJOR, Op. 90:

- (1) February 5, 1944, SH. Broadcast.
- (2) January 2, 1945, SH. RCA.
- (3) October 8, 1946, SH. Broadcast.
- (4) November 1950, SH. NBC "Dress Rehearsal" program. First movement rehearsed on same program with Tragic Overture. Second, third and fourth movements rehearsed on following program. Recorded during rehearsals for BSO concerts of November 21 and 28, 1950. Broadcast.

SYMPHONY NO. 4, IN E MINOR, Op. 98:

- (1) October 25, 1938, SH. Privately made.
- (2) November 30, December 3, 1938, and November 8, 1939. SH. RCA.
- (3) November 11, 1939, SH. Privately made.
- (4) May 1, 1943, SH. Broadcast.
- (5) April 29, 1944, SH. Broadcast.
- (6) January 12, 1946, HC. Broadcast.
- (7) April 1, 1947, ST. Broadcast.
- (8) November 11, 1947, WH. Broadcast.

TRAGIC OVERTURE, Op. 81:

November 1950, SH. NBC "Dress Rehearsal" program. Portions of Overture included. Recorded during rehearsals for BSO concerts of November 21 and 28, 1950. Broadcast.

VARIATIONS ON A THEME BY HAYDN, Op. 56a:

- (1) April 17, 1943, SH. Broadcast.
- (2) April 20, 1946, SH. Broadcast.
- (3) April 8, 1947, SH. Broadcast.

Britten, Benjamin

PETER GRIMES. (Koussevitzky Music Foundation Commission) *PASSACAGLIA AND TWO SEA INTERLUDES*, Op. 33a and b.

April 13, 1946, SH. Broadcast.

Bruckner, Anton

SYMPHONY NO. 7 IN E MAJOR:

April 18, 1949, SH. NBC "Dress Rehearsal" program. Portions of second movement, Adagio, included. Broadcast.

SYMPHONY NO. 8 IN C MINOR:

December 30, 1947, SH. Broadcast.

Casella, Alfredo

CONCERTO FOR VIOLIN, CELLO, PIANO AND ORCHESTRA:

February 22, 1936, SH. Alberto Poltronieri, violin; Arturo Bonucci, cello; Alfredo Casella, piano. Final movement not included in recording. Originally carried over NBC radio network. Subsequently issued in Italy on LP.

Copland, Aaron

APPALACHIAN SPRING. CONCERT SUITE:

(1) October 31, 1945, SH. RCA.

(2) April 13, 1946, HC. Broadcast.

A LINCOLN PORTRAIT:

(1) April 10, 1943, SH. Will Geer, narrator. Incomplete. Broadcast.

(2) February 12, 1944, HC. Will Geer, narrator. Broadcast.

(3) February 7, 1946, SH. Melvyn Douglas, narrator. RCA.

(4) January 7, 1949, SH. Wesley Addy, narrator. Fragment only recorded. Privately made.

(5) January 10, 1949, SH. Wesley Addy, narrator. NBC "Dress Rehearsal" program. Portions included. Broadcast.

QUIET CITY:

March 10, 1945, SH. Georges Mager, trumpet; Louis Speyer, English horn. Broadcast.

EL SALON MEXICO:

December 1, 1938, SH. RCA.

Corelli, Arcangelo

SUITE FOR STRINGS.

Orchestrated by Ettore Pinelli:

(1) February 22, 1942, CH. Conducting New York Philharmonic Orchestra. Broadcast.

(2) October 21, 1944, SH. Broadcast.

(3) November 22, 1944, SH. Unpublished RCA.

Cowell, Henry

HYMN AND FUGUING TUNE NO.2:

(1) March 30, 1946, SH. Broadcast.

(2) April 27, 1949, SH. RCA (later published by Composers Recordings).

Debussy, Claude

TARANTELE STYRIENNE, "DANSE":

October 30, 1930, SH. RCA.

LA MER:

(1) December 1, 1938 and November 7, 1939, SH. RCA.

(2) March 1, 1942, CH. Conducting The New York Philharmonic Orchestra. Recording incomplete. Broadcast.

(3) February 28, 1949, SH. NBC "Dress Rehearsal" program. Portions included. Broadcast.

(4) April 1, 1949, SH. Privately made.

NOCTURNES. CLOUDS AND FESTIVALS:

(1) March 11, 1944, HC. Broadcast.

(2) November 19, 1946, MT. Broadcast.

PRELUDE TO THE AFTERNOON OF A FAUN:

(1) November 22 and 28, 1944, SH. RCA.

(2) December 9, 1947, MD. Broadcast.

SUITE NO. 2 FOR PIANO, SARABANDE. Orchestrated by Ravel:

October 30, 1930, SH. RCA.

Diamond, David

SYMPHONY NO. 2:

(1) October 5, 1944, SH. Rehearsal of portions. Privately made.

(2) October 14, 1944, SH. Premiere. Broadcast.

ROUNDS, FOR STRING ORCHESTRA:

January 10, 1949, SH. NBC "Dress Rehearsal" program. Portions included. Broadcast.

Eccles, Henry

SONATA IN G MINOR FOR VIOLIN AND CONTINUO. LARGO. Arranged for double bass and piano by Serge Koussevitzky.

(1) September 27, 1928, VS. Serge Koussevitzky, double bass; Bernard Zighera, piano accompanist. Unpublished. RCA.

(2) September 25, 1929, LH. Serge Koussevitzky, double bass; Pierre Luboshutz, piano accompanist. RCA.

Fauré, Gabriel

ELEGIE FOR CELLO AND ORCHESTRA, Op. 24:

December 28, 1936, SH. Jean Bedetti, cello. RCA.

PELLEAS ET MELISANDE, INCIDENTAL MUSIC, Op. 80:

(1) March 18, 1940, SH. RCA.

(2) April 21, 1945, SH. Prelude and Fileuse only played. Broadcast.

Fine, Irving

TOCCATA CONCERTANTE:

January 15, 1949, CH. Privately made.

Foote, Arthur

SUITE FOR STRINGS:

(1) March 19, 1940, SH. RCA.

(2) October 14, 1944, SH. Broadcast.

Foote, George

IN PRAISE OF WINTER. SUITE:

January 6, 1940, SH. Incomplete Recording. Premiere. Privately made.

Foss, Lukas

THE SONG OF SONGS FOR ORCHESTRA AND SOPRANO:

March 11, 1947, WH. Ellabelle Davis, soprano. Broadcast.

Franck, César

SYMPHONY IN D MINOR:

(1) December 2, 1944, SH. Broadcast.

(2) February 16, 1946, HC. Broadcast.

Glinka, Mikhail

RUSSLAN AND LUDMILLA OVERTURE:

April 1, 1944, HC. Broadcast.

Gluck, Christoph

IPHIGENIA IN AULIS OVERTURE:

March 17, 1945, HC. Broadcast.

Gretchaninov, Alexander

MISSA OECUMENICA (AN ECUMENICAL MASS), Op. 142:

February 26, 1944, SH. Cecelia Society and Apollo Club of Boston Choruses, Arthur Fiedler, conductor; Maria Kurenko, soprano; Dorothy Cornish, contralto; Roland Hayes, tenor; Robert Hall Collins, bass; E. Power Biggs, organ. Premiere. Broadcast.

Grieg, Edvard

ELEGIAC MELODY, Op. 34, No. 2, "THE LAST SPRING":

(1) March 20, 1940, SH. RCA.

(2) November 29, 1950, SH. RCA.

Handel, George Frederick

CONCERTO GROSSO FOR STRING ORCHESTRA, Op. 3, NO. 6, IN G MINOR:

April 15, 1944, SH. Broadcast.

CONCERTO GROSSO FOR STRING ORCHESTRA, Op. 6, NO. 10 IN D MINOR:

March 6, 1943, SH. Broadcast.

CONCERTO GROSSO FOR STRING ORCHESTRA, Op. 6, NO. 12 IN B MINOR:

(1) May 8, 1936, SH. Larghetto only. RCA.

(2) December 25, 1943, SH. Broadcast.

CONCERTO FOR ORGAN AND ORCHESTRA NO. 10 IN D MINOR:

April 24, 1943, SH. E. Power Biggs, organ. Broadcast.

SEMELE (opera). ARIA, "OH SLEEP! WHY DOST THOU LEAVE ME?":

November 6, 1939, SH. Dorothy Maynor, soprano.

Hanson, Howard

SERENADE FOR FLUTE, HARP AND STRINGS:

(1) November 12, 1946, WH. Georges Laurent, flute; Bernard Zighera, harp. Broadcast.

(2) November 25, 1947, CH. Georges Laurent, flute. Bernard Zighera, harp. Broadcast.

SYMPHONY NO. 3 IN A MINOR:

- (1) March 20, 1940, SH. RCA.
- (2) March 10, 1945, SH. Broadcast.

Harris, Roy**SYMPHONY NO. 1, 1933:**

February 2, 1934. CH. Columbia Records.

SYMPHONY NO. 3:

- (1) November 8, 1939, SH. RCA.
- (2) January 3, 1949, SH. NBC "Dress Rehearsal" program. Portions included. Broadcast.
- (3) January 7, 1949, SH. Privately made.

SYMPHONY NO. 5:

February 27, 1943, SH. Premiere performance. Broadcast.

SYMPHONY NO. 6:

April 15, 1944, SH. Premiere performance. Broadcast.

Haydn, Franz Joseph**SYMPHONY NO. 88 IN G MAJOR:**

- (1) September 4, 1934, AR. Conducting London Philharmonic Orchestra. Final movement only. HMV.
- (2) September 17, 1936, ST. Privately made.
- (3) December 18, 1943, SH. Broadcast.

SYMPHONY NO. 92 IN G MAJOR, OXFORD:

August 14, 1950, TC. RCA.

SYMPHONY NO. 94 IN G MAJOR, SURPRISE:

- (1) April 22 & 24, 1929, SH. RCA.
- (2) November 5, 1946, SH. RCA.

SYMPHONY NO. 102 IN B-FLAT MAJOR:

December 29, 1936, SH. RCA.

TOY SYMPHONY (now attributed to Leopold Mozart, Cassation in G Major, movements three, four and seven):

August 15, 1950, TC. RCA.

Hill, Edward Burlingame**CONCERTO FOR VIOLIN:**

November 12, 1938, SH. Ruth Posselt, soloist. Privately made.

MUSIC FOR ENGLISH HORN AND ORCHESTRA, Op. 50:

- (1) March 3, 1945, SH. Louis Speyer, soloist. Broadcast.
- (2) January 7, 1949, SH. Louis Speyer, soloist. Privately made.

SYMPHONY No. 1 IN B-FLAT MAJOR, Op. 34:

February 27, 1943, SH. Broadcast.

Honegger, Arthur**SYMPHONY NO. 4:**

April 1, 1949, SH. Privately made.

d'Indy, Vincent

SYMPHONIC VARIATIONS, *ISTAR*, Op. 42:

April 21, 1945, SH. Broadcast.

Israel, country of

NATIONAL ANTHEM, *HATIKVAH*:

January 7, 1951, CO. Conducting Israel Philharmonic Orchestra. Broadcast.

Kabalevsky, Dimitri

SYMPHONY NO. 2, Op. 19:

March 9, 1946, SH. Broadcast.

Khachaturian, Aram

CONCERTO FOR PIANO IN D-FLAT MAJOR:

(1) October 30, 1943, SH. William Kapell, soloist. Broadcast.

(2) April 19, 1946, SH. William Kapell, soloist. RCA.

Koussevitzky, Serge

INTERVIEWS AND SPEECHES, IN CHRONOLOGICAL ORDER:

In English, unless otherwise noted.

- (1) Remarks/eulogy on the death of Feodor Chaliapin. Undated, however Chaliapin died in 1938. Privately made recordings in Russian and in English.
- (2) Speech on the occasion of the Tanglewood Music Shed inaugural concert. August 4, 1938. NBC Broadcast.
- (3) Remarks at the assembly of the Curtis Institute of Music, March 27, 1940. Privately made.
- (4) Fragment of speech, December 20, 1940. Occasion unknown. Privately made.
- (5) Interview with Gene Hamilton, commentator of weekly BSO radio broadcasts for Christmas 1943 program. December 25, 1943. NBC Broadcast.
- (6) Address to the American Composers' Testimonial Dinner, given in Dr. Koussevitzky's honor at the Plaza Hotel in New York City, on May 16, 1944. NBC Broadcast.
- (7) Remarks/eulogy on the death of Franklin D. Roosevelt, delivered as opening of weekly BSO ABC radio broadcast. Beethoven *Eroica* Symphony, follows eulogy. April 14, 1945.
- (8) Remarks/eulogy dedicating BSO ABC radio broadcast of October 6, 1945, "To the brave men and women of The United Nations, who have brought victory and peace to the world."
- (9) Remarks opening February 25, 1947 BSO ABC radio broadcast, thanking program sponsor, John Hancock Mutual Life Insurance Company, for granting ten scholarships to the (then) Berkshire Music Center at Tanglewood.
- (10) Remarks following announcement of names of winners of John Hancock sponsored scholarships to the (then) Berkshire Music Center at Tanglewood. He congratulates the winners and thanks the company. BSO ABC (weekly) broadcast, April 15, 1947.
- (11) Address to the Bohemians, January 8, 1948. Privately made.
- (12) Interviewed at UNESCO House, Paris. Only date given, 1948. Contains his appeal for an international agency to aid composers. Privately made.

- (13) Remarks on unidentified radio program of March 24, 1949 in which he refers to "Miss Giesele" and "Canada." This could be Giesele MacKenzie, a 1940s Canadian pop singing star. Broadcast.
- (14) Remarks on (then) Boston radio station WBMS "Silver Baton Program," given in honor of Dr. Koussevitzky's 25th anniversary with The Boston Symphony Orchestra. Also, interview with Martin Bookspan on same program given in October 1948. Broadcast.
- (15) Speech given on the occasion of Dr. Koussevitzky's retirement dinner in Symphony Hall, Boston, May 2, 1949. Privately made.
- (16) Speech on the occasion of the establishment of the Koussevitzky Music Foundation in the Library of Congress, January 21, 1950. Privately made.
- (17) Interviewed at his home, "Seranak," in Lenox, Massachusetts, by Jay Rosenfeld, Music Critic of *The Berkshire Eagle*, June 30, 1950. Privately made.
- (18) Interviewed by James Fassett, host of radio program "Your Invitation To Music," July 9, 1950. Broadcast.
- (19) Interviews (2) with NBC, husband and wife personalities, Tex and Jinx, on their breakfast time radio show. One interview from March 18, 1951, other one undated, but close to this time. Broadcast.
- (20) Recording made with his wife, Olga, in which it is apparent that they have just bought a tape recorder and are experimenting with it. This probably dates from April or May 1951, just before Dr. Koussevitzky died, as he sounds very feeble. Privately made.

Koussevitzky, Serge: PERFORMING HIS OWN COMPOSITIONS

CHANSON TRISTE, Op. 2:

- (1) September 27, 1928, VS. Serge Koussevitzky, solo double bass, with Bernard Zighera, piano accompanist. Unpublished. RCA.
- (2) September 26, 1929, LH. Serge Koussevitzky, solo double bass, with Pierre Luboshutz, piano accompanist. RCA.

CONCERTO FOR DOUBLE BASS IN F MINOR, Op. 3. SECOND MOVEMENT, ANDANTE:

- (1) September 26 and 27, 1928, VS. Serge Koussevitzky, solo double bass, with Bernard Zighera, piano accompanist. Unpublished. RCA.
- (2) September 25, 1929, LH. Serge Koussevitzky, solo double bass, with Pierre Luboshutz, piano accompanist. RCA.

FAIR HARVARD. Arrangement by Serge Koussevitzky of traditional Harvard University song, "Fair Harvard," for chorus and orchestra on the occasion of the University's 1936 Tercentenary. March 23, 1937, SH. Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. RCA.

VALSE MINIATURE, Op. 1, NO. 2:

- (1) September 27, 1928, VS. Serge Koussevitzky, solo double bass, with Bernard Zighera, piano accompanist. Unpublished. RCA.
- (2) September 25, 1929, LH. Serge Koussevitzky, solo double bass, with Pierre Luboshutz, piano accompanist. RCA.

Laska, Gustav

WIEGENLIED:

- (1) September 27, 1928, VS. Serge Koussevitzky, solo double bass with Bernard Zighera, piano accompanist. Unpublished. RCA.
- (2) September 26, 1929, LH. Serge Koussevitzky, solo double bass with Pierre Luboshutz, piano accompanist. RCA.

Liadov, Anatol

FROM THE APOCALYPSE, Op. 66:

May 1, 1943, SH. Broadcast.

THE ENCHANTED LAKE, Op. 62:

- (1) May 6, 1936, SH. RCA.
- (2) March 31, 1945, SH. Broadcast.

Liszt, Franz

FAUST SYMPHONY:

November 22, 1948, SH. NBC "Dress Rehearsal" program. First movement only included. Broadcast.

MEFISTO WALTZ:

May 8, 1936, SH. RCA.

Lopatnikoff, Nikolai

CONCERTINO FOR ORCHESTRA: (Koussevitzky Music Foundation Commission)

March 3, 1945, SH. Premiere. Broadcast.

Lourie, Arthur

THE FEAST DURING THE PLAGUE:

January 6, 1945, SH. Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. Valentina Vishnevska, soprano. Premiere. Broadcast.

Malipiero, Gian-Francesco

SYMPHONY NO. 4, IN MEMORIAM: (Koussevitzky Music Foundation Commission)

March 2, 1948, MT. Broadcast.

Martinu, Bohuslav

CONCERTO FOR VIOLIN:

January 1, 1944, SH. Mischa Elman, soloist. Premiere. Broadcast.

SYMPHONY NO. 3:

October 13, 1945, SH. Broadcast. Premiere. Privately made.

McDonald, Harl

SAN JUAN CAPISTRANO (Two Nocturnes):

November 8, 1939, SH. RCA.

Mendelssohn, Felix

CONCERTO FOR PIANO NO. 1 IN G MINOR, Op. 25:

November 4, 1947, SH. Lukas Foss, soloist. Broadcast.

A MIDSUMMER NIGHT'S DREAM, Op. 21. OVERTURE:

April 6, 1948, ST. Broadcast.

A MIDSUMMER NIGHT'S DREAM, Op. 21. SCHERZO:

November 4, 1947, SH. Broadcast.

SYMPHONY NO. 4, IN A MAJOR, Op. 90, *ITALIAN*:

(1) January 23, 1935, SH. RCA.

(2) November 4, 1947, SH. Broadcast.

(3) November 25, 1947, CH. RCA.

Moussorgsky, Modeste

KHOWANTCHINA. OPERA. INTRODUCTION:

(1) December 28, 1936, SH. RCA.

(2) January 2, 1943, SH. Broadcast.

(3) January 8, 1944, HC. Broadcast.

(4) February 17, 1945, HC. Broadcast.

(5) April 6, 1946, SH. Broadcast.

(6) December 10, 1946, MO. Broadcast.

(7) December 2, 1947, SM. Broadcast.

A NIGHT ON BALD MOUNTAIN:

December 30, 1944, SH. Broadcast.

PICTURES AT AN EXHIBITION. Orchestrated by Maurice Ravel:

(1) October 28, 29, and 30, 1930, SH. RCA.

(2) October 9, 1943, SH. Broadcast.

Mozart, Wolfgang Amadeus

ADAGIO AND FUGUE FOR STRING ORCHESTRA, K. 546:

November 10, 1945, SH. Broadcast.

LA CLEMENZA DI TITO, K. 621. OVERTURE:

August 17, 1949, TC. RCA.

CONCERTO FOR PIANO NO. 17, IN G MAJOR, K. 453:

July 20, 1948, TC. Lukas Foss, soloist. Broadcast.

CONCERTO FOR PIANO NO. 23, IN A MAJOR, K. 488:

July 28, 1945, TC. Alexander Brailovsky, soloist. Broadcast.

CONCERTO FOR PIANO NO. 26, IN D MAJOR, K. 537, *CORONATION*:

March 3, 1945, SH. Robert Casadesus, soloist. Broadcast.

CONCERTO FOR TWO PIANOS IN E-FLAT MAJOR, K. 365:

(1) October 25, 1938, SH. Pierre Luboshutz and Genia Nemenoff, soloists.
Privately made.

(2) October 21, 1944, SH. Pierre Luboshutz and Genia Nemenoff, soloists. Broadcast.

CONCERTO FOR VIOLIN NO. 4, IN D MAJOR, K. 218:

(1) August 5, 1944, TC. Ruth Posselt, soloist. Broadcast.

(2) April 1, 1949, SH. Jascha Heifetz, soloist. Privately made.

DIVERTIMENTO NO. 15 IN B-FLAT MAJOR, K. 287:

(1) January 6, 1945, SH. Broadcast.

(2) August 4, 1945, TC. Broadcast.

(3) January 13, 1948, PA. Second and third movements only. Broadcast.

IDOMENEO, K. 366. OVERTURE:

- (1) December 2, 1944, SH. Broadcast.
- (2) March 16, 1948, WH. Broadcast.
- (3) August 17, 1949, TC. RCA.

IMPRESSARIO OVERTURE, K. 486:

August 17, 1949, TC. RCA.

THE MAGIC FLUTE, K. 620. ACT 2, PAMINA'S ARIA, "ACH, ICH FUEHL'S."

November 6, 1939, SH. Dorothy Maynor, soprano. RCA.

SERENADE NO. 10 IN B-FLAT, FOR 13 WIND INSTRUMENTS, K. 361:

- (1) July 13, 1946, TC. Broadcast.
- (2) July 22, 1947, TC. Broadcast.
- (3) August 15, 1947, TC. RCA.

SERENADE NO. 13 IN G MAJOR, K. 525, *EINE KLEINE NACHTMUSIK*:

- (1) October 23, 1943, SH. Broadcast.
- (2) March 9, 1948, ST. Broadcast.
- (3) August 15, 1950, TC. RCA.

SINFONIE KONZERTANTE FOR VIOLIN AND VIOLA, IN E-FLAT, K. 364:

August 11, 1945, TC. William Kroll, violin; Jascha Veissi, viola. Broadcast.

SYMPHONY NO. 25 IN G MINOR, K. 183:

August 5, 1944, TC. Broadcast.

SYMPHONY NO. 26 IN E-FLAT MAJOR, K. 184:

- (1) January 12, 1946, HC. Broadcast.
- (2) February 7, 1946, SH. RCA.

SYMPHONY NO. 29 IN A MAJOR, K. 201:

- (1) December 22, 1937, SH. RCA.
- (2) March 4, 1944, SH. Broadcast.

SYMPHONY NO. 31 IN D MAJOR, K. 297, *PARIS*:

July 24, 1949, TC. Broadcast.

SYMPHONY NO. 33 IN B-FLAT MAJOR, K. 319:

August 15, 1946, TC. RCA.

SYMPHONY NO. 34 IN C MAJOR, K. 338:

- (1) March 18 and 19, 1940, SH. RCA.
- (2) July 20, 1948, TC. Broadcast.

SYMPHONY NO. 36 IN C MAJOR, K. 425, *LINZ*:

- (1) July 17, 1949, TC. Broadcast.
- (2) August 16, 1949, TC. RCA.

SYMPHONY NO. 39 IN E-FLAT MAJOR, K. 543:

- (1) September 17, 1936, ST. Privately made.
- (2) December 18, 1943, SH. Broadcast.
- (3) January 3, 1945, SH. RCA.
- (4) July 24, 1949, TC. Broadcast.

SYMPHONY NO. 40 IN G MINOR, K. 550:

- (1) September 4 and 5, 1934, AR. HMV.
- (2) July 17, 1949, TC. Broadcast.

SYMPHONY NO. 41 IN C MAJOR, K. 551, *JUPITER*:

- (1) July 20, 1946, TC. Broadcast.
- (2) July 22, 1947, TC. Broadcast.
- (3) March 2, 1948, MT. Broadcast.

Piston, Walter

PRELUDE AND ALLEGRO FOR ORGAN AND STRINGS:

- (1) October 30, 1943, SH. E. Power Biggs, organ. Premiere. Broadcast.
- (2) April 21, 1945, SH. E. Power Biggs, organ. Broadcast.
- (3) April 24, 1945 and February 7, 1946, SH. E. Power Biggs, organ. RCA.
- (4) April 13, 1946, HC. E. Power Biggs, organ. Broadcast.

SYMPHONY NO. 3: (Koussevitzky Music Foundation Commission)

- (1) April 13, 1948, BM. Broadcast.
- (2) December 27, 1948, SH. NBC "Dress Rehearsal" program. Portions of second and third movements included. Broadcast.
- (3) December 31, 1948, SH. Privately made.

Prokofiev, Sergei

THE BUFFOON ("CHOUT"), Op. 21. (Ballet):

- (1) October 28, 1947, ST. Andante (slow movement) and Dance (final movement) only, played. Broadcast.
- (2) November 25, 1947, CH. Dance (final movement), only. RCA.

CONCERTO FOR VIOLIN NO. 2 IN G MINOR, Op. 63:

- (1) December 20, 1937, SH. Jascha Heifetz, violin soloist. RCA.
- (2) April 1, 1949, SH. Jascha Heifetz, violin soloist. Privately made.

LIEUTENANT KIJE, Op. 60. ORCHESTRAL SUITE:

December 22, 1937, SH. RCA.

A LOVE FOR 3 ORANGES (Opera) EXCERPT, Op. 33a, "MARCH AND SCHERZO":

- (1) April 22, 1929, SH. RCA.
- (2) December 20, 1936, SH. RCA.

PETER AND THE WOLF, Op. 67:

- (1) April 12, 1939, SH. Richard Hale, narrator. RCA.
- (2) August 3, 1948, MS. Wesley Addy, narrator. Broadcast.
- (3) August 11, 1950, TC. Eleanor Roosevelt, narrator. RCA.

ROMEO AND JULIET, BALLETT SUITE NO. 2, Op. 64b:

October 30, 1945, SH. RCA.

SCYTHIAN SUITE, Op. 20:

March 9, 1948, ST. Broadcast.

SYMPHONY NO. 1 IN D MAJOR, Op. 25, *CLASSICAL*:

- (1) April 22, 1929, SH. RCA.
- (2) circa 1940, SH. Fragment of first movement only. Privately made.
- (3) December 26, 1942, SH. Broadcast.
- (4) November 17, 1945, HC. Broadcast.
- (5) November 11, 1947, WH. Broadcast.
- (6) November 25, 1947, CH. RCA.
- (7) September 3, 1949, HB. Conducting Hollywood Bowl Orchestra. Broadcast.

SYMPHONY NO. 5 IN B-FLAT MAJOR, Op. 100:

- (1) November 17, 1945, HC. Broadcast.
- (2) February 6 and 7, 1946, SH. RCA.
- (3) January 7, 1951, CO. Conducting Israel Philharmonic Orchestra. Broadcast.

Rabaud, Henri

THE NOCTURNAL PROCESSION ("LA PROCESSION NOCTURNE"):

February 19, 1944, SH. Broadcast.

Rachmaninoff, Sergei

CONCERTO FOR PIANO NO. 2 IN C MINOR, Op. 18:

(1) October 27, 1945, SH. Alexander Brailovsky, soloist. Broadcast.

(2) July 27, 1946, MS. Eugene List, soloist. Broadcast.

(3) September 3, 1949, HB. Conducting Hollywood Bowl Orchestra. Arthur Rubin-
stein, soloist. Broadcast.

CONCERTO FOR PIANO NO. 3 IN D MINOR, Op. 30:

August 31, 1950, HB. Conducting Hollywood Bowl Orchestra. Vladimir Horow-
itz, soloist. Broadcast.

THE ISLE OF THE DEAD, Op. 29:

(1) March 31, 1945, SH. Broadcast.

(2) April 23, 1945, SH. RCA.

SYMPHONY NO. 2 IN E MINOR, Op. 27:

April 1, 1944, SH. Broadcast.

SYMPHONY NO. 3 IN A MINOR, Op. 44:

April 8, 1947, SH. Broadcast.

VOCALISE, Op. 34, No. 14:

(1) March 31, 1945, SH. Broadcast.

(2) April 24, 1945, SH. RCA.

(3) April 8, 1947, SH. Broadcast.

Ravel, Maurice

BOLERO:

(1) April 14, 1930, SH. RCA.

(2) August 13, 1947, MS. RCA.

DAPHNIS AND CHLOE, BALLET SUITE NO. 2:

(1) November 15 and 20, 1928, SH. RCA.

(2) February 22, 1942, CH. Conducting New York Philharmonic Orchestra. Re-
cording incomplete. Broadcast

(3) October 5, 1944, SH. Rehearsal of portions. Privately made.

(4) November 22 and 27, 1944, SH. RCA.

(5) July 27, 1946, MS. Broadcast.

(6) March 9, 1948, ST. Broadcast.

MOTHER GOOSE SUITE:

(1) October 27 and 29, 1930, SH. RCA.

(2) October 29, 1947, SH. RCA.

PAVANE FOR A DEAD PRINCESS:

(1) October 22, 1946, ST. Broadcast.

(2) November 4 and 5, 1946, SH. RCA.

(3) December 3, 1946, SM. Broadcast.

RHAPSODIE ESPAGNOLE:

(1) April 21, 1945, SH. Broadcast.

(2) April 23 and 25, 1945, SH. RCA.

LA VALSE:

- (1) October 29 and 30, 1930, SH. RCA.
- (2) August 3, 1948, MS. Broadcast.
- (3) April 8, 1949, SH. Privately made.

Rimsky-Korsakov, Nikolai

CAPRICCIO ESPAGNOLE, Op. 34:

October 27, 1945, SH. Broadcast.

THE GOLDEN COCKEREL (Opera). INTRODUCTION AND WEDDING MARCH:

March 11, 1944, HC. Broadcast.

DUBINUSHKA, Op. 49. Orchestration of Russian folk song theme:

- (1) November 7, 1939, SH. RCA.
- (2) March 18, 1944, SH. Broadcast.

THE TALE OF THE INVISIBLE CITY OF KITEZH AND THE MAIDEN

FEVRONIA (Opera). ENTR'ACTE, ACT 3, "THE BATTLE OF KERSHENETZ":

November 7, 1939, SH. RCA.

RUSSIAN EASTER OVERTURE, Op. 36:

March 31, 1945, SH. Broadcast.

SCHEHEREZADE, Op. 35:

- (1) 2-1/2 minutes of rehearsal for concerts of March 5 and 6, 1943, included in film, *Upbeat In Music*, filmed in Symphony Hall, Boston. *March of Time* newsreel film.
- (2) March 18, 1944, SH. Broadcast.
- (3) December 3, 1946, SM. Broadcast.

Roussel, Albert

SUITE IN F, Op. 33:

March 11, 1949, SH. Privately made.

Saint-Saëns, Camille

CONCERTO FOR PIANO NO. 4 IN C MINOR, Op. 44:

November 2, 1935, SH. Emma Boynet, soloist. Fragment of first movement only recorded. Broadcast.

DANSE MACABRE, Op. 40:

November 2, 1935, SH. Fragment only. Broadcast.

LE ROUET D'OMPHALE, Op. 31:

November 2, 1935, SH. Fragment only. Broadcast.

Satie, Eric

GYMNOPIEDIE NO. 1. Orchestrated and renumbered by Debussy:

- (1) April 14, 1930, SH. RCA.
- (2) April 27, 1949, SH. RCA.

GYMNOPIEDIE NO. 2. Orchestrated and renumbered by Debussy:

April 27, 1949, SH. RCA.

Schubert, Franz

ROSAMUNDE, D. 797. BALLET MUSIC NO. 2 IN G MAJOR:

May 8, 1936, SH. RCA.

SYMPHONY NO. 5, IN B-FLAT MAJOR, D. 485:

April 4, 1947, SH. RCA.

SYMPHONY NO. 8 IN B MINOR, D. 759, *UNFINISHED*:

(1) May 6, 1936, SH. RCA.

(2) April 24, 1943, SH. Broadcast.

(3) February 12, 1944, HC. Broadcast.

(4) January 3, 1945, SH. RCA.

(5) March 11, 1947, WH. Broadcast.

Schoenberg, Arnold

THEME AND VARIATIONS FOR ORCHESTRA, Op. 43b:

October 21, 1944, SH. Premiere performance. Broadcast.

Schuman, William

AMERICAN FESTIVAL OVERTURE:

(1) August 10, 1946, MS. Privately made.

(2) December 31, 1948, SH. Privately made.

A FREE SONG FOR CHORUS AND ORCHESTRA:

March 27, 1943, SH. Assisting Harvard Glee Club and Radcliffe Choral Society,
G. Wallace Woodworth, conductor. Broadcast.

PRAYER IN TIME OF WAR:

(1) October 5, 1944, SH. Rehearsal of portions. Privately made.

(2) November 18, 1944, HC. Broadcast.

SYMPHONY NO. 3:

November 14, 1947, SH. Privately made.

SYMPHONY NO. 5, FOR STRINGS: (Koussevitzky Music Foundation Commission)

November 13, 1943, SH. Premiere performance. Broadcast.

Schumann, Robert

SYMPHONY NO. 1, IN B-FLAT MAJOR, Op. 38, *SPRING*:

(1) November 6, 7, and 8, 1939, SH. RCA.

(2) February 20, 1943, SH. Broadcast.

SYMPHONY NO. 3, IN E-FLAT MAJOR, Op. 97, *RHENISH*:

February 19, 1944, SH. Broadcast.

Scriabin, Alexander

POEM OF ECSTASY, Op. 54:

October 15, 1946, MT. Broadcast.

Shostakovich, Dimitri

SYMPHONY NO. 1 IN F MAJOR, Op. 10:

November 13, 1943, SH. Broadcast.

SYMPHONY NO. 5 IN D MINOR, Op. 47:

March 16, 1948, WH. Broadcast.

SYMPHONY NO. 6 IN B MINOR, Op. 54:

(1) January 2, 1943, SH. Broadcast.

(2) November 18, 1944, HC. Broadcast.

SYMPHONY NO. 8 IN C MINOR, Op. 65:

- (1) April 21, 1944, SH. Privately made.
- (2) April 22, 1944, SH. Broadcast.
- (3) April 7, 1945, SH. First movement only broadcast. Broadcast.
- (4) April 25, 1945, SH. First movement only recorded. RCA.

SYMPHONY NO. 9, IN E-FLAT MAJOR, Op. 70:

- (1) August 10, 1946, MS. Broadcast.
- (2) October 15, 1946, MT. Broadcast.
- (3) November 4, 1946 and April 2, 1947, SH. RCA.

Sibelius, Jean

***FINLANDIA*, Op. 26:**

December 8, 1945, MA. Broadcast.

***POHJOLA'S DAUGHTER*, Op. 49:**

May 6, 1936, SH. RCA.

***THE SWAN OF TUONELA*, Op. 22, No. 3:**

October 13, 1945, SH. Louis Speyer, solo English horn. Broadcast.

***SWANWHITE*, Op. 54 (Ballet) Excerpt "THE MAIDEN WITH THE ROSES":**

December 29, 1936, SH. RCA.

SYMPHONY NO. 1 IN E MINOR, Op. 39:

October 13, 1945, SH. Broadcast.

SYMPHONY NO. 2 IN D MAJOR, Op. 43:

- (1) January 24, 1935, SH. RCA.
- (2) January 13, 1945, HC. Broadcast.
- (3) December 8, 1945, MA. Broadcast.
- (4) April 20, 1948, SH. Broadcast.
- (5) September 2, 1949, HB. Conducting Hollywood Bowl Orchestra. Broadcast.
- (6) NBC "Dress Rehearsal" program. Portions of all four movements included. Recorded during rehearsals for BSO concerts of November 21, December 1 and 2, 1950. Broadcast.
- (7) November 29, 1950, SH. RCA.

SYMPHONY NO. 5 IN E-FLAT MAJOR, Op. 82:

- (1) December 29, 1936, SH. RCA.
- (2) November 12, 1938, SH. Privately made.
- (3) March 27, 1943, SH. Broadcast.
- (4) December 25, 1943, SH. Broadcast.
- (5) January 5, 1946, SH. Broadcast.
- (6) October 28, 1947, ST. Broadcast.

SYMPHONY NO. 6 IN D MINOR, Op. 104:

March 9, 1946, SH. Broadcast.

SYMPHONY NO. 7 IN C MAJOR, Op. 105:

- (1) May 15, 1933, QH. Conducting BBC Symphony Orchestra. BBC. Broadcast and HMV recording.
- (2) April 20, 1946, SH. Broadcast.
- (3) December 13, 1948, SH. NBC "Dress Rehearsal" program. Entire symphony included. Broadcast.
- (4) December 17, 1948, SH. Privately made.

TAPIOLA, Op. 112:

November 7 and 8, 1939, SH. RCA.

VALSE TRISTE, Op. 44:

August 3, 1948, MS. Broadcast.

Sousa, John Philip

SEMPER FIDELIS (march):

April 19, 1946, SH. RCA.

THE STARS AND STRIPES FOREVER (march):

(1) February 12, 1944, HC. Broadcast.

(2) April 19, 1946, SH. RCA.

Soviet Union, country of

NATIONAL ANTHEM, "INTERNATIONAL":

February 27, 1943, SH. Broadcast.

Strauss, Johann

VIENNA BLOOD ("WIENER BLUT") (waltz), Op. 354:

December 20, 1928, SH. RCA.

VOICES OF SPRING ("FRUEHLINGSSTIMMEN") (waltz), Op. 410:

(1) December 18, 1928, SH. RCA.

(2) August 3, 1948, MS. Broadcast.

Strauss, Richard

THUS SPAKE ZARATHUSTRA, Op. 30:

(1) January 22, 1935, SH. RCA.

(2) April 15, 1947, SH. Broadcast.

DEATH AND TRANSFIGURATION, Op. 24:

(1) circa 1940, SH. Fragment only. Privately made.

(2) April 4, 1949, SH. NBC "Dress Rehearsal" program. Rehearsal of portions. Broadcast.

(3) April 8, 1949, SH. Privately made.

DON JUAN, Op. 20:

(1) April 17, 1943, SH. Broadcast.

(2) April 6, 1946, SH. Broadcast.

(3) April 19, 1946, SH. RCA.

(4) October 28, 1947, ST. Broadcast.

(5) October 29, 1947, SH. RCA.

TILL EULENSPIEGEL'S MERRY PRANKS, Op. 28:

(1) circa 1940, SH. Fragment only. Privately made.

(2) April 24, 1945, SH. RCA.

(3) October 8, 1946, SH. Broadcast.

Stravinsky, Igor

APOLLON MUSAGETE. BALLET, EXCERPT, "APOLLO ET TERPSICHORE":

November 14, 1928, SH. RCA.

CAPRICCIO:

March 19, 1940, SH. Jesus Maria Sanroma, piano soloist. RCA.

ODE IN THREE PARTS FOR ORCHESTRA: (Koussevitzky Music Foundation Commission):

October 9, 1943, SH. Broadcast.

PETROUCHKA (ballet). CONCERT SUITE:

November 13 and 14, 1928, SH. RCA.

“THE SONG OF THE VOLGA BOATMEN” (traditional Russian folk song orchestrated by Stravinsky):

December 3, 1938, SH. RCA.

Tchaikovsky, Peter Ilyich**CONCERTO FOR PIANO NO. 1 IN B-FLAT MINOR, Op. 23:**

(1) July 29, 1947, MS. Ella Goldstein, soloist. Broadcast.

(2) August 10, 1948, MS. Seymor Lipkin, soloist. Broadcast.

CONCERTO FOR VIOLIN IN D MAJOR, Op. 35:

August 29, 1950, HB. Conducting the Hollywood Bowl Orchestra. Isaac Stern, soloist. Broadcast.

EUGENE ONEGIN, Op. 24. TATIANA'S AIR, “LETTER SCENE”:

January 13, 1948, PA. Marina Koshetz, soprano. Broadcast.

FRANCESCA DA RIMINI, Op. 32:

(1) March 11, 1944, HC. Broadcast.

(2) April 6, 1946, SH. Broadcast.

(3) April 19, 1946, SH. RCA.

(4) January 13, 1948, PA. Broadcast.

“1812” OVERTURE, Op. 49:

(1) August 10, 1946, MS. Broadcast.

(2) August 10, 1948, MS. Broadcast.

ROMEO AND JULIET OVERTURE:

(1) December 28, 1936, SH. RCA.

(2) August 29, 1950, HB. Conducting Hollywood Bowl Orchestra. Broadcast.

SERENADE IN C MAJOR FOR STRING ORCHESTRA, Op. 48:

(1) May 8, 1936, SH. Waltz only. RCA.

(2) April 27, 1949, SH. Waltz only. RCA.

(3) August 16, 1949, TC. RCA.

SYMPHONY NO. 4 IN F MINOR, Op. 36:

(1) May 4 and 6, 1936, SH. RCA.

(2) October 22, 1946, ST. Broadcast.

(3) March 7, 1949, SH. NBC “Dress Rehearsal” program. Portions of first and second movements included. Broadcast.

(4) March 11, 1949, SH. Privately made.

(5) April 26, 1949, SH. RCA.

(6) Sept. 3, 1949, HB. Conducting Hollywood Bowl Orchestra. Broadcast.

(7) Jan. 7, 1951, CO. Conducting Israel Philharmonic Orchestra. Broadcast.

SYMPHONY NO. 5 IN E MINOR, Op. 64:

(1) November 6, 1943, SH. Broadcast.

(2) November 22, 1944, SH. RCA.

(3) December 9, 1944, MA. Broadcast.

(4) December 10, 1946, MD. Broadcast.

(5) January 6, 1948, MO. Broadcast.

(6) August 29, 1950, HB. Conducting Hollywood Bowl Orchestra. Third and fourth movements only recorded. Broadcast.

SYMPHONY NO. 6, IN B MINOR, Op. 74, *PATHETIQUE*:

- (1) April 14, 15, and 16, 1930, SH. RCA.
- (2) February 10, 1945, SH. Broadcast.
- (3) February 9, 1946, SH. Broadcast.
- (4) December 2, 1947, SM. Broadcast.

Thompson, Randall

***PSALM OF DAVID*, FOR CHORUS AND ORCHESTRA:**

August 12, 1949, MS. Berkshire Festival Chorus. Premiere. Included in film, *The Tanglewood Story*. Filmed for U.S. Information Service.

***TESTAMENT OF FREEDOM*, FOR CHORUS AND ORCHESTRA:**

- (1) April 7, 1945, SH. Assisting Harvard Glee Club, G. Wallace Woodworth, Choral Director. Broadcast.
- (2) April 24, 1945, SH. Assisting Harvard Glee Club, G. Wallace Woodworth, Choral Director. RCA.

Toch, Ernst

***PINOCCHIO*, A MERRY OVERTURE:**

November 11, 1944, SH. Broadcast.

United States of America, country of

NATIONAL ANTHEM, "STAR SPANGLED BANNER":

Played to open many of Koussevitzky's concerts, including those that were broadcast and recorded, especially during World War II. Audience sings along with orchestra.

Vaughan Williams, Ralph

***FANTASIA ON A THEME BY THOMAS TALLIS*:**

February 20, 1943, SH. Broadcast.

SYMPHONY NO. 5 IN D MAJOR:

March 4, 1947, ST. Broadcast.

SYMPHONY NO. 6 IN E MINOR:

March 14, 1949, SH. NBC "Dress Rehearsal" program. Rehearsal of portions of all four movements included. Broadcast.

Vivaldi, Antonio

CONCERTO GROSSO IN D MINOR, Op. 3, No. 11:

- (1) May 8, 1936, SH. RCA.
- (2) October 9, 1943, SH. Broadcast.
- (3) April 29, 1944, SH. Second movement, Largo, only. Broadcast.
- (4) July 29, 1947, MS. Broadcast.

Wagner, Richard

***FLYING DUTCHMAN* OVERTURE:**

April 4, 1947, SH. RCA.

DIE GOTTERDAMMERUNG. SIEGFRIED'S DEATH MUSIC:

- (1) March 2, 1946, SH. Broadcast.
- (2) December 17, 1949, SH. Fragment only. Privately made.

LOHENGRIN. PRELUDE TO ACT 1:

- (1) March 2, 1946, SH. Broadcast.
- (2) April 13, 1948, BM. Broadcast.
- (3) April 27, 1949, SH. RCA.

DIE MEISTERSINGER. PRELUDE TO ACT 1:

- (1) March 2, 1946, SH. Broadcast.
- (2) April 13, 1948, BM. Broadcast.
- (3) December 17, 1948, SH. Fragment only. Privately made.

PARSIFAL. GOOD FRIDAY SPELL MUSIC:

- (1) April 19, 1946, SH. RCA.
- (2) April 20, 1946, SH. Broadcast.

PARSIFAL. PRELUDE TO ACT 1:

- (1) April 24, 1943, SH. Broadcast.
- (2) April 4, 1947, SH. RCA.

SIEGFRIED. FOREST MURMERS:

March 2, 1946, SH. Broadcast.

SIEGFRIED IDYLL:

April 27, 1949, SH. RCA.

TANNHÄUSER. OVERTURE:

March 2, 1946, SH. Broadcast.

Weber, Carl Maria

OBERON OVERTURE:

- (1) November 5, 1946, SH. RCA.
- (2) March 4, 1947, ST. Broadcast.

COMMERCIAL RECORDING DETAILED LISTING

NOVEMBER 13, 1928, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Stravinsky: *Petrouchka*. Ballet, Concert Suite. Released 2/29. 78 rpm: 6998/7000 (without album number), M-49 (6998/7000), AM-49 (6882/4), D 2094/6 (coupled with Stravinsky *Apollo Musagete* excerpt listed under 11-14-28, as 6th side filler). LP: L-1001. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>record date</u>	<u>movement</u>
1	CVE-47910-3 (3)	11-13-28	Dance
2	CVE-47911-3 (3)	11-13-28	In Petrouchka's Room
3	CVE-47912-1 (2)	11-14-28	Carnival, part I
4	CVE-47913-1 (2)	11-14-28	" conclusion-Bear and Peasant-Dance of Coach/Grooms, pt I
5	CVE-47914-1 (2)	11-14-28	Dance of Coachmen and Grooms, conclusion - Masqueraders

Koussevitzky, part I

NOVEMBER 14, 1928, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Stravinsky: *Apollon Musagete*. Ballet, excerpt "Apollo et Terpsichore." 78 rpm: 6th side filler in Stravinsky *Petrouchka* albums, M-49 (7000), AM-49 (6884), D 2096 (see listing for 11-13-28). 78 rpm matrix and take numbers, CVE-47915-2 (2).

NOVEMBER 15, 1928, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Ravel: *Daphnis And Chloe*. Ballet, Suite No. 2. Released 11/29. 78 rpm: 7143/4 (without album number), D 1826/7, W 1084/5. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
1	CVE-47916-2 (2)	11-15-28	Lever du Jour
2	CVE-47917-5 (5)	12-20-28	"-Pantomine
3	CVE-47918-5 (5)	12-20-28	Pantomine, part II
4	CVE-47919-3 (4)	12-20-28	"-Danse Generale

DECEMBER 18, 1928, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Strauss: *Voices of Spring*. Waltz, Op. 140. Released 3/29. 78 rpm: 6903, D 1774, AW 119 (coupled with *Vienna Blood* waltz, listed under 12-20-28). 78 rpm matrix and take numbers, CVE-47937-2 (2).

Beethoven: *Symphony No. 6, in F Major, Op. 68, Pastorale*. Released 5/29. 78 rpm: M-50 (6939/43), AM-50 (6944/8), D 2089/93. LP: SRL-12-11 (fragment of 1st movement only). 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CVE-47938-2 (2)	12-18-28	1
2	CVE-47939-3 (3)	12-18-28	1
3	CVE-47940-2 (2)	12-18-28	2
4	CVE-47941-2 (2)	12-19-28	2
5	CVE-47942-2 (3)	12-19-28	2
6	CVE-49883-IR(2)	12-19-28	3
7	CVE-47943-2 (2)	12-19-28	3
8	CVE-47944-1 (3)	12-19-28	3-4
9	CVE-47945-1 (3)	12-19-28	4
10	CVE-47946-1 (2)	12-19-28	4

See note about this recording at end of this section.

DECEMBER 20, 1928, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Strauss: *Vienna Blood*. Waltz, Op. 354. Released 3/29. 78 rpm: 6903, D 1774, AW 119 (coupled with *Voices of Spring* waltz, listed under 12-18-28). 78 rpm matrix and take numbers, CVE-47947-3 (3).

APRIL 22, 1929, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: Symphony No. 1 in D Major, Op. 25, "Classical." Released 4/30. 78 rpm: 7196/7 (without album number), D 1857/8, AW 173/4 (coupled with Prokofiev "March and Scherzo," listed directly below, as 4th side filler). 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	CVE-48979-IR (3)	1	3	CVE-48981-2,-4(4)	3
2	CVE-48980-4 (4)	2			

See note about this recording at end of this section.

Prokofiev: Love For Three Oranges. Opera. Excerpt, "March and Scherzo." 78 rpm: 4th side filler of Prokofiev "Classical" Symphony two record sets, listed directly above; 7197, D 1858, AW 174. 78 rpm matrix and take numbers, CVE-48982-1,-3 (3).

Haydn: Symphony No. 94 in G Major, Surprise. Released 9/29. 78 rpm: M-55 (7058/60), AM-55 (7061/3), DM-55 (16766/8), D 1735/7, DB 5570/2. LP: CAL-146. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CVE-48983-2 (2)	4-22-29	1
2	CVE-48986-2 (2)	4-24-29	1
3	CVE-48984-1 (2)	4-22-29	2
4	CVE-48985-1,-2,-3(3)	4-22-29	2
5	CVE-48987-1 (4)	4-24-29	3
6	CVE-48988-2,-3(3)	4-24-29	4

SEPTEMBER 25, 1929, LIEDERKRANZ HALL, NEW YORK CITY. SERGE KOUSSEVITZKY, SOLO DOUBLE BASS, WITH PIERRE LUBOSHUTZ, PIANO ACCOMPANIST.

(Note on double bass record couplings: LP, LCT-1145 included all six double bass recordings listed under 9-25-29 and 9-26-29. 78 rpm album, LE-1, included these also, less the Beethoven Minuet in G.)

Koussevitzky: Concerto For Double Bass in F Minor, Op. 3. Second movement, Andante. Released 1/49. 78 rpm: LE-1 (see note above for coupling). LP: LCT-1145. 10". 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	BVE-42992-4 (4)	2	BVE-42993-6 (6)

See note about this recording at the end of this section.

Koussevitzky: Valse Miniature, Op. 1. Released 9/30. 10" 78 rpm: 1476, DA 1150 (coupled with Beethoven's Minuet in G, listed under 9-26-29); 12" 78 rpm: LE-1 (see note above for coupling). LP: LCT-1145. 10" 78 rpm matrix and take numbers, BVE-46178-3 (5). See note about this recording at end of this section.

Eccles: Sonata in G Minor for Violin and Continuo. Largo. Arranged for double bass and piano by Serge Koussevitzky. Released 1/30. 78 rpm: 7159 (coupled with Koussevitzky's *Chanson Triste*, listed under 9-26-29), LE-1 (see note above for coupling). LP: LCT-1145. 78 rpm matrix and take numbers, CVE-42996-1,-4 (4).

Koussevitzky, part I

SEPTEMBER 26, 1929, LIEDERKRANZ HALL, NEW YORK CITY. SERGE KOUSSEVITZKY, SOLO DOUBLE BASS, WITH PIERRE LUBOSHUTZ, PIANO ACCOMPANIST.

Laska: *Wiegenlied*. Released 1/49. 78 rpm: LE-1 (see note under 9-25-29 for coupling). LP: LCT-1145. 10" 78 rpm matrix and take numbers, BVE-42997-3 (4).

See note about this recording at end of this section.

Beethoven: *Minuet in G Major*. Released 9/30. 78 rpm: 1476, DA 1150 (coupled with Koussevitzky's *Valse Miniature*, listed under 9-25-29). LP: LCT-1145, SRL-12-11 (fragment only). 10" 78 rpm matrix and take numbers, BVE-42998-4 (5).

Koussevitzky; *Chanson Triste, Op. 2*. Released 1/30. 78 rpm: 7159 (coupled with Eccles Sonata in G Minor, listed under 9-25-29), LE-1 (see note under 9-25-29 for coupling). LP: LCT-1145. 78 rpm matrix and take numbers, CVE-42999-2 (3).

APRIL 14, 1930, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Ravel: *Bolero*. Released 5/30. 78 rpm: 7251/2 (without album number), M-352 (7251/2), DM-352 (18434/5), DB 1859/60, AW 175/6 (coupled with Satie *Gymnopedie* No. 1, listed directly below, as 4th side filler). 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CVE-56820-1A,-3 (3)	3	CVE-56822-2,-2A (3)
2	CVE-56821-2,-2A (3)		

See note about this recording at end of this section.

Satie: *Gymnopedie No. 1*. Orchestrated and renumbered by Debussy. Original Satie No. 3. 78 rpm: 4th side filler in Ravel *Bolero* albums, listed directly above; 7252, M-352 (7252), DM-352 (18434), DB 1860, AW 176. 78 rpm matrix and take numbers, CVE-56823-1,-2,-3 (3).

Tchaikovsky: *Symphony No. 6 in B Minor, Op. 74, Pathetique*. Released 10/30. 78 rpm: M-85 (7294/8), AM-85 (7299/303), DM-85 (16565/9), D 1923/7, ES 724/8. LP: L-11640/2. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CVE-56824-1A,-2 (3)	4-14-30	1
2	CVE-56825-1A,-2 (2)	4-15-30	1
3	CVE-56832-2,-2A (2)	4-16-30	1
4	CVE-56833-1A,-2A(2)	4-16-30	1
5	CVE-56826-2,-2A (2)	4-15-30	2
6	CVE-56827-2,-2A (2)	4-15-30	2
7	CVE-56828-1,-1A (2)	4-15-30	3
8	CVE-56829-1,-2 (2)	4-15-30	3
9	CVE-56830-1A,-2A(3)	4-16-30	4
10	CVE-56831-2,-3 (3)	4-16-30	4

See note about this recording at end of this section.

OCTOBER 27, 1930, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Ravel: *Mother Goose Suite*. Released 1/31. 78 rpm: 7370/1 (without album number). 78 rpm matrix and take numbers, including subsequent recording date of published retaken side:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
1	CVE-56865-1 (3)	10-27-30	Pavanne - Petit Poucet
2	CVE-56866-2 (3)	10-27-30	Petit Pou- Laideronette
3	CVE-56867-2 (4)	10-27-30	La Belle et La Bette
4	CVE-56975-1 (2)	10-29-30	Le Jardin Feerique

OCTOBER 28, 1930, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Moussorgsky: *Pictures At An Exhibition*. Orchestrated by Ravel. Released 1/31. 78 rpm: M-102 (7372/5), AM-102 (7376/9), DM-102 (17204/7), DB 1890/3 (coupled with Debussy "Sara-bande," listed under 10-30-30, as 8th side filler). LP: CAL-111, VICS-1514, 731025 (French RCA LP). CD: ORG-1005. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
1	CVE-56868-1 (3)	10-28-30	Gnomes
2	CVE-56869-1 (3)	10-28-30	Old Castle
3	CVE-56870-1 (3)	10-28-30	Tuileries-Bydlo
4	CVE-56871-3 (3)	10-30-30	Ballet of Unhatched Chicks, Goldenberg/ Schmuyle
5	CVE-56872-2 (2)	10-29-30	Limoges-Catacombs
6	CVE-56873-2 (2)	10-29-30	Hut On Fowl's Legs
7	CVE-56874-2 (3)	10-29-30	Great Gate At Kiev

See note about this recording at end of this section.

OCTOBER 29, 1930, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Ravel: *La Valse*. Released 9/31. 78 rpm: 7413/4 (without album number), DB 1541/2 (coupled with Debussy "Danse," listed under 10-30-30, as 4th side filler). 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	
1	CVE-56876-1*, -3(4)	10-30-30	(* alternate pub-)
2	CVE-56877-2 (3)	10-30-30	(lished take, re-)
3	CVE-56878-2 (2)	10-30-30	(corded 10-29-30.)

See note about this recording at end of this section.

OCTOBER 30, 1930, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Debussy: *Tarantelle Styrienne*, "Danse." Orchestrated by Ravel. 78 rpm: 4th side filler in Ravel *La Valse* albums, under 10-29-30; 7414, DB 1542. 78 rpm matrix and take numbers, CVE-56879-2 (2).

Debussy: *Suite No. 2 for Piano*, "Sarabande." Orchestrated by Ravel. 78 rpm: 8th side filler, listed under 10-28-30, in Moussorgsky *Pictures at an Exhibition* albums as M-102 (7375), AM-

102 (7379), DM-102 (17204), DB 1893. 78 rpm matrix and take numbers, CVE-56880-2 (2).

MAY 15, 1933, QUEENS HALL, LONDON. CONDUCTING THE BBC SYMPHONY ORCHESTRA. RECORDED BY HIS MASTER'S VOICE.

Sibelius: Symphony No. 7 in C Major, Op. 105. Released by HMV 8/33, by RCA 10/37. 78 rpm: DB 1984/6, M-394 (14552/4), AM-394 (14555/7), DM-394 (16545/7) (coupled with Sibelius 3rd Symphony played by London Symphony under Robert Kajanus). LP: LCT-1151, LVT-1015, SH 173/4, ANM-34829. Manufactured in U.S. by RCA Victor using HMV parts, RCA matrix numbers, CVE-013643/8. HMV 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	2B3 784-IA	4	2B3 787-IA
2	2B3 785-IA	5	2B3 788-IA
3	2B3 786-II	6	2B3 789-IA

See note about this recording at end of this section.

FEBRUARY 2, 1934, CARNEGIE HALL, NEW YORK CITY. CONDUCTING THE BOSTON SYMPHONY ORCHESTRA. RECORDED BY COLUMBIA RECORDS.

Harris: Symphony No. 1, 1933. Released 1934. 78 rpm: M-191 (68183/6D) (coupled with Harris "4 Minutes and 20 Seconds," played by members of BSO). LP: ML-5095, AML-5095. Matrix numbers, 230624/30. See note about this recording at end of this section.

SEPTEMBER 3, 1934, ABBEY ROAD STUDIO NO. 1, LONDON. CONDUCTING THE LONDON PHILHARMONIC ORCHESTRA. RECORDED BY HIS MASTER'S VOICE. See note about London Philharmonic recordings at end of this section.

Beethoven: Symphony No. 5 in C Minor, Op. 67. Released by HMV 12/34, by RCA 1/35. 78 rpm: DB 2338/42, M-245 (8508/12), AM-245 (8513/7), DM-245 (16635/9) (coupled with Haydn Symphony No. 88, Finale, listed under 9-4-34). LP: CAL-103. Manufactured in U.S. by RCA Victor using HMV parts, RCA matrix numbers's CVE-82997/9, 86100/5. HMV matrix and take numbers, including subsequent recording dates of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	2EA 829-II	9-4-34	1
2	2EA 830-I	9-4-34	1
3	2EA 824-I	9-4-34	2
4	2EA 825-IIA	9-3-34	2
5	2EA 826-IIA	9-4-34	2
6	2EA 827-IA	9-3-34	3
7	2EA 828-IIA	9-4-34	3-4
8	2EA 831-IA	9-4-34	4
9	2EA 832-IIA	9-4-34	4

Note: Sides 1 and 2 (1st movement) of all RCA manufactured copies of this album were recut. Also, all sides of wartime editions of it manufactured by RCA were recut. This album was discontinued in 1946, and replaced by Dr. Koussevitzky's November 1944 recording of this same work for RCA Victor, made with the BSO. See note about this recording at end of this section. See Special Note on Recutting above.

SEPTEMBER 4, 1934, ABBEY ROAD STUDIO NO. 1, LONDON. CONDUCTING THE LONDON PHILHARMONIC ORCHESTRA. RECORDED BY HIS MASTER'S VOICE.

Haydn: Symphony No. 88 in G Major. 4th movement, Finale. 78 rpm: 10th side filler in

Beethoven Fifth Symphony albums, listed under 9-3-34, DB 2342, M-245 (8512), AM-245 (8517), DM-245 (16635). HMV 78 rpm matrix and take numbers, 2EA 833-I. Manufactured in U.S. by RCA Victor, using HMV parts, RCA matrix number CVE-86106.

Mozart: Symphony No. 40 in G Minor, K. 550. Released by HMV 4/35, by RCA 2/36. 78 rpm: DB 2343/5, M-293 (8883/5), AM-293 (8886/8), DM-293 (16700/2). LP: CAL-188, CFL-105. Manufactured in U.S. by RCA Victor using HMV parts, RCA matrix numbers CVE-95789/94. HMV matrix and take numbers, including subsequent recording dates of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	2EA 836-I	9-5-34	1
2	2EA 837-I	9-5-34	1
3	2EA 834-II	9-4-34	2
4	2EA 835-II	9-5-34	2
5	2EA 839-I	9-5-34	3
6	2EA 838-I	9-5-34	4

SEPTEMBER 7, 1934, ABBEY ROAD STUDIO NO. 1, LONDON. CONDUCTING THE LONDON PHILHARMONIC ORCHESTRA. RECORDED BY HIS MASTER'S VOICE.

Beethoven: Symphony No. 3 in E-flat, Op. 55, Eroica. Released by HMV 3/35, by RCA 7/35. 78 rpm: DB 2346/51, M-263 (8668/73), AM-263 (8674/9), DM-263 (16663/8). LP: CAL-102. Manufactured in U.S. by RCA Victor using HMV parts, RCA matrix numbers CVE-87919/30. HMV matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	2EA 840-IA	1	7	2EA 846-I	2
2	2EA 841-IIA	1	8	2EA 847-I	2
3	2EA 842-IA	1	9	2EA 848-IC	3
4	2EA 843-I	1	10	2EA 849-IIA	4
5	2EA 844-I	2	11	2EA 850-II	4
6	2EA 845-I	2	12	2EA 851-II	4

JANUARY 22, 1935, SYMPHONY HALL, BOSTON, MASSACHUSETTS. CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Strauss: Also Sprach Zarathustra, Op. 30. Released 5/35. 78 rpm: M-257 (8619/23), AM-257 (8624/8), DM-257 (16653/7), DB 2616/20, ED 152/6 (postwar editions only, coupled with Bach Prelude in E as 10th side filler, see listing under 10-31-45). LP: CAL-173. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CVE-88903-1(3)	6	CVE-88908-1(2)
2	CVE-88904-1(1)	7	CVE-88909-1(2)
3	CVE-88905-1(2)	8	CVE-88910-1(1)
4	CVE-88906-1(1)	9	CVE-88911-1(1)
5	CVE-88907-1(1)		

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

Mendelssohn: Symphony No. 4 in A Major, Op. 90, Italian. Released 3/36. 78 rpm: M-294 (8889/91), AM-294 (8892/4), DM-294 (16703/5), DB 2605/7. LP: CAL-146, CFL-104. 78 rpm matrix and take numbers:

Koussevitzky, part I

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CVE-88912-1 (1)	1	4	CVE-88915-1 (1)	2-3
2	CVE-88913-1 (1)	1	5	CVE-88916-1 (1)	3-4
3	CVE-88914-1 (1)	2	6	CVE-88917-1 (1)	4

JANUARY 24, 1935, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Sibelius: Symphony No. 2 in D Major, Op. 43. Released 11/35. 78 rpm: M-272 (8721/6), AM-272 (8727/32), DM-272 (16678/83), DB 2599/604 (postwar copies only, coupled with Sibelius *Maiden With The Roses*, (see listing under 12-29-36) as 10th side filler). LP: CAL-108. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CVE-88924-1 (1)	1	7	CVE-88930-1 (1)	3
2	CVE-88925-1 (1)	1	8	CVE-88931-1 (1)	3-4
3	CVE-88926-1 (1)	1	9	CVE-88932-1 (1)	4
4	CVE-88927-1 (1)	2	10	CVE-88933-1 (1)	4
5	CVE-88928-1 (1)	2	11	CVE-88934-1 (1)	4
6	CVE-88929-1 (1)	2			

MAY 4, 1936, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Tchaikovsky: Symphony No. 4 in F Minor, Op. 36. Released 2/37. 78 rpm: M-327 (14185/9), AM-327 (14190/4), DM-327 (16740/4), DB 2899/903 (coupled with Waltz from Tchaikovsky String Serenade, listed under 5-8-36, as 10th side filler). LP: CAL-109, CAL-336, CFL-100. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides.

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CS-101220-2 (2)	5-6-36	1
2	CS-101221-1 (2)	5-4-36	1
3	CS-101222-1 (1)	5-4-36	1
4	CS-101223-1 (1)	5-4-36	1
5	CS-101224-1 (2)	5-4-36	2
6	CS-101225-1 (1)	5-4-36	2
7	CS-101226-2 (2)	5-4-36	3
8	CS-101227-1 (1)	5-6-36	4
9	CS-101228-1 (1)	5-6-36	4

MAY 6, 1936, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Schubert: Symphony No. 8 in B Minor, D 759, *Unfinished*. Released 11/36. 78 rpm: M-319 (14117/9), AM-319 (14120/2), DM-319 (16737/9), DB 10040/2 (coupled with Schubert *Rosamunde* Ballet Music, listed under 5-8-36, as 6th side filler). LP: CAL-106, CFL-104. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-101229-1 (1)	1	4	CS-101232-2 (2)	2
2	CS-101230-1 (1)	1	5	CS-101233-1 (1)	2
3	CS-101231-1 (1)	2			

Sibelius: *Pohjola's Daughter*, Op. 49. Released 11/38. 78 rpm: M-474 (15022/3), AM-474 (15026/8), DM-474 (16308/10), DB 5722/3 (coupled with Sibelius 5th Symphony that takes up sides 1-7 of these albums, see listing under 12-29-36). LP: LCT-1152, VIC-1047. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
8	CS-101234-1 (1)	10	CS-101236-2 (2)
9	CS-101235-1A (1)		

Liadov: *The Enchanted Lake*, Op. 62. Released 9/36. 78 rpm: 14078, DB 2896. 45 rpm: CAE-157. LP: CAL-155. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-101237-1 (1)	2	CS-101238-1A (1)

MAY 8, 1936, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Schubert: *Rosamunde*, D. 797. Excerpt, Ballet Music No. 2 in G Major. 78 rpm: 6th side filler of Schubert *Unfinished* Symphony albums, listed under 5-6-36, M-319 (14119), AM-319 (14122), DM-319 (16737), DB 10042. 4th side filler Liszt *Mefisto Waltz* album, DB 2985, listed next. 78 rpm matrix and take numbers, CS-101239-1 (1).

Liszt: *Mefisto Waltz*. Released 2/42. 78 rpm: M-870 (18409/10), DM-870 (18411/12), DB 2894/5 (coupled with Rimsky-Korsakov "Battle of Kershenetz," as 4th side filler, see listing under 11-7-39). 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-101240-1 (1)	3	CS-101242-1 (1)
2	CS-101241-1 (1)		

Berlioz: *The Damnation of Faust*, Op. 24. Excerpts: Minuet of the Will-O'-the-Wisps, Presto, Waltz, and Rakoczy March. Released 3/37. 78 rpm: 14230/1, DB 3009/10 (coupled with Handel Largetto listed under 5-8-36 as 4th side filler); M-1063 (11-9232, without Minuet). LP: LVT-1013, LCT-1146, VIC-1222, SRL-12-11 (Rakoczy March fragment only). 78 rpm matrix and take numbers (sides not numbered as 1, 2, or 3:

<u>catalog #</u>	<u>matrix and take #</u>	<u>selection</u>
14231-A	CS-101243-1 (2)	Minuet of The Will-O'-The-Wisps
14230-B	CS-101244-1 (1)	Presto and Waltz
14230-A	CS-101245-1 (1)	Rakoczy March

Vivaldi: *Concerto Grosso In D Minor, Op. 3, No. 11, L'Estro Armonico*. Orchestrated by Alexander Siloti. Released 4/42. 78 rpm: M-886 (18527/8), DM-886 (18529/30), DB 3668/9, ED 261/2 (coupled with Grieg *Last Spring*, listed under 3-20-40 as 4th side filler). LP: TV-34784. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-101246-1 (1)	1	3	CS-101248-1 (1)	3
2	CS-101247-1 (1)	2			

Tchaikovsky: *Serenade In C For String Orchestra. Waltz*. 78 rpm: 10th side filler of Tchaikovsky Fourth Symphony album, listed under 5-4-36 M-327 (14189), AM-327 (14194), DM-327 (16740),

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DB 2903; coupled on single disc with Grieg *Last Spring*, (see listing under 3-20-40). 45 rpm: CAE-161. LP: CAL-155, CAL-282, CAL-336. 78 rpm matrix and take numbers, CS-101249-1 (1).

Handel: Concerto Grosso For String Orchestra, Op. 6, No. 12. Larghetto. 78 rpm: 4th side filler of Berlioz *Damnation of Faust* two record set, listed under 5-8-36, 14231, DB 3010; 10th side filler of postwar editions of Mozart Symphonies 29 and 34 album, (see listings under 12-22-37 and 3-18-40) M-795 (18067), DM-795 (18073). 4th side filler of Vivaldi Concerto Grosso Op. 3, No. 11 albums also listed under 5-8-36, DB 3669, ED 262. 78 rpm matrix and take numbers, CS-101250-1 (1).

DECEMBER 28, 1936, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Tchaikovsky: Romeo And Juliet Overture. Released 8/37. 78 rpm: M-347 (14353/5), AM-347 (14356/8), DM-347 (16753/5) (coupled with Sibelius *Maiden with the Roses*, listed under 12-29-36 as 6th side filler); DB 3168/71 (coupled with Prokofiev "March and Scherzo," listed under 12-30-36 as 6th side filler). LP: LCT-1145, LVM2-7510. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-03159-1 (1)	4	CS-03162-1 (1)
2	CS-03160-1 (2)	5	CS-03163-1,-2 (2)
3	CS-03161-1 (1)		

Moussorgsky: Khowantchina. Opera, Introduction. Released 10/37. 78 rpm: 14415, DB 3260. 45 rpm: CAE-157. LP: CAL-155. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-03164-1 (1)	2	CS-03165-1 (1)

Fauré Elegié, Op. 24, for Cello and Orchestra. Jean Bedetti, cello soloist. Released 11/37. 78 rpm: 14577, DB 3210. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-03166-1 (1)	2	CS-03167-1 (1)

DECEMBER 29, 1936, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Sibelius: Symphony No. 5, in E-flat Major, Op. 82. Released 11/38. 78 rpm: M-474 (15019/23), AM-474 (15024/8), DM-474 (16308/12) (coupled with Sibelius *Pohjola's Daughter*, see listing under 5-6-36, filling sides 8, 9, and 10); DB 3168/71 (coupled with Sibelius *Maiden With The Roses*, also listed under 12-29-36, as 8th side filler). LP: LCT-1151, LVT-1015, VIC-1047. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-03168-2 (2)	1	5	CS-03172-1 (1)	2
2	CS-03169-1 (1)	1	6	CS-03173-1 (1)	3
3	CS-03170-1 (1)	1	7	CS-03174-1 (1)	3
4	CS-03171-2,-1(2)	2			

Sibelius: Swanwhite. Ballet. Excerpt, The Maiden With The Roses. 78 rpm: 6th side filler of Tchaikovsky *Romeo And Juliet* Overture album, M-347 (14355), AM-347 (14358), DM-

347 (16753), listed under 12-28-36; 12th side filler of postwar editions of Sibelius 2nd Symphony album, M-272 (8726), DM-272 (16678), see listing under 1-24-35; 10th side filler of Hanson 3rd Symphony album, M-1170 (11-9879), DM-1170 (11-9880), see listing under 3-20-40; 8th side filler of Sibelius 5th Symphony album, also listed under 12-29-30, DB 3171. 78 rpm matrix and take numbers, CS-03175-1 (1).

Haydn: Symphony No. 102 in B-flat Major. Released 2/39. 78 rpm: M-529 (15304/6), AM-529 (15307/9), DM-529 (16173/5), DB 3125/7. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-03176-1 (1)	1	4	CS-03180-1 (1)	3
2	CS-03177-1 (1)	1	5	CS-03181-1 (1)	4
3	CS-03178-1 (1)	2	6	CS-03179-2 (3)	4

DECEMBER 30, 1936, SYMPHONY HALL, BOSTON MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: Symphony No. 8 in F Major, Op. 93. Released 4/37. 78 rpm: M-336 (14257/9), AM-336 (14260/2), DM-336 (16745/7), DB 3172/4. LP: CAL-157, CFL-104. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-03182-1 (2)	1	4	CS-03185-1 (1)	3
2	CS-03183-1 (2)	1	5	CS-03186-1 (2)	4
3	CS-03184-2 (2)	2	6	CS-03187-1 (2)	4

Prokofiev: Love For Three Oranges. Opera. Excerpt, "March and Scherzo." 78 rpm: 6th side filler of Prokofiev *Lieutenant Kije* album, M-459 (14950), AM-459 (14953), DM-459 (16362), see listing under 12-22-37. 6th side filler of Tchaikovsky *Romeo and Juliet* album, listed under 12-28-36, DB 3167. 4th side filler of Sibelius *Pohjola's Daughter* album, listed under 5-6-36, DB 5723. LP: LCT-1144, LVT-1012. 78 rpm matrix and take numbers, CS-03188-2 (2).

MARCH 23, 1937, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

"Fair Harvard." Arrangement by Serge Koussevitzky of traditional Harvard University song, "Fair Harvard," for chorus and orchestra on the occasion of Harvard's 1936 Tercentenary. Assisting, Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. Released 6/37. 78 rpm: 4333. 10" 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	BS-07485-1 (1)	2	BS-07486-2 (2)

MARCH 26, 1937, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Bach: Saint Matthew Passion. Sung in English. Assisting, Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Keith Faulkner, bass; Fritz Lechner, bass; Dr. V. Ernst Wolff, harpsichord; Carl Weinrich, organ; Richard Burgin and Julius Theodorowicz, violins; Alfred Zighera, viola da gamba; Georges Laurent, flute; Louis Speyer and Henry Stanislaus, English horns (oboi da caccia); Louis Speyer and Jean Devergie, oboi d'amore. Released 2/38. 78 rpm: Volume I, M-411 (14635/44), AM-411 (14663/72), DM-411 (16477/86); Volume II, M-412

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(14645/52), AM-412 (14673/80), DM-412 (16487/94); Volume III, M-413 (14653/61), AM-413 (14681/9), DM-413 (16495/503). From a live concert broadcast by NBC as well as recorded by RCA Victor. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>passage</u>
1	CS-013267-2(R)(1)	Chorus, "Come Ye Daughters," part one
2	CS-07488-1 (1)	" concluded
3	CS-07489-1 (1)	Ten/Bass Recitative-Chorale, "Oh Blessed Jesu"
4	CS-07490-1 (1)	Recitatives and Choruses, "Not Upon The Feast" and "Wherefore Wilt Thou Be So Wasteful?"
5	CS-07491-1 (1)	Contralto Aria, "Grief and Pain"- Recitative
6	CS-07492-1 (1)	Ten/Bass Recitative-Sop. Aria "Bleed and Break"
7	CS-07493-1 (1)	Recitatives and Choruses: "Where Wilt Thou?" "The Sorrows Thou Art Bearing," "Lord Is It?"
8	CS-07494-1 (1)	Ten/Bass Recitative, "He That Dippeth His Hand"
9	CS-07495-1 (1)	Recitative - Sop. Aria, "Now In Thee My Heart" (I)
10	CS-07496-1 (1)	pt. 2 - Ten/Bass rect.-Chorale, "Acknowledge Me"
11	CS-07497-1 (1)	Chorale, "Acknowledge Me" conclusion- Ten/Bass Recitative-Chorale "Here Will I Stay Beside Thee"
12	CS-07498-1 (1)	Ten/Bass Recitative-Ten/Chorus, "Oh Grief"
13	CS-07499-1 (1)	"Oh Grief" conclusion-Ten/Chorus . "I Would Beside"
14	CS-07500-1 (1)	"I Would Beside My Lord," conclusion
15	CS-07501-1 (1)	Ten/Bass Recitative-Bass Aria, "Gladly Will I"
16	CS-07502-1 (1)	"Gladly Will I All Resigning," concluded
17	CS-07503-1 (1)	Tenor and Bass Recitative-Chorale, "Now May Will of God Be Done"
18	CS-07504-1 (1)	Ten/Bass "Again He Came and Found Them Sleep"
19	CS-07505-1 (1)	Contr., Sop., and Chorus, "Alas My Jesus Now Is Taken"-Chorus, "Ye Lightenings..." pt. 1
20	CS-07506-1 (1)	"Ye Light, Ye Thunders" conclusion- Ten/Bass Recitative
21	CS-07507-1 (1)	Chorus, "Oh Man, Bewail Thy Sin So Great"(1)
22	CS-07508-1 (1)	"Oh Man," conclusion
23	CS-07510-1 (1)	Alto/Chorus "Ah! Now Is My Savior Gone!" pt. 1

24	CS-07511-1 (1)	Conclusion-Ten Recitative-Chorale, "The Ruthless World Arraigneth Me"
25	CS-07513-1 (1)	Ten/Bass Recitative-Chorus-Tenor, "He Will Not Speak"-Tenor, "Behold How Calm," pt. 1
26	CS-07514-1 (1)	Tenor Aria, "Behold How Calm," conclusion
27	CS-07515-1 (1)	Ten/Bass Recitative-Chorus "He Is Guilty Of Death." Chorale "Oh Lord Who Darest To Smite Thee?"
28	CS-07516-1 (1)	Sop/Ten/Bass Recitative-Chorus "Surely Thou Art"
29	CS-07517-1 (1)	Alto Aria, "Oh Pardon Me My God"
30	CS-07518-1 (1)	"Oh Pardon," cont.
31	CS-07519-1 (1)	"Oh Pardon," conclusion Chorale "Though My Feet From Thee Have Wandered"
32	CS-07520-1 (1)	Ten/Bass Recitatives-Chorus, "What Is That To Us" - Ten/Basses, "It Is Not Lawful"
33	CS-07521-1 (1)	Bass Aria, "Give Me Back My Dearest Master"
34	CS-07522-1 (1)	Ten/Bass Recitatives-Chorale, "Commit Thy Ways"
35	CS-07523-1 (1)	Sop/Ten/Bass Recitatives-Chorus "Let Him Be Crucified"-Chorale. "What Wonderous Punishment"
36	CS-07550-1 (1)	Recitatives-Aria, "From Love Unbounded",pt.1
37	CS-07525-1 (1)	Sop Aria, "From Love Unbounded," conclusion
38	CS-07526-1 (1)	Recitatives-Chorus, "Let Him Be Crucified" Chorus "His Blood Be Upon Us"-Ten Recitative
39	CS-07527-1 (1)	Alto Recitative, "O Gracious Lord"-Alto Aria, "Are My Weeping And My Wailing Unavailing?"
40	CS-07528-1 (1)	"Are My Weeping," conclusion-Tenor Recitative
41	CS-07529-1 (1)	Chorus, "We Hail Thee"-Tenor Recitative-Chorale, "Oh Thou With Hate Surrounded"
42	CS-07530-1 (1)	Ten/Bass Recitatives-Bass, "Come Blessed" pt.1
43	CS-07531-1 (1)	Bass aria, "Come Blessed Cross," conclusion
44	CS-013268-1(R)(1)	Tenor Recitatives-Chorus "Thou That Destroy' Temple"

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45	CS-013269-1(R)(1)	Tenor Recitative-Alto Recitative "Ah Golgotha!"
46	CS-07534-1 (1)	Alto/Chorus "Look Where Jesus Beckoning Stands"
47	CS-013270-1(R)(1)	Tenor/Bass Recitatives-Chorus "When I Too Depart"
48	CS-013271-1(R)(1)	Tenor Recitatives-Chorus "Truly This Was The Son of God"
49	CS-07537-1 (1)	Bass, "At Eventide"-Bass, "Make Thee Clean"
50	CS-07538-1 (1)	"Make Thee Clean My Heart From Sin," conclusion Tenor Recitative-Ten "And Joseph Took The Body"
51	CS-07539-1 (1)	Chorus, "Sir We Remember It Well" - Ten/Bass Recitative-Sop/Alto/Ten/Bass/ Chorus, "The Lord Hath Laid Him Down To Rest"
52	CS-07540-1 (1)	Final Chorus, "Tears of Grief," pt. 1
53	CS-07541-1 (1)	"Tears of Grief," conclusion

See note about this recording at end of this section.

DECEMBER 20, 1937, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: Concerto No. 2 in G Minor, Op. 63, for Violin and Orchestra.

Jascha Heifetz, soloist. Released 7/38. 78 rpm: M-450 (14907/9), AM-450 (14910/2), DM-450 (16377/9), DB 3604/6. 45 rpm: WCT-28. LP: LCT-6, ARM4-0945. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-014400-2 (2)	1	4	CS-014403-2 (2)	2
2	CS-014401-2 (2)	1	5	CS-014404-2 (2)	3
3	CS-014402-1 (2)	2	6	CS-014405-2 (2)	3

See note about this recording at end of this section.

DECEMBER 22, 1937, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: Lieutenant Kije, Op. 60. Suite. Released 9/38. 78 rpm: M-459 (14948/50), AM-459 (14951/3), DM-459 (16362/4) (coupled with Prokofiev "March and Scherzo," as 6th side filler, see listing under 12-30-36); DB 3655/7, ED 185/7 (last side blank). LP: LCT-1144, LVT-1012. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	CS-014425-1 (2)	Birth of Kije
2	CS-014426-1 (1)	Romance
3	CS-014427-1 (2)	Kije's Wedding
4	CS-014428-1 (2)	Troika and Burial of Kije, pt. 1
5	CS-014429-1 (2)	Burial of Kije, concluded

See note about this recording at end of this section.

K. P. E. Bach: Concerto in D Major for Orchestra. Arranged for modern orchestra by Maximilian Steinberg. Released 6/39. 78 rpm: M-559 (15418/9), DB 3943/

4, ED 304/5. LP: CAL-174, TV 34784. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-014430-1 (1)	1	3	CS-014432-1 (1)	2
2	CS-014431-1 (1)	2	4	CS-014433-1 (1)	3

Mozart: Symphony No. 29, K. 201. Released 8/41. 78 rpm: M-795 (18063/4), AM-795 (18068/71), DM-795 (18073/6), DB 5957/8 (coupled with Mozart Symphony No.34, see listing under 3-18-40. LP: CAL-160,CFL-105. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	CS-014434-1 (1)	1	3	CS-014436-1 (1)	2-3
2	CS-014435-1 (1)	2	4	CS-014437-1 (1)	4

NOVEMBER 30, 1938, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Brahms: Symphony No. 4 in E Minor, Op. 98. Released 2/41. 78 rpm: M-730 (17514/8), AM-730 (17519/23), DM-730 (17524/8) (postwar editions only, coupled with Bach Suite No. 2 "Polonaise," as 10th side filler, see listing under 8-14-45). LP: LM-2902, VCM-6174.

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CS-028855-3 (3)	11- 8-39	1
2	CS-028856-2 (2)	11-30-38	1
3	CS-028857-2A (2)	11-30-38	1
4	CS-028858-2 (2)	11- 8-39	2
5	CS-028859-1 (2)	11-30-38	2
6	CS-028860-1 (1)	11-30-38	3
7	CS-028861-3 (3)	11- 8-39	3-4
8	CS-028862-2 (2)	12- 3-38	4
9	CS-028863-3 (3)	11- 8-39	4

DECEMBER 1, 1938, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Copland: El Salon Mexico. Released 4/39. 78 rpm: M-546 (15363/4), DM-546 (18448/9), DB 3812/3 (coupled with Stravinsky orchestration of *Song Of The Volga Boatmen*, as 4th side filler, see listing under 12-3-38). 45 rpm: ERAT-2. LP: LCT-1134,VIC-1211, AVMI-1739. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-028864-1 (1)	3	CS-028866-1 (1)
2	CS-028865-1 (1)		

Debussy: La Mer. Released 3/40. 78 rpm: M-643 (15851/3), AM-643 (15854/6), DM-643 (15957/9), DB 3923/5, DB 6025/7. LP: CAL-376, VICS-1514, 731025 (French RCA LP). 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
1	CS-028867-6 (6)	11-7-39	Dawn Till Noon On The Sea
2	CS-028868-4 (4)	11-7-39	"-concluded
3	CS-028869-3A(4)	12-1-38	Sport Of The Waves
4	CS-028870-2 (3)	12-1-38	"-concluded
5	CS-028871-4 (4)	11-7-39	Dialogue Of/Wind and Sea
6	CS-028872-4 (4)	11-7-39	" - concluded

Koussevitzky, part I

DECEMBER 3, 1938, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: Missa Solemnis in D Major, Op. 123. 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. Released 4/41. 78 rpm: Volume I, M-758 (17816/21), AM-758 (17828/33), DM-758 (17840/5), Volume II, M-759 (17822/7), AM-759 (17834/9), DM-759 (17846/51). Recorded during live concert. 78 rpm matrix and take numbers; Volume I:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>	<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	CS-028873-2 (2)	Kyrie	7	CS-028879-2R(2)	Gloria
2	CS-028874-2 (2)	"	8	CS-028880-1R(2)	"
3	CS-028875-1R(2)	"	9	CS-028881-2 (2)	Credo
4	CS-028876-1R(2)	Gloria	10	CS-028882-2 (2)	"
5	CS-028877-2 (2)	"	11	CS-028883-2 (2)	"
6	CS-028878-1R(2)	"	12	CS-028884-2 (2)	"

78 rpm matrix and take numbers, Volume II:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>	<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
13	CS-028885-1R(2)	Credo	19	CS-028891-2 (2)	"
14	CS-028886-1R(2)	"	20	CS-028892-1R(2)	Agnus
15	CS-028887-1R(2)	"	21	CS-028893-2R(2)	Dei
16	CS-028888-2 (2)	Sanc-	22	CS-028894-2 (2)	"
17	CS-028889-1R(2)	tus	23	CS-028895-1R(2)	"
18	CS-028890-1R(2)	"	24	CS-028896-2A	"

See note about this at end of this section.

Beethoven: Symphony No. 2 in D Major, Op. 36. Released 1/40. 78 rpm: M-625 (15571/4), AM-625 (15775/8), DM-625 (15779/82), DB 3919/22 (postwar editions only, coupled with Bach "Prelude in E", as 8th side filler, see listing under 10-31-45). LP: CAL-157. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CS-028897-1 (2)	12-3-38	1
2	CS-028898-IA(I)	12-3-38	1
3	CS-028899-2 (2)	12-3-38	2
4	CS-030400-2 (2)	4-12-39	2
5	CS-030401-1 (1)	12-3-38	2
6	CS-030402-1 (1)	12-3-38	3-4
7	CS-030403-2 (2)	4-12-39	4

The Song of the Volga Boatmen. Orchestration by Igor Stravinsky of Russian folk song. 78 rpm: 4th side filler of Copland *El Salon Mexico* album, listed under 12-1-38, M-546 (15364), DM-546 (18448), DB 3813. 78 rpm matrix and take numbers, CS-030404-2 (2).

APRIL 11, 1939, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Brahms: Concerto For Violin in D Major, Op. 77. Jascha Heifetz, soloist. Released 10/39. 78 rpm: M-581 (15526/30), AM-581 (15531/5), DM-581 (16053/7) (postwar editions only, coupled with "Air" from Bach Suite No. 3, as 10th side filler, see listing under 8-13-

45); DB 5738/42S. 45 rpm: WCT-71. LP: LCT-1043, DvL 17093, A 630299, Al2R 0170, ARM4-0945. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	CS-035424-2 (2)	1	6	CS-035429-2 (2)	2
2	CS-035425-2 (2)	1	7	CS-035430-3 (3)	2
3	CS-035426-3 (3)	1	8	CS-035431-2 (2)	3
4	CS-035427-2 (2)	1	9	CS-035432-1 (2)	3
5	CS-035428-1 (2)	1			

See note about this recording at end of this section.

APRIL 12, 1939, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: *Peter and the Wolf*, Op. 67. Richard Hale, narrator. Released 8/39. 78 rpm: M-566 (15442/4), AM-566 (15445/7), DM-566 (16122/4), DB 3900/2. LP: CAL-101, CDN-1003. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-035433-3 (3)	4	CS-035436-2 (2)
2	CS-035434-3 (3)	5	CS-035437-2 (2)
3	CS-035435-3 (3)	6	CS-035438-2 (2)

NOVEMBER 6, 1939, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Schumann: *Symphony No. 1 in B-flat Major*, Op. 38, *Spring*. Released 5/40. 78 rpm: M-655 (15895/8), AM-655 (15899/902), DM-655 (15903/6), DB 3983/6. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	CS-043562-1 (2)	11-6-39	1
2	CS-043563-1 (2)	11-6-39	1
3	CS-043564-3 (3)	11-6-39	1
4	CS-043565-2 (2)	11-8-39	2
5	CS-043566-2 (2)	11-7-39	2-3
6	CS-043567-2 (2)	11-7-39	3
7	CS-043568-3 (3)	11-6-39	4
8	CS-043569-1 (2)	11-6-39	4

Handel: *Semele*, Opera. Aria, "Oh Sleep! Why Dost Thou Leave Me?" Dorothy Maynor, soprano. Released 2/40. 78 rpm: 15826, DB 3989 (coupled with Mozart aria listed next). 45 rpm: WCT-1115. LP: LCT-1115, LM-3086. 78 rpm matrix and take numbers, CS-043570-3 (3).

Mozart: *The Magic Flute*, K. 620. Act 2, *Pamina's Aria*, "Ach, Ich, Fuehl's." Dorothy Maynor, soprano. Released 2/40. 78 rpm: 15826, DB 3989 (coupled with Handel aria listed directly above). LP: LM-3086. 78 rpm matrix and take numbers, CS-043571-1A (2).

NOVEMBER 7, 1939, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Dubinushka, Op. 49. Orchestration of Russian folk song theme by Rimsky-Korsakov. Released 5/43. 78 rpm: 4th side filler of Faure *Pelleas et Melisande* album listed under 3-18-40, M-941 (11-8346), DM-941 (11-8347), ED 341. 78 rpm matrix and take numbers, CS-043572-2A (2).

Rimsky-Korsakov: *The Legend of the Invisible City of Kitezh and The Maiden Fevronia*. Opera. Act 2 Entr'acte, "The Battle Of Kershenetz." Released 2/42. 78 rpm: 4th side filler of Liszt *Mefisto Waltz* album, M-870 (18410), DM-870 (18411), see listing under 5-8-36; DB 6136 (coupled with Grieg *Last Spring*, see listing under 3-20-40). LP: LM-2901, VCM-6174. 78 rpm matrix and take numbers, CS-043573-2(2).

Sibelius: *Tapiola*, Op. 112. Released 1/42. 78 rpm: M-848 (18310/1), DM-848 (18312/3), DB 5992/3, ED 328/9. LP: CAL-159. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>
1	CS-043574-1 (1)	11-7-39
2	CS-043575-2 (2)	11-7-39
3	CS-043576-2 (2)	11-8-39
4	CS-043577-1 (1)	11-8-39

NOVEMBER 8, 1939, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Harris: *Symphony No. 3*. Released 4/40. 78 rpm: M-651 (15885/6), DM-651 (18454/5), DB 6137/8, DB 5775/6 (Australian). LP: LCT-1153, LVT-1016, VIC-1047. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-043578-2 (2)	3	CS-043580-1 (1)
2	CS-043579-2 (2)	4	CS-043581-1 (1)

McDonald: *San Juan Capistrano*. Two Nocturnes. Released 10/40. 78 rpm: 17229. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	CS-043582-2A (2)	The Mission
2	CS-043583-2A (2)	Fiesta

See note about this recording at end of this section.

MARCH 18, 1940, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Fauré: *Pelleas et Melisande*, Op. 60. Incidental Music. Released 5/43. 78 rpm: M-941 (11-8345/6), DM-941 (11-8347/8), ED 340/1 (coupled with Rimsky-Korsakov *Dubinushka*, listed under 11-7-39, as 4th side filler). LP: LCT-1152. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	CS-047100-2 (3)	Prelude
2	CS-047101-3 (3)	Prelude conclusion - Fileuse
3	CS-047102-2 (2)	Sicilienne

Mozart: *Symphony No. 34 in C major*, K. 338. Released 8/41. 78 rpm: M-795 (18065/7), DM-795 (18074/7), DB 5959/61 (coupled with Mozart *Symphony No. 29*, listed under 12-22-37). LP: CAL-160, CFL-105. 78 rpm matrix and take numbers, including subsequent recording date of published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
5*	CS-047103-2 (3)	3-18-40	1

6	CS-047104-2 (2)	3-18-40	1
7	CS-047105-2 (3)	3-18-40	2
8	CS-047106-2 (2)	3-18-40	2
9	CS-047107-2 (2)	3-19-40	3

* Note: These are the side numbers of album M,DM-795, in which Mozart's Symphony No. 29 takes up sides 1-4.

MARCH 19, 1940, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Footé: Suite For Strings in E Major, Op. 64. Released 4/44. 78 rpm: M-962 (11-8571/2), DM-962 (11-8573/4). LP: LM-2900, VCM-6174, TV-34784, PRM-234. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mv't</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mv't</u>
1	CS-047108-2 (2)	1	3	CS-047110-2 (2)	2
2	CS-07109-1 (1)	2	4	CS-047111-1 (1)	3

See note about this recording at end of this section.

Stravinsky: Capriccio. Jesus Maria Sanroma, piano soloist. Released 8/40. 78 rpm: M-685 (16833/4), DM-685 (18460/1), DB 10024/5. LP: LCT-1152. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	CS-047115-2 (2)	3	CS-047117-2 (2)
2	CS-047116-2 (2)	4	CS-057118-1 (1)

MARCH 20, 1940, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Hanson: Symphony No. 3 in A Minor, Op. 63. Released 12/47. 78 rpm: M-1170 (11-9875/9), DM-1170 (11-9880/4) (coupled with Sibelius *Maiden With The Roses*, as 10th side filler, listed under 12-29-36). LP: LCT-1153, LVT-1016. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mv't</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mv't</u>
1	CS-047119-1 (1)	1	6	CS-047124-1 (2)	3
2	CS-057120-1 (2)	1	7	CS-047125-1 (2)	3-4
3	CS-047121-1 (2)	1	8	CS-047126-1 (2)	4
4	CS-047122-1 (2)	2	9	CS-047127-1 (2)	4
5	CS-047123-1 (2)	2			

See note about this recording at end of this section.

Grieg: Elegiac Melody, Op. 34, No. 2, "The Last Spring" Released 4/42. 78 rpm: 4th side filler of Vivaldi Con. Gros. album, M-886 (18528), DM 886 (18529); 11-8727 (coupled with Waltz from Tchaikovsky String Serenade, see listing under 5-8-36; LE-3 (coupled with non-Koussevitzky recordings in limited edition collection); DB 6136 (coupled with Rimsky-Korsakov "The Battle of Kershenetz," see listing under 11-7-39). 45 rpm: CAE-161. LP: CAL-155, TV 34784, OPO-1002. 78 rpm matrix and take numbers, CS-047128-1 (1).

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

Tchaikovsky: Symphony No. 5 in E Minor, Op. 64. Released 8/46. 78 rpm: M-1057 (11-9192/7), DM-1057 (11-9198/203), DB 9493/8. 45 rpm: WDM-1057. LP: LM-1047, QALP 134, FALP 134, LM-2901, VCM-6174. 78 rpm matrix and take numbers:

Koussevitzky, part I

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D4-RC-616-2 (2)	1	7	D4-RC-622-1 (1)	2
2	D4-RC-617-1E(R)(1)	1	8	D4-RC-623-1 (1)	2-3
3	D4-RC-618-1 (1)	1	9	D4-RC-624-1A (1)	3
4	D4-RC-619-1A (1)	1	10	D4-RC-625-1 (2)	4
5	D4-RC-620-1A (1)	2	11	D4-RC-626-1 (1)	4
6	D4-RC-621-1A (1)	2	12	D4-RC-627-1 (1)	4

See note about this recording at end of this section.

Berlioz: *Roman Carnival Overture, Op. 9.* Released 1/46. 78 rpm: 11-9008, DB 4324. 45 rpm: 49-1178, 7RF 125. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D4-RC-628-2 (3)	2	D4-RC-629-2 (2)

See note about this recording at end of this section.

Debussy: *Prelude to the Afternoon of a Faun.* Released 5/46. 78 rpm: 18-0042. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D4-RC-630-1(R)(3)	2	D4-RC-631-? (2)

See note about this recording at end of this section.

Ravel: *Daphnis and Chloe, Ballet Suite No. 2.* Released 6/45. 78 rpm: M-1108 (11-9596/7), DM-1108 (11-9498/9), SP-1 (11-8747/8), DB 6239/40. LP: CAL-156, CFL-102. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
1	D4-RC-634-5 (5)	1-3-45	Lever du jour
2	D4-RC-635-1A(2)	11-22-44	Pantomime
3	D4-RC-636-1 (2)	11-22-44	" - concluded
4	D4-RC-637-2 (2)	11-27-44	Danse Generale

**NOVEMBER 23, 1944, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.**

Beethoven: *Symphony No. 5 in C Minor, Op. 67.* Released 7/49. 78 rpm: DM-1313 (12-0959/62). 45 rpm: WDM-1313, ERB-15. LP: LM-1021, CAL-405, CDN-1001, FALP-182. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	D4-RC-638-1AR (2)	11-23-44	1
2	D4-RC-639-1 (1)	11-23-44	1
3	D4-RC-640-2 (2)	11-23-44	2
4	D4-RC-641-1 (1)	11-23-44	2
5	D4-RC-642-2 (2)	11-27-44	3
6	D4-RC-643-1A (2)	11-23-44	3-4
7	D4-RC-644-2 (2)	11-27-44	4
8	D4-RC-645-2A (2)	11-23-45	4

See note about this recording at end of this section.

NOVEMBER 28, 1944, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Berlioz: *Harold in Italy, Op. 16.* William Primrose, solo viola. Released 4/45. 78 rpm: M-989 (11-8751/5), DM-989 (11-8756/60), DB 6261/5. LP: LCT-1146, LVT-1013, VIC-1222. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>movement</u>
1	D4-RC-646-1 (1)	Harold In The
2	D4-RC-647-1 (2)	Mountains
3	D4-RC-648-1 (1)	"
4	D4-RC-649-1 (2)	March Of The
5	D4-RC-650-1 (2)	Pilgrims
6	D4-RC-651-1 (2)	Serenade
7	D4-RC-652-1 (2)	"
8	D4-RC-653-1 (1)	Orgy Of The
9	D4-RC-654-1 (1)	Brigands
10	D4-RC-655-1 (2)	"

JANUARY 2, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Brahms: *Symphony No. 3, in F Minor, Op. 90.* Released 8/45. 78 rpm: M-1007 (11-8832/5), DM-1007 (11-8836/9), DB 6276/9. 45 rpm: WDM-1007. LP: LM-1025, FALP 173, QALP 173, MCV-523. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	D5-RC-614-2 (3)	1	5	D5-RC-618-2 (3)	2
2	D5-RC-615-2A (2)	1	6	D5-RC-619-2 (2)	3
3	D5-RC-616-2 (2)	1	7	D5-RC-620-1 (2)	4
4	D5-RC-617-1A(R)(2)	2	8	D5-RC-621-2 (2)	4

JANUARY 3, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Mozart: *Symphony No. 39 in E-flat Major, K. 543.* Released 7/50. 78 rpm: DM-1379 (12-1173/5). 45 rpm: WDM-1379. LP: LM-1141. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	D5-RC-622-1 (1)	1	4	D5-RC-625-1 (1)	2
2	D5-RC-623-1 (1)	1	5	D5-RC-626-1 (1)	3
3	D5-RC-624-1 (1)	2	6	D5-RC-627-2A(2)	4

Schubert: *Symphony No. 8 in B Minor, Unfinished.* Released 3/46. 78 rpm: M-1039 (11-9082/4), DM-1039 (11-9085/7). 45 rpm: WDM-1039, ERB-11. LP: LM-7, LM-9032, VIC-1018, A1OR-0006. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	D5-RC-628-2 (3)	1	4	D5-RC-631-1 (2)	2
2	D5-RC-629-1 (2)	1	5	D5-RC-632-2 (2)	2
3	D5-RC-630-1 (1)	1	6	D5-RC-633-1A (2)	2

APRIL 23, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Rachmaninoff: *The Isle of the Dead, Op. 29.* Released 12/45. 78 rpm: M-1024 (11-8957/9), DM-1024 (11-8960/2) (coupled with Rachmaninoff *Vocalise*, listed under 4-24-45, as 6th side filler). 45 rpm: WDM-1024. LP: LM-1215. 78 rpm matrix and take numbers:

Koussevitzky, part I

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D5-RC-918-2 (2)	4	D5-RC-921-2 (2)
2	D5-RC-919-2 (2)	5	D5-RC-922-2 (3)
3	D5-RC-920-1 (1)		

Ravel: *Rhapsodie Espagnole*. Released 5/48. 78 rpm: M-1200 (12-0163/4), DM-1200 (12-0165/6). LP: CAL-376.

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
1	D5-RC-923-3P(R)(3)	4-25-45	Prélude à la Nuit
2	D5-RC-924-1 (2)	4-23-45	Malagueña - Habanera
3	D5-RC-925-2P(R)(2)	4-23-45	Féria, part 1
4	D5-RC-926-2P(R)(2)	4-23-45	" concluded

APRIL 24, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Rachmaninoff: *Vocalise, Op. 34, No. 14*. Released 12/45. 78 rpm: 6th side filler of Rachmaninoff *Isle of the Dead* album, M-1024 (11-8959), DM-1024 (11-8960), listed under 4-23-45. 45 rpm: WDM-1024. LP: LM-2901, VCM-6174. 78 rpm matrix and take numbers, D5-RC-928-2P(R)(2).

See note about this recording at end of this section.

Strauss: *Till Eulenspiegel's Merry Pranks, Op. 28*. Released 1/46. 78 rpm: M-1029 (11-8991/2), DM-1029 (11-8993/4), V-1 (18-0000/1), DV-1 (18-0002/3), DB 6268/9. LP: CAL-101, CFL-102, CDN-1003. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D5-RC-928-2P (2)	3	D5-RC-930-2P (2)
2	D5-RC-929-3P (3)	4	D5-RC-931-2P (2)

See note about this recording at end of this section.

Thompson: *Testament of Freedom, for Chorus and Orchestra*. A setting of four passages from the writings of Thomas Jefferson. Assisting, Harvard Glee Club, G. Wallace Woodworth, conductor. Released 6/46. 78 rpm: M-1054 (11-9176/8), DM-1054 (11-9179/81). 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D5-RC-932-2P(R)(2)	The God Who Gave Us Life
2	D5-RC-933-2P(R)(2)	We Have Counted The Cost
3	D5-RC-934-2P(R)(2)	" - concluded
4	D5-RC-935-2P(R)(2)	We Fight Not For Glory
5	D5-RC-936-2P(R)(2)	I Shall Not Die Without A Hope
6	D5-RC-937-2P(R)(2)	" - concluded

Piston: *Prelude and Allegro for Organ and Strings*. E. Power Biggs, organ soloist. Released 2/47. 78 rpm: 11-9262. LP: Columbia M4X-35180 (This is a collection of organ recordings by E. Power Biggs, in which the Piston work from RCA was a special inclusion). 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>date</u>	<u>side #</u>	<u>matrix and take #</u>	<u>date</u>
1	D5-RC-938-1 (1)	4-24-45	2	D5-RC-939-4A (4)	2-7-46

AUGUST 13, 1945, THEATRE-CONCERT HALL, TANGLEWOOD,
LENOX, MASSACHUSETTS.

CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: Suite No. 3 in D Major for Orchestra. Released 6/47. 78 rpm: M-1123 (11-9585/7), DM-1123 (11-9588/92) (coupled with Bach Suite No. 2, listed under 8-14-45); LP, CAL-158.

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
6*	D5-RC-1200-2A (2)	Overture, part 1
7	D5-RC-1201-1P(R)(2)	"concluded"
8	D5-RC-1202-2P(R)(2)	Air **
9	D5-RC-1203-2A (2)	Gavotte
10	D5-RC-1204-2A (2)	Bourree - Gigue

Notes: (1) * These are the side numbers of album M,DM-1123, in which Bach's Suite No. 2 takes up sides 1 - 5. (2) ** This "Air" was used as the 10th side filler in postwar editions of Brahms's Violin Concerto albums, M-581 (15530), DM-581 (160053).

Bach: Brandenburg Concerto No. 4 in G Major. Richard Burgin, violin. Georges Laurent and George Madsen, flutes. Released 5/46. 78 rpm: M-1050 (11-9158/9), DM-1050 (11-9160/3), DB 6457/8, ED 646/7 (coupled with Bach Brandenburg Concerto No. 3, listed under 8-14-45); LP, CAL-174. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
5*	D5-RC-1205-2A (2)	8-13-45	Allegro, pt. 1
6	D5-RC-1206-2P(R)(2)	8-13-45	"concluded"
7	D5-RC-1207-2P(R)(3)	8-14-45	Andante-Presto
8	D5-RC-1208-1A (1)	8-14-45	Presto, conclusion

Note: * These are the side numbers of album M,DM-1050, in which Bach's Brandenburg Concerto No. 3 and filler Prelude in E take up sides 1 - 4.

AUGUST 14, 1945, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.

CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: Brandenburg Concerto No. 3 in G Major. Released 5/46. 78 rpm: M-1050 (11-9156/7), DM-1050 (11-9160/2), DB 6455/6, ED 656/7 (coupled with Bach Brandenburg Concerto No. 4, listed under 8-13-45). LP: CAL-174. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D5-RC-1209-1 (1)	Allegro (* from Cantata No. 4
2	D5-RC-1210-1A(1)	Sinfonia * "Christ Lay In The
3	D5-RC-1211-1A(1)	Allegro Chains of Death")

Bach: Suite No. 2 in B Minor, for Flute and Strings. Georges Laurent, flute soloist. Released 6/47. 78 rpm: M-1123 (11-9583/5), DM-1123 (11-9588/92) (coupled with Bach Suite No. 3, listed under 8-13-45). LP: CAL-158. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D5-RC-1212-2A (2)	Overture, part 1
2	D5-RC-1213-1A (1)	"concluded"
3	D5-RC-1214-1E(R)(1)	Sarabande - Boure I and II
4	D5-RC-1215-1A (1)	Polonaise
5	D5-RC-1216-1 (1)	Menuet - Badiniere

Koussevitzky, part I

OCTOBER 29, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: Symphony No. 3 in E-flat Major, Op. 55, *Eroica*. Released 11/47. 78 rpm: M-1161 (11-9796/801), DM-1161 (11-9802/7), V-8 (18-0060/5), DV-8 (18-0066/71). 45 rpm: WDM-1161. LP: LM-1145, CAL-404, VICS-1497. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	D5-RC-1227-2P(R)(2)	10-29-45	1
2	D5-RC-1228-1A (1)	10-29-45	1
3	D5-RC-1229-1 (1)	10-29-45	1
4	D5-RC-1230-1 (1)	10-29-45	1
5	D5-RC-1231-3A (3)	10-30-45	2
6	D5-RC-1232-2 (2)	10-30-45	2
7	D5-RC-1233-1 (2)	10-30-45	2
8	D5-RC-1234-3P(R)(3)	10-30-45	2
9	D5-RC-1235-2A (2)	10-29-45	3
10	D5-RC-1236-1A (2)	10-29-45	4
11	D5-RC-1237-1 (1)	10-29-45	4
12	D5-RC-1238-2A (2)	10-30-45	4

OCTOBER 30, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: *Romeo and Juliet*. Ballet, *Orchestral Suite No. 2, Op. 64b*. Released 7/47. 78 rpm: M-1129 (11-9608/9), DM-1129 (11-9610/1), DB 6728/9. LP: LCT-1144, LVT-1012, AVMI-2021. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D5-RC-1239-2A (3)	Montagues and Capulets
2	D5-RC-1240-2A (2)	Juliet, the Maiden
3	D5-RC-1241-1 (2)	Dance - Romeo by Juliet's Grave
4	D5-RC-1242-1 (1)	Romeo by Juliet's Grave-concluded

OCTOBER 31, 1945, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Copland: *Appalachian Spring*, *Concert Suite*. Released 4/46. 78 rpm: M-1046 (11-9129/31), DM-1046 (11-9132/4). LP: LCT-1134, VIC-1211, AVM1-1739, SRL-12-11 (fragment only). 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D5-RC-1243-1 (2)	4	D5-RC-1246-2A (2)
2	D5-RC-1244-1A(1)	5	D5-RC-1247-1A (1)
3	D5-RC-1245-1 (1)	6	D5-RC-1248-1 (1)

Bach: *Sonata No. 6 for Violin in E Major*. *Prelude*. Orchestrated by R. Pick-Mangiagalli. Released 5/46. 4th side filler, Bach Brandenburg Concerti Nos. 3 and 4, album, listed under 8-14-45, M-1050 (11-9157), DM-1050 (11-9163), DB 6455/6. 8th side filler, postwar editions of Beethoven Symphony No. 2. 78 rpm album, M-625 (15774), DM-625 (15979), see listing under 12-3-38. 78 rpm matrix and take numbers, D5-RC-1249-1A (1).

FEBRUARY 6, 1946, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: Symphony No. 5 in B-flat Major, Op. 100. Released 3/47. 78 rpm: M-1095 (11-9433/7) DM-1095 (11-9438/42), DB 6660/4. 45 rpm: WDM-1095. LP: LM-1045, LVT-1026, F/QALP-139, AVM1-2021. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	D6-RC-5118-1 (2)	2-6-46	1
2	D6-RC-5119-2P(R) (2)	2-6-46	1
3	D6-RC-5120-2P(R) (2)	2-6-46	1
4	D6-RC-5121-2A (2)	2-6-46	2
5	D6-RC-5122-1 (2)	2-6-46	2
6	D6-RC-5123-1 (1)	2-6-46	3
7	D6-RC-5124-1 (1)	2-6-46	3
8	D6-RC-5125-1 (1)	2-6-46	3
9	D6-RC-5126-1 (1)	2-6-46	4
10	D6-RC-5127-3A (3)	2-7-46	4

FEBRUARY 7, 1946, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Copland: A Lincoln Portrait. Melvyn Douglas, narrator. Released 1/47. 78 rpm: M-1088 (11-9389/90), DM-1088 (11-9391/2) (coupled with Melvyn Douglas speaking Lincoln's Gettysburg Address). 45 rpm: 7ERL-1040. LP: LCT-1152, VIC-1211, AVM1-1739. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D6-RC-5128-2 (2)	3	D6-RC-5130-3 (3)
2	D6-RC-5129-2 (2)		

Mozart: Symphony No. 26 in E-flat Major, K. 184. Released 12/46. 78 rpm: 11-9363, DB 6736. LP: CAL-160, CFL-105. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D6-RC-5131-1 (1)	2	D6-RC-5132-1 (1)

APRIL 19, 1946, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Khachaturian: Concerto for Piano and Orchestra in D-flat Major. William Kapell, soloist. Released 1/47. 78 rpm: M-1084 (11-9364/7), DM-1084 (11-9368/71), DB 6684/7, ED 629/32. 45 rpm: WDM-1084. LP: LM-1006, LM-2588, AGMI-5266. Cassette: AGKI-5266. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mnt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mnt</u>
1	D6-RC-5700-1 (1)	1	5	D6-RC-5704-1 (1)	2
2	D6-RC-5701-1A(R)(1)	1	6	D6-RC-5705-1A(1)	2
3	D6-RC-5702-2A (2)	1	7	D6-RC-5706-1 (1)	3
4	D6-RC-5703-2 (2)	1	8	D6-RC-5707-1A(1)	3

Sousa: The Stars and Stripes Forever. March. Released 9/46. 78 rpm: 18-0053. LP: SRL-12-11 (fragment only). 78 rpm matrix and take numbers, D6-RC-5708-2(P)(R). See note about this recording at end of this section.

Sousa: Semper Fidelis. March. Released 9/46. 78 rpm: 18-0053. 78 rpm matrix and take numbers, D6-RC-5709-1 (1). See note about this recording at end of this section.

Koussevitzky, part I

Tchaikovsky: *Francesca da Rimini*, Op. 32. Released 2/48. 78 rpm: M-1179 (11-9982/4), DM-1179 (11-9985/7). LP: CAL-159. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D6-RC-5710-1A (1)	4	D6-RC-5713-1 (1)
2	D6-RC-5711-1A (1)	5	D6-RC-5714-1 (1)
3	D6-RC-5712-1A (1)	6	D6-RC-5715-1 (1)

Wagner: *Parsifal*. Good Friday Spell Music. Released 3/48. 78 rpm: M-1198 (12-0147/8), DM-1198 (12-0149/51) (coupled with *Parsifal*, Act 1, Prelude, listed under 4-4-47).

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
4*	D6-RC-5716-2P(R)(2)	6	D6-RC-5718-1A (1)
5	D6-RC-5717-2A (2)		

Note: * These are the side numbers of M,DM-1198 in which the Prelude to *Parsifal* takes up sides 1-3.

Strauss: *Don Juan*, Op. 20: Released ca. 1975 by Franklin Mint. LP: DPM4-0210. CD: BSO-CD2 (see BSO Fund Raiser Record Listing for more information). 78 rpm matrix and take numbers:

<u>side#</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D6-RC-5719-1 (1)	3	D6-RC-5721-1 (1)
2	D6-RC-5720-1 (1)	4	D6-RC-5722-1 (1)

AUGUST 13, 1946, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: *Brandenburg Concerto No. 5 in D Major*. Lukas Foss, piano. Georges Laurent, flute. Richard Burgin, violin. Released 5/47. 78 rpm: M-1118 (11-9539/41), DM-1118 (11-9542/5), DB 6765/7 (coupled with *Brandenburg Concerto No. 2*, listed under 8-14-46). LP: CAL-147. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>movement</u>
4*	D6-RC-5765-2A (2)	Allegro, pt. 1
5	D6-RC-5766-3A (3)	" conclusion
6	D6-RC-5767-2A (2)	Affettuoso
7	D6-RC-5768-1 (2)	" - Allegro
8	D6-RC-5769-2A (2)	Allegro - conclusion

Note: * These are the side numbers of albums M,DM-1118, in which the *Brandenburg Concerto No. 2* (listed under 8-14-46) takes up sides 1 - 3.

AUGUST 14, 1946, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: *Brandenburg Concerto No. 2 in F Major*. Roger Voisin, trumpet; Georges Laurent, flute; Richard Burgin, violin; Fernand Gillet, oboe. Released 5/47. 78 rpm: M-1118 (11-9538/9), DM-1118 (11-9542/4), DB 6764/5 (coupled with *Brand. Con. No. 5* listed under 8-13-46). LP: LM-1877 (3rd movement, *Allegro Assai* only), CAL-147. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D6-RC-5762-3P(R) (3)	Allegro
2	D6-RC-5763-2A (2)	Andante
3	D6-RC-5764-2P(R) (2)	Allegro assai

Bach: Suite No. 4 in D Major for Orchestra. Released 6/49. 78 rpm: M-1307 (12-0928/9), DM-1307 (12-0930/33) (coupled with Bach Suite No. 1, listed under 8-14-47). 45 rpm: WDM-1307. LP: LM-1079, FALP-183. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>section</u>
7*	D6-RC-5770-1 (1)	8-14-46	Overture
8	D6-RC-5771-1 (1)	8-14-56	" concluded
9	D6-RC-5772-2P(R) (2)	8-15-46	Bourrée I, I- Gavotte
10	D6-RC-5773-3P(R) (3)	8-15-46	Menuet I, II- Rejouissance

Note: * These are the side numbers of albums M,DM-1118 in which Bach's Suite No. 1, listed under 8-14-47, takes up sides 1-6.

AUGUST 15, 1946, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Mozart: Symphony No. 33, K. 319. Released 7/50. 78 rpm: DM-1369 (12-1134/6) (coupled with Mozart Overture to *Idomeneo*, listed under 8-17-49, as 6th side filler). 45 rpm: WDM-1369. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D6-RC-5774-1 (1)	1	4	D6-RC-5777-1 (1)	2-3
2	D6-RC-5775-1 (1)	1	5	D6-RC-5778-1C (1)	4
3	D6-RC-5776-2P(R)(2)	2			

NOVEMBER 4, 1946, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Shostakovich: Symphony No. 9, in E-flat Major. Op. 70. Released 6/47. 78 rpm: M-1134 (11-9634/6), DM-1134 (11-9637/9). LP: LM-2900, VCM-6174, PRM-234. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	D6-RC-6250-1A (1)	11-4-46	1
2	D6-RC-6251-3A (3)	4-2-47	2
3	D6-RC-6252-2A (2)	4-2-47	2
4	D6-RC-6254-1 (1)	11-4-46	3-4
5	D6-RC-6255-1 (1)	11-4-46	4-5
6	D6-RC-6256-1A (1)	11-4-46	5

See note about this recording at end of this section.

Ravel: Pavane for a Dead Princess. Released 10/47. 78 rpm: 11-9729, DB 6699. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>
1	D6-RC-6257-2P(R)(2)	11-5-46
2	D6-RC-6258-1 (2)	11-4-46

NOVEMBER 5, 1946, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Weber: Overture to Oberon. Released 12/47. 78 rpm: 11-9951. 45 rpm: 49-0706.

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D6-RC-6259-1A	2	D6-RC-6260-?

See note about this recording at end of this section.

Koussevitzky, part I

Haydn: Symphony No. 94 in G Major, *Surprise*. Released 10/47. 78 rpm: M-1155 (11-9761/3), DM-1155 (11-9764/6), DB 6628/30, DB 21506/8. 45 rpm WDM-1155. LP: LM-28, LM-9034, LVT-1044. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D6-RC-6261-2P(R)(2)	1	4	D6-RC-6264-1A (1)	2
2	D6-RC-6262-1A (1)	1	5	D6-RC-6265-1 (1)	3
3	D6-RC-6263-1 (1)	2	6	D6-RC-6266-2P(R)(2)	4

APRIL 2, 1947, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Brahms: *Academic Festival Overture*. Released 9/48. 78 rpm: 12-0377. 45 rpm: 49-0881, ERB-7021, 7RF 128. LP: LM-2902, LRM-7021, VCM-6174, OPO-1002. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-7403-2 (2)	2	D7-RC-7404-2A (2)

Beethoven: *Egmont Overture, Op. 84*. Released 1/49. 78 rpm: 12-0288. 45 rpm: 49-0304, ERB-7021, 7RF 137. LP: LRM-7021, LM-6001, CAL-405, CDN-1001. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-7405-1A (1)	2	D7-RC-7406-2A (2)

APRIL 4, 1947, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Wagner: *Flying Dutchman Overture*. Released 9/49. 78 rpm: 12-0958. 45 rpm: 49-0473, 7RF 139. LP: VICS-1497.

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-7407-3B(R)(3)	2	D7-RC-7408-2A (2)

Wagner: *Parsifal. Prelude to Act 1*. Released 3/48. 78 rpm: M-1198 (12-0146/T), DM-1198 (12-0149/51) (coupled with *Parsifal Good Friday Spell Music*, listed under 4-19-46). 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-7409-1A (1)	3	D7-RC-7411-1A (1)
2	D7-RC-7410-1A (1)		

Schubert: *Symphony No. 5 in B-flat Major, D. 485*. Released 5/48. 78 rpm: M-1215 (12-0273/5), DM-1215 (12-0276/8). 45 rpm: WDM-1215. LP: CAL-106. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D7-RC-7412-1A (2)	1	4	D7-RC-7415-1 (1)	2
2	D7-RC-7413-1 (1)	2	5	D7-RC-7416-1A (1)	3
3	D7-RC-7414-1B(R)(1)	2	6	D7-RC-7417-2B(R)(2)	4

AUGUST 6, 1947, MUSIC SHED, TANGLEWOOD, LENOX, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Beethoven: *Symphony No. 9 in D Minor, Op. 125, Choral*. Assisting: Berkshire Music Festival Chorus, Robert Shaw, conductor; Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease,

bass. Released 2/48. 78 rpm: M-1190 (12-0050/7), DM-1190 (12-0058/65), V-12 (18-0090/97), DV-12 (18-0098/105). 45 rpm: WDM-1190. LP: LM-6001. 78 rpm matrix and take numbers, including dates for published retaken sides:

<u>side #</u>	<u>matrix and take #</u>	<u>recording date</u>	<u>movement</u>
1	D7-RC-7719-1 (1)	8-12-47	1
2	D7-RC-7720-1A (1)	8-12-47	1
3	D7-RC-7721-1A (1)	8-12-47	1
4	D7-RC-7722-1A (1)	8-12-47	1
5	D7-RC-T723-1 (1)	8-12-47	2
6	D7-RC-7724-2 (2)	8-12-47	2
7	D7-RC-7725-1 (1)	8-12-47	2
8	D7-RC-7726-2P(R)(2)	8-13-47	3
9	D7-RC-7727-2A (2)	8-13-47	3
10	D7-RC-7728-2A (2)	8-13-47	3
11	D7-RC-7729-3A (3)	8-13-47	3-4
12	D7-RC-7730-1 (2)	8- 6-47	4
13	D7-RC-7731-1 (1)	8- 6-47	4
14	D7-RC-7732-2 (2)	8- 6-47	4
15	D7-RC-7733-1 (2)	8- 6-47	4
16	D7-RC-7734-3 (3)	8- 6-47	4

See note about this recording at end of this section.

AUGUST 13, 1947, MUSIC SHED, TANGLEWOOD, LENOX, MASSACHUSETTS.
 CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Ravel: Bolero. Released 7/48. 78 rpm: M-1220 (12-0322/3), DM-1220 (12-0324/5), V-12 (18-0138/9), DV-12 (18-0140/1), DB 9601/2. 45 rpm: WDM-1220. LP: LM-1012, CAL-161, VIC-1021, WALP-1003, QALP-10020, VALP-528, MCV-524, Brz.V. 86-0007/8. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-7745-2A (2)	3	D7-RC-7747-2A (2)
2	D7-RC-7746-1 (2)	4	D7-RC-7748-1 (1)

AUGUST 14, 1947, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.

CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: Suite No. 1 in C Major, for Orchestra. Released 6/49. 78 rpm: M-1307 (12-0925/7), DM-1307 (12-0930/4) (coupled with Bach Suite No. 4, listed under 8-14-46). 45 rpm: WDM-1307. LP: LM-1079, FALP-183. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D7-RC-7749-1C(R)(1)	Overture part 1
2	D7-RC-7750-1 (1)	Overture concluded
3	D7-RC-7751-2 (2)	Courante - Gavotte I and II
4	D7-RC-7752-1B (1)	Forlane - Minuetto I and II
5	D7-RC-7753-1A (1)	Bourrée I and II
6	D7-RC-7754-1 (1)	Passapied I and II

Bach: Brandenburg Concerto No. 6 in B-flat Major. Concertino: Joseph de Pasquale and Jean Cauhape, violists. Released 5/48. 78 rpm: M-1211 (12-0243/5), DM-1211 (12-0246/8). 45 rpm: WDM-1211. LP: LM-1063, A12R 0190. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D7-RC-7814-1 (1)	Allegro part 1
2	D7-RC-7815-2A (2)	Allegro concluded
3	D7-RC-7816-2P(R)(2)	Adagio
4	D7-RC-7817-2P(R)(2)	Adagio concluded
5	D7-RC-7818-1 (2)	Allegro part one
6	D7-RC-7819-2A (2)	Allegro concluded

AUGUST 15, 1947, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.

CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Mozart: Serenade No. 10 in B-flat, K. 361, for 13 Wind Instruments John Holmes and Louis Speyer, oboes; Victor Polatschek and Manuel Valerio, clarinets; Pasquale Cardillo and Rosario Mazzeo, basset-horns; Raymond Allard and Ernst Panenka, bassoons; Boaz Piller, contra-bassoon, Willem Valkenier, Harold Meck, Walter Macdonald and William Gebhardt, French horns. Released 5/49. 78 rpm: M-1303 (12-0897/900), DM-1303 (12-0901/4). 45 rpm: WDM-1303. LP: LM-1077. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D7-RC-7760-1A (1)	1	5	D7-RC-7764-2(2)	3-4
2	D7-RC-7761-1A (1)	1	6	D7-RC-7765-2(2)	4
3	D7-RC-7762-2P(R)(2)	2	7	D7-RC-7766-2A(2)	4
4	D7-RC-7763-1 (1)	3	8	D7-RC-7767-1A(2)	4-5

OCTOBER 29, 1947, SYMPHONY HALL, BOSTON, MASSACHUSETTS.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Strauss: Don Juan, Op. 20. Released 4/49. 78 rpm: M-1289 (12-0790/1), DM-1289 (12-0792/3). 45 rpm: WDM-1289. LP: LM-1177. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-7900-1 (1) 3		D7-RC-7902-1A (1)
2	D7-RC-7901-1 (1) 4		D7-RC-7903-1A (2)

See note about this recording at end of this section.

Ravel: Mother Goose Suite. Released 3/49. 78 rpm: M-1268 (12-0631/2), DM-1268 (12-0733/4). 45 rpm: WDM-1268. LP: LM-1012, CAL-161, MCV-524, VIC-1021, VALP-528, ALP-1003, QALP-10020. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix #</u>
1	D7-RC-7904-1 (1)	3	D7-RC-7906-1 (1)
2	D7-RC-7905-2B(R)(2)	4	D7-RC-7907-1 (2)

See note about this recording at end of this section.

NOVEMBER 25, 1947, CARNEGIE HALL, NEW YORK.

CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: Symphony No. 1 in D Major, Op. 25, Classical. Released 8/48. 78 rpm: M-1241 (12-0420/1), DM-1241 (12-0422/3), DB 6951/2 (coupled with Prokofiev *Chout* excerpt, listed directly below). 45 rpm: WDM-1241. LP: LM-1215, LM-2651, RB 6533, SP-33-181. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D7-RC-8022-2P(R)(2)	1	3	D7-RC-8024-2P(R)(2)	3
2	D7-RC-8023-2P(R) (2)				

Prokofiev: Chout (The Buffon), Op. 21, Ballet. Dance Finale.

Issued as 4th side filler of Prokofiev *Classical* Symphony 78 rpm album, listed directly above, M-1241 (12-0421), DM-1241 (12-0422), DB 6952. 45 rpm: WDM-1241. 78 rpm matrix and take numbers, D7-RC-8025-2A (2).

Mendelssohn: Symphony No. 4 in A Major, Op. 90, Italian. Released 10/48. 78 rpm: M-1259 (12-0558/60), DM-1259 (12-0561/3). 45 rpm: WDM-1259. LP: LM-20, LM-1797, T 16123, F/QBLP 1003. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	D7-RC-8026-2(2)	1	4	D7-RC-8029-1(1)	3
2	D7-RC-8027-1A(1)	1	5	D7-RC-8030-1(1)	3-4
3	D7-RC-8028-1(1)	2	6	D7-RC-8031-1(1)	4

Hanson: Serenade for Flute, Harp and Strings. Georges Laurent, flute; Bernard Zighera, harp. Released 10/66. LP: LM-2900, VCM-6174. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D7-RC-8032-2 (2)	2	D7-RC-8033-2 (2)

APRIL 26, 1949, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Tchaikovsky: Symphony No. 4 in F Minor, Op. 36. Released 8/49. 78 rpm: DM-1318 (12-0972/6), DB 21009/13. 45 rpm: WDM-1318. LP: LM-1008, FALP 138, QALP 138. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvmt</u>
1	D9-RC-1708-2A(2)	1	6	D9-RC-1713-1(1)	2
2	D9-RC-1709-2 (2)	1	7	D9-RC-1714-1(2)	3
3	D9-RC-1710-2 (2)	1	8	D9-RC-1715-1B(1)	4
4	D9-RC-1711-1 (1)	1	9	D9-RC-1716-1(1)	4
5	D9-RC-1712-1 (1)	2			

See note about this recording at end of this section.

APRIL 27, 1949, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Tchaikovsky: Serenade in C Major, for String Orchestra, Op. 48. Waltz. 78 rpm: 10th side filler of Tchaikovsky Fourth Symphony album, listed directly above, DM-1318 (12-0972), DB 21013. 45 rpm: WDM-1318 (filler, as in 78 rpm album). LP: Dv. 26017, SRL-12-11 (fragment only). 78 rpm matrix and take numbers, D9-RC-1717-1B(R)(2).

Wagner: Lohengrin. Prelude to Act I. Released 10/50. 78 rpm: 12-1323. 45 rpm: 49-1378, 7RF 179. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D9-RC-1718-1 (1)	2	D9-RC-1719-2A (2)

Wagner: Siegfried Idyll. Released 9/51. 45 rpm: WDM-1571. LP: LM-1177. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D9-RC-1720-1A (1)	3	D9-RC-1722-1 (1)
2	D9-RC-1721-1A (1)	4	D9-RC-1723-1C(R)(1)

Satie: *Gymnopedies 1 and 2.* Orchestrated and renumbered by Debussy. Originally numbers 3 and 1, respectively. Released 1/50. 78 rpm: 12-1060. 45 rpm: ERA-195, 49-0771, 7RF 185. LP: LM-2651, CAL-376, RB-6533, SP-33-181. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>Gymnopédie #</u>
1	D9-RC-1724-2(2)	1
2	D9-RC-1725-1B(R)(2)	2

Cowell: *Hymn And Fuguing Tune No. 2.* Released 1978 by Composers Recordings, Inc. LP: SD-248(78). Cassette: ACS-6005. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>side #</u>	<u>matrix and take #</u>
1	D9-RC-1726-1,-1A,-1B	2	D9-RC-1727-1,-1A

AUGUST 16, 1949, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Tchaikovsky: *Serenade In C Major for String Orchestra, Op. 48.* Released 2/50. 78 rpm: DM-1346 (12-1070/3), coupled with Mozart *Impressario* Overture listed under 8-17-49. 45 rpm: WDM-1346; ERA-7 and WEPR-7 (final movement only). LP: LM-1056, LVT-1027, A12R 0031. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D9-RC-1870-2 (2)	1	5	D9-RC-1874-2 (2)	3
2	D9-RC-1871-1 (1)	1	6	D9-RC-1889-1 (1)	4
3	D9-RC-1872-2D(R)(2)	2	7	D9-RC-1890-1 (1)	4
4	D9-RC-1873-1A (1)	3			

Mozart: *Symphony No. 36, in C Major, Linz.* Released 4/50. 78 rpm: DM-1354 (12-1096/8). 45 rpm: WDM-1354. LP: LM-1141, FALP-239, QALP-239. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix and take #</u>	<u>mvt</u>
1	D9-RC-1891-1 (1)	1	4	D9-RC-1894-2A (2)	2
2	D9-RC-1892-2B(R)(2)	1	5	D9-RC-1895-2 (2)	3
3	D9-RC-1893-1A (2)	2	6	D9-RC-1896-2 (2)	4

AUGUST 17, 1949, THEATRE-CONCERT HALL, TANGLEWOOD, LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Bach: *Brandenburg Concerto No. 1 in F Major.* Released 5/50. 78 rpm: DM-1362 (12-1111/3), coupled with Mozart *La Clemenza di Tito* Overture listed under this date. 45 rpm: WDM-1362. LP: LM-1063, A12R 0090. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix and take #</u>	<u>section</u>
1	D9-RC-1897-1 (1)	Allegro
2	D9-RC-1898-1 (1)	Adagio
3	D9-RC-1899-1B(R) (1)	Allegro
4	D9-RC-1904-1 (2)	Minuetto, Trio 1, Minuetto
5	D9-RC-1905-2 (2)	Polacca, Minuetto, Trio 2, Minuetto

Mozart: *Idomeneo, K. 366. Overture.* 78 rpm: 6th side filler of Mozart Symphony No. 33 album, DM-1369 (12-1134). 45 rpm: WDM-1369 (filler as in 78 rpm album), 7RF 273. 78 rpm matrix and take numbers, D9-RC-1906-1(2).

Mozart: *La Clemenza di Tito*, K. 621. Overture. 78 rpm: 6th side filler of Bach Brandenburg Concerto No. 1 album, DM-1362 (12-1111). 45 rpm: WDM-1362 (filler as in 78 rpm album), ERB-7021. LP: LRM-7021. 78 rpm matrix and take numbers, D9-RC-1907-2 (2).

Mozart: *Impressario*, K. 486. Overture. 78 rpm: 8th side filler of Tchaikovsky String Serenade album, DM-1346 (12-1070). 45 rpm: WDM-1346, ERB-7021, 7RF 273. LP: LRM-7021. 78 rpm matrix and take numbers, D9-RC-1908-2 (2).

See note about this recording at end of this section.

AUGUST 11, 1950, THEATRE-CONCERT HALL, TANGLEWOOD,
LENOX, MASSACHUSETTS
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Prokofiev: *Peter and the Wolf*, Op. 67. Eleanor Roosevelt, narrator. Released 11/50. 78 rpm: DM-1437 (12-3025/7). 45 rpm: WDM-1437. LP: LM-45. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix #</u>	<u>side #</u>	<u>matrix #</u>
1	EO-RC-1708	4	EO-RC-1711
2	EO-RC-1709	5	EO-RC-1712
3	EO-RC-1710	6	EO-RC-1713

See note about this recording at end of this section.

AUGUST 14, 1950, THEATRE-CONCERT HALL, TANGLEWOOD,
LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Haydn: *Symphony No. 92 in G Major*, Oxford. Released 11/50. 78 rpm: DM-1454 (12-3028/30). 45 rpm: WDM-1454. LP: LM-1102, FALP 239, QALP 239, CL 16207. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix #</u>	<u>side #</u>	<u>matrix #</u>
1	EO-RC-1714	4	EO-RC-1717
2	EO-RC-1715	5	EO-RC-1718
3	EO-RC-1716	6	EO-RC-1719

AUGUST 15, 1950, THEATRE-CONCERT HALL, TANGLEWOOD,
LENOX, MASSACHUSETTS.
CONDUCTING MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA.

Haydn: *Toy Symphony*. Now attributed to Leopold Mozart, as Cassation in G Major, movements 3, 4 and 7. Released 11/50. 78 rpm: 12-3013. 45 rpm: ERA-7, 49-3013, 7RQ 176, 7RF 176, Dv. 26017, WEPR-7. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix #</u>	<u>side #</u>	<u>matrix #</u>
1	EO-RC-1721	2	EO-RC-1722

Mozart: *Serenade No. 13, K. 525, Eine Kleine Nachtmusik*. Released 11/50. 78 rpm: DM-1451 (12-3020/1). 45 rpm: WDM-1451. LP: LM-1102, CL-16207. 78 rpm matrix and take numbers:

<u>side #</u>	<u>matrix #</u>	<u>mtv</u>	<u>side #</u>	<u>matrix #</u>	<u>mtv</u>
1	EO-RC-1722	1	3	EO-RC-1724	3
2	EO-RC-1723	2	4	EO-RC-1725	4

Koussevitzky, part I

NOVEMBER 29, 1950, SYMPHONY HALL, BOSTON, MASSACHUSETTS.
CONDUCTING THE BOSTON SYMPHONY ORCHESTRA.

Sibelius: Symphony No. 2 in D Major, Op. 43. Released 9/51. 45 rpm: WDM-1602. LP: LM-1172, VIC-1510, VIC-1186, FALP 168, QALP 168, AGM1-5232, SRL-12-11 (final movement, fragment only). Cassette: AGK1-5232. CD: ORG-1005. 78 RPM matrix and take numbers:

<u>side #</u>	<u>matrix #</u>	<u>mvt</u>	<u>side #</u>	<u>matrix #</u>	<u>mvt</u>
1	EO-RC-1950	1	6	EO-RC-1955	3
2	EO-RC-1951	1	7	EO-RC-1956	3-4
3	EO-RC-1952	2	8	EO-RC-1957	4
4	EO-RC-1953	2	9	EO-RC-1958	4
5	EO-RC-1954	2	10	EO-RC-1959	4

Grieg: *Elegiac Melody, Op. 34, No. 2, "The Last Spring."* Released 4/54. 45 rpm: ERA-195, A 95208, coupled with Satie, *Gymnopédies* listed under 4-27-49. 78 rpm matrix number, EO-RC-1960.

NOTES ON RECORDINGS

DECEMBER 18 & 19, 1928, BEETHOVEN *PASTORALE* SYMPHONY.

Note that the matrix number for side 6 is out of sequence with the other matrix numbers. For reasons not noted in the Victor log books, during the winter of 1929 this side was recut at the RCA Victor studios in New York City, the first Koussevitzky recording to be recut. For subsequent prewar recuttings, the original matrix numbers were retained, and a capital letter "R" appended to the take number. However, in the case of this first recut side, Victor assigned a completely new matrix number. Then they renumbered the matrices of the four remaining sides consecutively. Notice that for the recut first side of Prokofiev's *Classical* Symphony (April 22, 1929) made just four months after this recording, the original matrix number is retained and the recutting designated by an "R." The first attempt at recutting this side was successful, so a "1" appears as the published take number. (Throughout these Notes, reference is made to recutting. For further information, see the Special Note on Recutting accompanying this discography.)

APRIL 22, 1929, PROKOFIEV: *CLASSICAL* SYMPHONY.

Side 1 of this recording was recut. However, unlike the recut *Pastorale* side 6 (see Notes, December 18-19, 1928), the reason for recutting has survived. A marginal notation on the file index card for this side reads, "margin too narrow re-record." One assumes that the grooves on the original disc began too close to the outside rim of the record. The sound quality on these records was not very good in the first place and, after recutting and remanufacturing its sonic quality fell practically to that of an acoustical recording. If the metal parts for the original side 1 survive in the RCA vaults, it would be possible to bring its quality up to match that of the other two.

SEPTEMBER 25 & 26, 1929, KOUSSEVITZKY PLAYS THE DOUBLE BASS.

Not having played the bass regularly for many years, Koussevitzky did not feel that these records faithfully represented his art on the instrument. In fact, these 1929 sessions were his second attempt at recording the double bass. Just a year previously, in September 1928, he had made Victor records of these same works, but rejected them. Many years later, Olga Koussevitzky related to the author that none of his double bass recordings ever satisfied him, and he only allowed the release of the 1929 recordings as an accommodation to his friends and fans. Thus, in 1930 he

authorized the release of the records of his own *Valse Miniature* and *Chanson Triste*, Beethoven's Minuet in G, and the Largo movement from Eccles' Sonata. However, the first movement from his Concerto in F, and Laska's *Wiegenlied* were not released until 1948, when once again, bowing to pressure from the public, he allowed them to be made part of 78 rpm album LE-1. LE-1 was a deluxe collector's edition of 1,000 copies only, pressed on 12" transparent red vinyl discs and issued in commemoration of his 25 years of service to the BSO.

Of the six selections that Koussevitzky recorded in 1929 playing the double bass, the Eccles Sonata movement and Koussevitzky's own *Chanson Triste* were originally recorded on 12" 78 rpm masters, the other four selections on 10" ones. Because LE-1 was a 12" album, the three of these four that were included in it, were recut to form 12" masters. The bass recording of Beethoven's Minuet in G was not included in LE-1. I have not listed the matrix numbers assigned to these recut 12" parts in the Commercial Recording Detailed Listing, but for the sake of completeness I list them here.

Koussevitzky: Concerto For Double Bass (2nd mvt.), D8-RC-747/8-1.

Koussevitzky: *Valse Miniature*, D8-RC-741-1.

Laska: *Wiegenlied*, D8-RC-746-1.

When these selections were issued on an LP record in 1954 (LCT-1145), Koussevitzky's *Valse Miniature* and Laska's *Wiegenlied* were taken from the recut parts made in 1948 for album LE-1. The other double bass selections on LCT-1145 were all transferred from the original metal parts to make the new LP.

Several of these selections, both on LE-1 and on LCT-1145, suffer from unstable pitch especially audible on the long sustained notes at the ends of the works. It appears that when the original record parts were transferred to make up the new records, they were not properly centered on the playback turntables.

APRIL 14, 1930, RAVEL: *BOLERO* and TCHAIKOVSKY: *PATHETIQUE* SYMPHONY.

All of Koussevitzky's Victor 78s were cut onto two wax originals simultaneously. One bore a matrix number that ended with take numbers -1, -2, -3, etc. (depending on how many times they had to record the side over), and the matrix of the other was designated -1A, -2A, -3A, etc. The idea was that, if one were damaged in processing, they could fall back on the other. Most of us have always assumed that both of these waxes had been recorded from a feed that derived from just one microphone, or one set of mikes.

However, a few years ago, two California jazz record collectors, Steve Lasker and Brad Kay, challenged this assumption. They were studying vintage Duke Ellington Victor discs, and noticed subtle sonic differences between two copies of the same recording. They noticed that one copy had been made from the -1 matrix, and the other from the -1A matrix. Further investigation led them to the theory that these records were halves of a stereo pair, the -1 and the -1A discs having been recorded from completely independent sets of microphones and amplifiers. They found pictures taken during the recording sessions in which two separate microphones were visible. They theorized that HMV in England had recorded 78s in the same way during the 1930s, at least for a time. Upon hearing of Lasker and Kay's theory, one of HMV's engineers stated that HMV had never utilized such a "stereo" setup. However, John Pfeiffer of BMG/RCA Records in New York City, thought it possible that some of these discs might form stereo pairs. As Lasker's and Kay's investigation widened, they included in their list of suspected stereo 78s Koussevitzky's April 1930 recordings of Ravel's *Bolero* and Tchaikovsky's *Pathetique* Symphony, sides of which had been published at various times utilizing both -1 and -1A matrices.

Following the method described in the *New Scientist* (December, 1985) (which showed two oscillograms of "stereo 78s," and one of an artificially synthesized stereo recording) this author analyzed matrix -1 and -1A discs of side 7 of the *Pathétique* Symphony recording. The result of these experiments, both with an oscilloscope and by listening, is inconclusive. Unfortunately, it is impossible at least with the technology at our disposal today to adequately synchronize the speed of the two discs (-1 and -1A) to the extent necessary to create anything like "real stereo." There is no sync track recorded on these records. All that we can do now is synchronize them manually in playback. One can obtain a stereo effect by manually synchronizing the playback of any two identical monaural records. The reason they sound like stereo lies in the slight momentary differences between the speeds of the two discs, not only as they are reproduced but also as they were recorded which supplies the phase shift necessary for the (psuedo) stereo effect. Thus, if one were playing an actual stereo pair of -1 and -1A discs, assuming that they were in fact recorded that way, the stereo effect would be exaggerated.

The author's first acquaintance with this phenomenon was from Professor Walter Welch, of Syracuse University. He has a demonstration in which he simultaneously plays two identical Edison "Diamond" discs, each on its own Edison phonograph, and with the phonograph motors interconnected by a synchronizing device. Lo and behold, it does sound like stereo!

The oscilloscope experiment described in the *New Scientist* proves nothing. If the scope input is from two identical monaural discs played separately, the pattern observable on the screen will appear very similar to what one will see from a bona fide stereophonic source, and the sound in the monitor also will be stereo-like, as in Professor Welch's demonstration. This is so regardless of whether the inputs are from a -1 and -1A pair, or two identical -1s, or two identical -1As.

Long time audio engineer Richard Burns contributes the observation that if the two microphones (assuming that these recordings were made with single microphones and that they both had identical directional patterns) were placed near each other and aimed in the same direction, there would be little stereo effect anyway.

Without being able to synchronize the two playback turntables, definite conclusions cannot be drawn. We are left with the fact that the only conclusions that can be reached in regard to the stereophonic authenticity of these record pairs are completely subjective ones derived from plain listening.

OCTOBER 28, 1930, MOUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION.

This recording, like that of the Weber *Oberon* Overture (see Notes, November 5, 1946), illustrates the problem that 78 rpm record manufacturers had when master record parts became damaged in manufacturing. In the case of the *Oberon* Overture, Victor lost the parts to the second take of the first side. They failed satisfactorily to recut a replacement master of the second take, and issued the record from the first take. Unfortunately, the first take had been rejected because of a horn note that cracked in a very obvious place.

Similarly, this recording of *Pictures at an Exhibition* as published, has several instrumental mistakes particularly on sides 3 and 7. The RCA archival logs do not disclose why so many rejected takes appeared in the commercial issuance, but it is a fair bet that the takes that Dr. Koussevitzky had okayed were lost in processing. In 1930, it would have been a sonic disaster for them to recut these sides. After roughly 1940, when Victor was able to recut with reasonable quality (at least by the standards of the time), damaged parts were no longer such a problem. However, Victor always avoided recutting as much as possible, because it meant a loss in sound quality. (See Special Note on Recutting above)

In the Commercial Recording Detailed Listing, the total number of times that each side was recorded appears in parentheses following the take numbers. It is reasonable to assume that if an artist recorded a side over any given number of times, this was how often he had to do so in order to satisfy himself. This is not an absolute rule, because occasional notations in the log state that Dr. Koussevitzky had, for instance, rejected the third take of a side, but did okay the second take. In any event, it is probable that one reason why so many sides were not published from their final takes, is because the final ones were damaged in processing, Victor then had to make use of whatever other parts they had on hand, even though in many instances this meant using parts that had been rejected by the artists.

If enough parts still exist (including rejected takes) of the sides with problems, this entire recording could be reconstructed to obviate the instrumental blunders that mar it in its present form. Inasmuch as this is Koussevitzky's only surviving recording of this work in its complete form, this would be desirable. Koussevitzky's only other existing recording of *Pictures at an Exhibition* (from the radio broadcast of October 9, 1943), is extensively cut, no doubt to stay within the time limit of the radio hour. The cut parts of the broadcast performance are: "The Old Castle" and the "Promenade" that precedes it; and "Bydlo" and the "Promenade" that follows it. These two are the only surviving recordings of this piece, played by the man who commissioned its orchestration by Maurice Ravel.

OCTOBER 29, 1930, RAVEL: LA VALSE.

This recording was published in two different versions. Side 1 was recorded four times over. Copies seen with Victrola and with scroll Victor labels, were made using the third take. However, later Victor pressings with round gold borders on their labels, were made using the first take. The RCA archival paperwork confirms that the first take of side 1 was put into production as a substitute for the third take in March 1939.

These takes, rejected by the artists, were referred to as "alternate" takes. When the real masters became worn or damaged, alternates were often used as substitutes.

Notice that information on multiple published takes appears only in the case of relatively early Koussevitzky-BSO recordings. There are at least two reasons for this. First, such information is generally available only for prewar Victor recordings, where the number of the take being used is engraved onto each individual record. After World War II, Victor discontinued marking take information on new issuances. Take information on postwar Victors is available only from the RCA archival files. Second, as time went by the need for replacement parts declined. Manufacturing became more sophisticated, preserving many more record parts in processing. Third, no alternative source for replacement parts existed. It was not possible to recut to form new parts with the success achieved later. Recutting then resulted in a very material loss in sound quality. (See Special Note on Recutting above)

All known published takes are listed following the matrix numbers. It should be observed that Koussevitzky's recordings of the Hanson Third Symphony and of Foote's Suite for Strings, that were both made before World War II, do not show take numbers. However, neither of these were issued until after the war.

MAY 15, 1933, SIBELIUS: SYMPHONY No. 7.

This was recorded by HMV from a live performance given in Queen's Hall, London. The signal was transmitted via telephone lines to HMV's Abbey Road Studios,

where the 78 rpm wax originals were cut. Side 3 bears a HMV take number of "II." Careful audition of this disc reveals the surface noise of another record, that starts just after the beginning of the side. Although nothing about this appears in the documents regarding this recording sent the author by HMV, this side is surely a recut. This is curious because in the Koussevitzky-London Philharmonic recordings made a year and a half later, a "II" following the matrix number indicates not a studio recutting from another record, but a side that was completely recorded over for a second time. The sound quality on side 3 is also markedly worse than that on the other five sides, a typical problem with recut sides at the time. (See Special Note on Recutting above)

Apparently, this was recorded on telephone lines simultaneously on two separate lathes. A photocopy of the page from the HMV "Recording Book" that covers this recording explains that records whose matrix numbers end in -1 were "recorded in No. 4 machine room." Those with a matrix number ending -1A, were "recorded in No. 3 machine room."

Koussevitzky never again recorded this symphony commercially. HMV documents made available to the author include a signed contract between HMV and Koussevitzky dated May 22, 1933. In return for the royalties stipulated, he agreed to obtain HMV's written consent before making another commercial recording of the Sibelius Seventh Symphony. One assumes that HMV held out for a substantial amount of money.

The sound on these 78s is among the worst in the Koussevitzky canon. This is a shame because the performance is one of his finest. Fortunately, three other Koussevitzky performances of this symphony survive, that were made with the BSO (see Main Listing Section under "Sibelius").

FEBRUARY 2, 1934, HARRIS: SYMPHONY No. 1, 1933.

This recording, like the HMV recordings from 1933 and 1934, was made when Victor's contract with Koussevitzky and the BSO had lapsed. Columbia Records was anxious to sign them, and made this recording of a live performance in Carnegie Hall to show what they could do. Unfortunately, the sound quality is poor, even by the standards of the time. This may be one of the reasons why the BSO never contracted with Columbia. The BSO finally resumed commercial recording for Victor and broadcasting for NBC in 1935.

The pros and cons of working with Columbia makes for interesting speculation. One might well assert that Koussevitzky would have had the chance to make a great many more commercial recordings, as well as radio broadcasts (Columbia Records merged with the Columbia Broadcasting System in 1939), during his years with the BSO. In Koussevitzky's last decade with the BSO, this is certainly a possibility. However, earlier on other factors worked to inhibit their ability to record or broadcast for anyone. First, up until 1942 the BSO was not a unionized orchestra. The American Federation of Musicians (A. F. of M.) wanted to organize the BSO players into their union, and accordingly made it difficult for the BSO to either record or broadcast until that came about. Ernest Dane, President of the BSO Trustees, was a staunch opponent of unionism, and only after his death in 1942 did the orchestra's players become members of the A. F. of M.. For many years, Dane personally made up the annual deficit of the BSO out of his own pocket, which gave him considerable clout in the orchestra's affairs. The author's father knew Dane and recalled how staunchly he had opposed the coming of the unions. Secondly, wartime shortages of materials necessary to produce phonograph records put a hold on activity in this area until after 1944.

Problems occasioned by World War II, by the A. F. of M., and Columbia's failure to secure a contract with the BSO, all worked to limit recording and broadcasting of Koussevitzky and the BSO. Together with the relative difficulty and expense of making quality audio re-

cordings in the pretape (pre-1949) era, these factors bring an appreciation of the amount of recording and broadcasting actually done. Columbia Records and CBS radio still would have been in a better position to give exposure to the BSO, even though with the problems occasioned by World War II and the A. F. of M., they might not have been free to do so until Koussevitzky's last seven years with the orchestra.

Consider CBS radio's weekly Sunday afternoon *two hour* broadcasts of the New York Philharmonic Orchestra, that went on over so many years. NBC and ABC seldom allotted more than one hour for symphonic broadcasts (ABC carried the weekly BSO broadcasts from March 1945 until August 1948). At various times, these radio networks carried only the portion of the concert before intermission or the part after it. Even NBC's own in-house orchestra, the NBC Symphony, seldom got more than one hour of air time per week. RCA Victor records and their sister corporation, NBC radio, were both overcommitted with artists. The result was that no one had the chance to record or broadcast as much as they deserved.

Although Columbia eventually made many notable recordings with the New York Philharmonic, Chicago Symphony, and Cleveland and Pittsburgh Orchestras, its pretape era 78 rpm recordings were not of the same high quality as those made by Victor. The quality of RCA Victor 78s was superior to Columbia's because, with the exception of the sides that had to be recut, RCA recorded wax masters at the recording site. These originals were then manufactured directly into shellac 78s for sale to the public in a print to print molding process. During the 1940s, Columbia recorded its originals on the outer grooves of 16-inch acetate transcription records in roughly four-minute takes. They brought these 16-inch transcriptions back to the studios, played them back, and in this manner derived a signal with which to recut their 78 rpm waxes. This arrangement saved money. However, playback pickups (cartridges) were, in those days, a particularly weak link in the chain, and anything that had to be rerecorded or recut, suffered accordingly. Remember that, before 1948, there were no tape recorders in this country, and virtually all audio recording was done on discs. (See Special Note on Recutting above)

No attempt has been made to show any take numbers for this recording. Suffice it to say that having been recorded from a live concert, these records must all have been "first takes."

SEPTEMBER 3 - 7, 1934, LONDON PHILHARMONIC RECORDINGS.

These recordings, like those from February 2, 1934 and May 15, 1933 were made when Koussevitzky and the BSO's contract with Victor had lapsed, and they were free to record for whomever they pleased.

A letter to Dr. Koussevitzky dated April 20, 1934 (courtesy of HMV) states, "We are very pleased to know that you can record for us in the first week of September, commencing Monday, September 3, 1934. . . . Among the major works, we should like to record Beethoven's Third, Fifth, Sixth and Seventh Symphonies and the Mozart No. 40, if time permits." Possibly the *Pastorale* and Seventh Symphonies were recorded but not released.

MARCH 26, 1937, BACH: SAINT MATTHEW PASSION.

When this recording was undertaken, it was considered the largest project in the history of the phonograph. The 78s were issued in three large albums, on a total of fifty-three 12-inch sides. Overall, this recording was very successful. When one considers the problems involved in recording a live concert during the 1930s, especially one of this length, one appreciates all the more the amount of planning that must have gone into it. The many chorales, choruses, arias, and recitatives are nicely laid out on the various sides, and the points

where the sides begin and end well chosen. Audience noise is minimal and yet the sonics do not lack hall ambience. Only a few sides had to be recut, and the sonic quality throughout is surprisingly good. With this great success behind them, just over a year later, Victor must have approached recording the *Missa Solemnis*, with confidence. Unfortunately, the *Missa* recording project ran into problems. Even after three attempts, the sonic result was not the equal of this recording of the *Saint Matthew Passion* (See Notes on Recordings, December 3, 1938).

DECEMBER 20, 1937, PROKOFIEV: VIOLIN CONCERTO NO. 2.

The lathes that turned the wax originals of this recording were turning at about 80.6 rpm, instead of at 78.26 rpm. Consequently, if one plays back these records at 78.26 rpm, the music plays slower than it should. It still comes out (barely) in G Minor, but it makes for a dull sound. All of the six sides in this album were recorded consistently at the same speed. These records have no other pitch problems.

Although it can be easily corrected, this problem persisted through an issuance of this recording in a boxed set of 45s, and through two issuances on LP, the most recent one being in a Heifetz collection issued in 1976. For more information on this recording, see Unpublished RCA Victor-made Recording Detailed Listing, (to be published in the fall 1990 *ARSC Journal*) December 21, 1937, Brahms Violin Concerto, and Notes On Recordings, April 11, 1939, Brahms Violin Concerto.

DECEMBER 22, 1937, PROKOFIEV: LIEUTENANT KIJÉ, ORCHESTRAL SUITE.

This recording has a spoken introduction by Serge Koussevitzky. At the beginning of side 1, one can barely hear Koussevitzky say, "let us begin." Because his words are so faint on the 78 rpm originals, they did not transfer to the 45 rpm or LP reissues.

DECEMBER 3, 1938, BEETHOVEN: MISSA SOLEMNIS.

The two volume 78 rpm set of this recording, finally released in April 1941, was the product of Victor's third attempt at recording this music. The first attempt occurred at the annual Boston Symphony pension fund concert of April 26, 1938 (see Unpublished RCA Victor-made Recording Detailed Listing under April 26, 1938 to be published in the fall 1990 *ARSC Journal*). Victor ran into technical problems, and this first recording had to be abandoned. A log note says, "bad start—side 3." Also, Koussevitzky likely rejected certain sides.

Probably the scheduling of this same work for the Friday-Saturday concerts of December 2 and 3, 1938, was intended to give Victor a second, and if need be a third, attempt at a successful recording. The Victor logs do not disclose what went wrong with the records made at the December 2, 1938 concert (see Unpublished RCA Victor-made Recording Detailed Listing). The published records were all made at the Saturday evening, December 3 performance.

These records have more than their share of technical problems. Thirteen out of the 24 sides had to be recut, which detracted from their sound quality. (See Special Note on Recutting)

APRIL 11, 1939, BRAHMS: VIOLIN CONCERTO.

Prewar 78 rpm albums had their program notes printed in neat little booklets that accompanied the albums. The booklet that accompanied prewar editions of this Brahms Violin Concerto recording, carried a notice on its front page that stated, "This recording took an exceptionally long time to make." In fact, it was recorded four times over. The first two recordings were made on December 21, 1937, the day after

the same forces had recorded the Prokofiev 2nd Violin Concerto, (see Unpublished RCA Victor-made Recording Detailed Listing). Their first attempt took up ten 12" record sides, as opposed to nine sides for the remaining three recordings. The log book shows that one of these sides (the final side of the first movement) ran longer than anticipated, into the area of the record where the label would normally go. A marginal notation in the log anticipated recutting this side so that it would share the next side with the first part of the second movement. There are no indications in the log why the second recording was rejected.

The reason for the trouble at this session, and the subsequent rejection of these records, becomes apparent when one considers what happened to the recording of the Prokofiev Concerto, made on the previous day.

Both Brahms Concerto recordings made December 21, 1937 had all of their sides cut simultaneously on the same two recording lathes (unit number 124 for matrix -1, and unit number 179 for matrix -1A) used to cut the wax masters of the Prokofiev Second Violin Concerto. Unfortunately, those lathes had both been incorrectly adjusted to turn at about 80.6 rpm, the speed at which the Prokofiev Concerto had been recorded, and the music comes out below pitch when played at 78.26 rpm. Fortunately, by the third day of the sessions, December 22, Victor identified the speed problem and corrected it. The three works recorded on December 22, 1937, were all recorded at the proper speed of 78.26 rpm.

In his 1947 book, *The Other Side of the Record*,¹ Charles O'Connell tells about auditioning test pressings of the 1937 Brahms Violin Concerto recording with Heifetz at Heifetz' home. O'Connell, who was the Victor classical A & R man from 1930 to 1944, refers to "certain details" and "little troubles" that he was "surprised" Koussevitzky had "overlooked," when he okayed the test pressings tendered by O'Connell. However, at the time of the audition of the test pressings in Heifetz' home, Heifetz noticed these problems. For reasons that O'Connell does not make clear, Heifetz declined to either accept or reject the records. Instead, O'Connell was to decide. Subsequently, he asked Koussevitzky if he would mind completely remaking the recording, and Koussevitzky agreed "readily." Why didn't Koussevitzky and Heifetz hear these "problems" at the time of the recording sessions on December 21, 1937 and simply rerecord the sides as needed? In fact, on that date of the recordings of the Brahms Concerto, they felt it necessary to rerecord only one side. Were these problems the fault of the artists, or were they the fault of O'Connell and his crew, who adjusted the recording lathes to turn too fast? (See Notes on Recordings, December 22, 1937, Prokofiev: Violin Concerto No. 2)

This defect would not have appeared until after the 78 rpm waxes were processed and made into test pressings. Even if they had been cutting "safety lacquers" (that could have been played back immediately) as early as in these 1937 sessions, this speed defect would not have shown up on them, as the lacquers and the 78 rpm waxes would have been cut on completely different lathes. They had a hint that the lathes had been set up to turn too fast, when in the first Brahms Concerto recording the record sides did not hold as much music as they were supposed to. It took them a couple of days to identify what was wrong.

It seems likely that, in his book, O'Connell was attempting to cover up a technical mistake that had been made by his crew, by shifting the blame to the artists. The "little problems" that O'Connell refers to, were in reality the 40 off-speed wax discs of the Brahms Concerto made on December 21, 1937. Or, one might say that he had 64 of these "little problems," if in addition one wants to include in the count the 24 off-speed waxes of the Prokofiev

Concerto made on the previous day.

As a sidelight, the Prokofiev Concerto recording was never remade. Surely, Koussevitzky, Heifetz, O'Connell, and others must have been aware of its pitch problem. But the Prokofiev Concerto was considered a very *avant garde* piece of music at the time these records were made. It is possible that they felt hardly anyone would notice a pitch discrepancy in such an unfamiliar piece of music. However, such a problem would not go unnoticed in a familiar work such as the Brahms Concerto. We also have to remember that recording onto wax tablets, and manufacturing them only as far as test pressings, was very expensive. In *The Other Side of the Record*, Charles O'Connell recollected the numerous times the management of the Victor Record Company balked at his plans because of the expense involved, especially when it came to rerecording things already done. There was an ongoing problem of trying to persuade the artists to accept the records they had made, even though they might not be perfect. Although this is still an issue today, with the relatively higher cost of making 78 rpm records in Koussevitzky's day it was even more of a problem. Victor was not making large amounts of money on any of these classical recordings in the first place, much less on anything as esoteric as a Prokofiev Concerto. Also, we have to remember that David Sarnoff's only interest in making these classical records in the first place was to lend prestige to his other business undertakings—his popular records, radios, televisions and washing machines.

By comparison, making records today is much easier and less costly. Today's audio engineers do not have to worry about things like heating wax record tablets to just the right temperature, or that the batteries that power vacuum tube amplifiers and record cutter heads are running down, or that one of the cutting styli has just broken and ruined a take. In the days of making 78 rpm records, when engineers went out in the field they could not even depend on having a reliable source of 110 volt AC electricity. Because of this, field record lathes (the cutting turntables that turned the 78 rpm wax originals) were driven by lead pulley weights, the same way as old-fashioned grandfather clocks are powered. And field recording amplifiers and cutters had to be battery powered. Symphony Hall in Boston was a case in point. I am not sure of the exact date when Boston Edison Company finally completed service to all of the city with modern 110 volt AC electricity, but it may have been as late as the early 1950s. My mother had friends who lived in Boston's "Back Bay," not far from Symphony Hall, and I remember hearing them tell how the only electricity that was supplied to their apartment buildings was DC, from the same lines that supplied the Boston subways.

Charles O'Connell and his crew could not simply splice in a little section where a problem in the playing occurred; the whole 78 rpm side had to be recorded again, hoping that nothing unexpected would go wrong such as the time Koussevitzky muttered, "Thanks to God," right after he and the orchestra finally had completed a troublesome side successfully. "Thanks to God" was audible on the record, and that whole side had to be recorded one more agonizing time! Something like that could not simply be edited out as it could today.

Koussevitzky, the BSO, Jascha Heifetz, Charles O'Connell, and his crew finally met again in Symphony Hall on April 11, 1939 to make the great recording of the Brahms D major Violin Concerto so familiar to many of us. More than one member of the orchestra, who I interviewed years later, recalled the tension in the air that day. A log note says, "This Concerto Recorded Twice By Orchestra as Per Request of Artist [sic]." The published takes derive as follows: take(s) -1, from first April 11 session; take(s) -2 and -3, from the second session. Another log notation states, "With New Wide Range Equipment & New Unidirectional Mike. Mr. O'Connell present [sic]."

NOVEMBER 8, 1939, McDONALD: SAN JUAN CAPISTRANO.

In the early days of recording and broadcast, engineers had to rely on manual adjustment of their volume levels in order to maximize their signal to noise ratios. However, the log sheets disclose that when making this recording, Victor experimented with something new—a (automatic volume level) compressor. Both sides of this piece were recorded twice, one set of takes with the compressor, and the other without. The second takes were used for the published records, and these were supposed to have been made without compression. Yet, the dynamic range on both sides of this record, as published, is among the most constricted in the entire Koussevitzky canon. One supposes that the information in the log is transposed, and that it is the first takes that were made without compression. Side 1 features the very loud sound of a dropped mute, or something like it. The take of this side that was issued must have been a reject though the log does not disclose this.

MARCH 19, 1940, FOOTE: SUITE FOR STRINGS.

In his 1947 biography of Koussevitzky,² author Moses Smith uses Koussevitzky's October 14, 1944 performance of this work to illustrate Koussevitzky's "weaknesses." Smith believed that Koussevitzky played it too fast. "Yet the performance on Victor records is curiously far more relaxed." Based on personal experience, I agree with Smith that Koussevitzky ruined the performance with his fast tempo.

Why did Koussevitzky play it so fast on this occasion? The answer was unexpectedly revealed during an interview with composer David Diamond in 1988. The premiere of Diamond's Second Symphony was on the same program with the Foote Suite that was played so fast. I had asked Diamond about the premiere of his Second Symphony, and he quoted from his diary of that day as part of his reply. It seems that Koussevitzky had wanted to present both the Foote Suite For Strings and Diamond's Second Symphony during the one hour of the concert that was broadcast. In order to do so, he was planning to make cuts in Diamond's Symphony. "This angered me terribly. I called him and told him this . . . and he decided finally that he would do the Symphony without cuts and would hurry the Foote, which opened the program."

MARCH 20, 1940, HANSON: SYMPHONY No. 3.

In order to minimize background noise on all types of analogue recordings and broadcasts, engineers use the highest level possible without creating overload and distortion. In the days of 78s, maximizing signal to noise ratio was especially important, because of the high surface noise of the old records. In the case of analogue phonograph records, increased level will help mask surface noise, but it also contributes to mistracking by the phono pickup. Record wear also accelerates as recording level increases. Especially in the 1930s, in an attempt to maximize their signal to noise ratios, Victor seriously overcut many 78s. Record collectors are fond of recalling that the inner grooves of side 2 of Koussevitzky's 1939 Victor recording of *La Mer* by Debussy are significantly overcut. Indeed, at a maximum groove velocity of about 18 centimeters per second, this side of *La Mer* is certainly very overcut. One almost never sees a copy of this album in which the loud parts of the discs are not grey with wear. However, side 9 of the 1940 recording of Hanson's Third Symphony tops even the second side of *La Mer*, at a maximum velocity of over 24 centimeters per second in one spot. Victor felt that all sides of this recording were overcut, and for that reason, nearly didn't issue it at all, doing so only in 1947.

A recording level of seven centimeters per second is generally regarded as being reasonably high. This is the peak level of album M,DM-1161 (Beethoven *Eroica* Symphony). After World War II, Victor brought their recording levels down considerably. People were complaining that their (overcut) Victor records wore out too quickly.

NOVEMBER 22, 1944, TCHAIKOVSKY: SYMPHONY No. 5.

Anyone who is lucky enough to have heard the BSO play in its home, Symphony Hall, Boston, knows not only the sound of a great orchestra, but also the unique glory of the acoustics of that auditorium. Built in 1900, Symphony Hall was one of the first concert halls built utilizing the then new science of acoustics. Harvard University professor, Wallace C. Sabine served as the acoustical consultant, and for nearly a century audiences have thrilled to his stunning success.

However, recording engineers do not always have the luxury of capturing this beautiful sound. For broadcasts of live concerts, the more hall reverberation that is picked up, the more audience noise there will be. For this reason, engineers favor placing directional microphones up close to the orchestra. In Dr. Koussevitzky's day, monaural recordings did not lend themselves to hall ambience as readily as do modern stereophonic ones. Also, a feeling existed then that hall reverberation tended to muddy recorded sound. With all of the distortion and record surface noise they already had to contend with, this is understandable.

The first recordings made in Symphony Hall in the late 1920s, for the Victor Talking Machine Company by Western Electric contain some hall reverberation. After NBC joined with the Victor Talking Machine Company in 1930, and started making records, it favored a nonreverberent sound, probably utilizing directional microphones placed up close to the orchestra. After World War II, NBC once again tried to capture the sound of the hall.

Victor's famous classical Artist and Repertoire Representative from 1930 to 1944, Charles O'Connell, had resigned his post with the company only a few months prior to the making of this recording of Tchaikovsky's Fifth Symphony. O'Connell seems to have been a very talented man, who possessed not only the technical knowledge and skills to supervise a recording crew, but was also an accomplished organist, conductor, and author. Among his credits in the latter area were *The Victor Book of the Opera*, and *The Other Side of the Record*. As a recording engineer, he worked closely with Albert Pulley, about whom little is known other than he had a very fine reputation as an engineer.

One of the most obvious characteristics of the recordings O'Connell supervised was their relative lack of hall ambience. O'Connell no doubt realized that he could not capture ambience with sufficient clarity to justify it. With all of the surface noise and distortion present on the average 78 rpm disc, ambience took on a muddy quality; thus it became more of a liability than an asset.

Macklin Marrow followed Charles O'Connell as Victor's classical "A&R Rep." He supervised all of the recording sessions in Symphony Hall from this November 1944 recording through the recording sessions of April 1946. The initials "AP," for Albert Pulley, continue to appear on Marrow's logs, as they did on O'Connell's.

The most noticeable change in the character of the sound that Marrow recorded, compared to O'Connell's, was due to microphone placement. For the sake of sonic clarity, O'Connell had favored miking the orchestra up close. Marrow went to the

opposite extreme, attempting to capture more of the acoustics and sound of Symphony Hall in his recordings. He may have made used nondirectional microphones, in order to pick up hall ambience, and he very likely placed them back away from the orchestra.

It would also seem probable that Marrow favored opening the rehearsal curtain more than O'Connell. The rehearsal curtain is a heavy drape that hangs across the auditorium at about the eighth row of seats away from the stage. Its serves to damp the excessive echo in the hall during rehearsals. The audience absorbs a very material amount of sound. The curtain also has a secondary function, which is to allow the orchestra to heat only the stage area during rehearsals in the wintertime. During the Koussevitzky years, Victor recorded the orchestra in their places on the stage. To absorb the unwanted reverberation from the empty hall, they simply pulled the rehearsal curtain closed part way, leaving it open just enough on the sides to allow for some ambience.

Not long after Dr. Koussevitzky retired, Victor changed its Symphony Hall recording plan. The new system called for the removal of seats allowing the musicians to play down on the floor. Interestingly, in the 1970s the commercial recording companies moved the musicians back onto the stage and some of them returned to regulating the hall ambience with the rehearsal curtain as they had during the Koussevitzky years. Some engineers also drape the balconies and other parts of the hall with sound absorbent material, in addition to making use of the rehearsal curtain.

Marrow achieved only a mixed success. Some of the recordings he made in this fashion, such as the present Tchaikovsky Fifth Symphony and Beethoven's Fifth Symphony recorded on the following day, proved fairly good. Others, like that of Rachmaninoff's *Isle of the Dead* (April 23, 1945) sound muddy. At their best, the BSO glows in Symphony Hall's glorious acoustics. At their worst, the sound of the orchestra is practically lost in an indistinct roar. For years, it was thought that certain of these records were recuts, but now archival information sources make it possible to distinguish distortion resulting from recutting, and distortion caused by Marrow's poor miking.

Actually, only side 2 of the 78 rpm version of this Tchaikovsky Fifth Symphony was recut. Record matrix -1 of this side was rejected for reasons not stated. Record matrix -1A was rejected for "wheel marks." The recut finally issued was a bad one, with wow or unstable pitch. Fortunately, this was not transferred onto the 45 rpm version of this recording, or onto RCA's 1966 reissue of it. However, it was transferred to the first incarnation on LP, LM-1047. In fact, a keen ear will decipher slightly unstable pitch on all versions of this recording except the 45 rpm set, WDM-1057. The wartime shortage of metal for recording lathe replacement parts explains an occasional wobble in the pitch of some recordings made at this time. Conversations with persons working in this field during World War II indicate that during much of the war period defective lathes were used. With completely stable pitch, the 45s must have been dubbed from a source other than the 78 rpm parts, the "safety lacquers," and not the 78 rpm metal parts.

Safety lacquers were 16-inch acetate discs recorded at 33 1/3 rpm made simultaneously with the 78s. If all the 78 rpm parts for a given side were lost in manufacturing, as sometimes happened, engineers could fall back on the 16-inch acetate transcriptions as a source from which to recut new 78 rpm parts. Apparently, on occasion, the safety lacquers also served as the source for reissues, such as with the 45 rpm set of this Tchaikovsky Fifth Symphony. For more information on safety lacquers, see Notes on Recordings under October 29, 1947.

A postscript to this background information on Koussevitzky's Tchaikovsky Fifth

recording is the following handwritten note that appears in the log margin, "Tom McCusker says this was bestseller Sym. by Boston Sym. 0. 80,000 thru Ju. 1950."

NOVEMBER 22, 1944, BERLIOZ: *ROMAN CARNIVAL OVERTURE*.

Whoever was at the studio controls when this recording was made must have thrown a switch instantaneously cutting off the music just as the last note of the overture was played. The second side of the 45 rpm version ends the same way. This work ends in a tremendous fortissimo by the whole orchestra. Cutting off the recorded signal abruptly at the end leaves one with the sensation of hanging in mid-air. One solution is to mix the ending reverberation, from the 1961 Munch/BSO RCA *Roman Carnival Overture* record, over the 78 rpm surface noise at the end of the Koussevitzky recording. An alternative is to mix in artificial reverberation at the end.

NOVEMBER 22, 1944, DEBUSSY: *PRELUDE TO THE AFTERNOON OF A FAUN*.

This recording was issued on red vinylite 78s only. Catalog number 11-9128 was assigned for issuance as a standard shellac 78 rpm disc, but it was never issued in this format. Documentation covering this recording is incomplete. However, it appears that, in its red vinyl issuance the first side was recut. The second side may also be the product of recutting.

APRIL 24, 1945, RACHMANINOFF: *VOCALISE*.

Vocalise was originally written by Rachmaninoff as a song without words. He orchestrated it especially for Koussevitzky, and it was first given in this form at Koussevitzky's concerts in Moscow during the season 1915-1916.

APRIL 24, 1945, STRAUSS: *TILL EULENSPIEGEL'S MERRY PRANKS*:

The edition of this recording that appeared on RCA Victor Red Seal "De Luxe Edition, non-breakable" (red vinyl) 78 rpm album v,DV-1, sounds as though it was recut. The strings are distorted, and there is little high frequency information. However, the *Till Eulenspiegel* issued on standard shellac 78s, in album M,DM-1029, has none of these sonic problems. The overall sound is clean, and the high end extends perhaps half an octave beyond that found on the red vinyl album. It is highly unlikely that these shellacs are the product of recutting.

RCA archival documents on this recording appear to be incomplete. The parts to which they assigned master status were all recuts. As with most other postwar recuttings, what appears as a take number is reliable. Thus, with reference to the Commercial Recording Detailed Listing section of this discography, side one was issued from a recutting of the second take, side two was recut from the third take, and so forth. However, there is no indication what parts were used to manufacture the shellac 78s in albums M,DM-1029.

APRIL 19, 1946, SOUSA: *THE STARS & STRIPES FOREVER*, AND *SEMPER FIDELIS MARCHES*.

As a publicity stunt, RCA Victor decided to celebrate the manufacture of their one billionth phonograph record. The occasion called for a special recording, and the honor of choosing and recording the music fell to the BSO. World War II was barely over at the time, and Dr. Koussevitzky made a wise choice in selecting the patriotic Sousa marches *Stars and Stripes Forever* and *Semper Fidelis*. The recording was made on April 19, 1946. On the same day, the Khachaturian Piano Concerto, Tchaikovsky's *Francesca da Rimini*, and the Good Friday Spell Music from Wagner's *Parsifal* also were recorded. The date of manufacture of the one billionth record was

October 14, 1946. Its only issuance was on a red vinyl 78 rpm disc, although a fragment from the *Stars and Stripes Forever* appeared on a special RCA LP record issued in 1956 in honor of the 75th anniversary of the BSO.

NOVEMBER 4, 1946, SHOSTAKOVICH: SYMPHONY NO. 9

When Koussevitzky first played this Symphony at the Tanglewood concert of August 10, 1946, he played the second movement quite a bit more slowly than he did later. The reason for this has only recently come to light.³ Shostakovich heard the broadcast of this performance in Russia, probably from Office of War Information or from Armed Forces Radio Service records, and wrote to Koussevitzky expressing his disapproval of Koussevitzky's slow tempo in the second movement.

Accordingly, five months later, Koussevitzky rerecorded the second movement at a more rapid tempo. The second movement then required only two record sides, as opposed to three sides in the original recording. This caused a gap in the matrix numbers.

Shostakovich also heard Koussevitzky's performance of his Eighth Symphony and wrote to Koussevitzky disapproving of it as well. Probably for this reason Koussevitzky never completed his April 25, 1945 recording of that symphony (see Unpublished RCA Victor-made Recording Detailed Listing, April 25, 1945).

This recording is one of the first made under the supervision of Victor A & R Representative R. Gilbert, who succeeded Macklin Marrow. Gilbert's name first appears in the logs, along with Marrow's, for the April 1946 Symphony Hall recording sessions. From the BSO sessions of August 1946 through November 1947, Gilbert's name appears alone. His philosophy of microphone selection and placement seems to have been a happy compromise between the reverberant excesses of his predecessor, Macklin Marrow, and the close up dryness of his successor, Richard Mohr, who in this regard hearkened back to the days of Charles O'Connell.

NOVEMBER 5, 1946, WEBER: OBERON OVERTURE.

This recording illustrates what could happen when record parts were lost in processing. Both sides of this piece were recorded twice. What was wrong with the first take of the second side is not known, but Koussevitzky rejected the first take of side one because of a very noticeable cracked horn note on a solo entrance. Presumably, side 1 as recorded on the second take came out all right. However, all of the parts of this second take (matrices -2 and -2A) were lost in processing. Victor then fell back on the safety lacquer of the second take as a source from which to make a new 78 rpm master by recutting. However, after two attempts at recutting it, they gave up on this course of action, and decided to issue the record utilizing the first take, complete with cracked horn note. Possibly the safety lacquer of the second take of side 1 had become noisy. By this time in 1947, Victor was issuing a lot of records from recut parts. Most of their recuts were of such high quality that almost no one could detect them on the playback equipment of the day. The annals of 78 rpm recording history are full of incidents like this. Too many recordings were published from takes that the artists had rejected because the good takes were lost in processing, and the engineers were not able to recut satisfactorily. The reason Victor gave up identifying published take numbers and recuts on the commercial discs themselves after World War II possibly lies in an attempt to cover up these practices. In fairness to Victor, we have to take into consideration the horrendous difficulty of having to do original recording on disc, in the pretape era. They did not have as much control over

these things as engineers do today. (See Special Note on Recutting above)

AUGUST 6, 12 & 13, 1947, BEETHOVEN: CHORAL SYMPHONY.

This recording, as well as that of Ravel's *Bolero* made at the same time, was recorded experimentally in the Music Shed at Tanglewood. Victor records was over-committed with artists, and having to make most of their recordings during the winter season only added to the jam. Thus, when the season of the BSO was extended into the summer months for the Tanglewood festival, Victor moved to help fill up their time during the off season.

The acoustics of the Music Shed were not good for recording. For this reason, most of the Tanglewood recordings were made in the Theatre-Concert Hall, the acoustics of which were somewhat better. This was satisfactory for performances by an orchestra of reduced size, such as that used in the BSO's Bach-Mozart concerts, but the stage was not large enough to accommodate the large scale forces called for by the Ninth Symphony.

Koussevitzky often concluded the BSO's winter season in Symphony Hall with the Beethoven Ninth Symphony, and Victor had numerous opportunities to record the work there, taking advantage of the hall's opulent acoustics. One can only suppose that as a matter of convenience, Victor wanted to record during the summer at Tanglewood, when they were not occupied elsewhere, as during the winter months.

Victor obviously had a great deal of trouble recording anything sonically acceptable in the Music Shed. The sound has a distant quality, but it is possibly the result of putting the mikes back away from the orchestra to capture ambience, of which a reasonable amount exists on this recording. A & R man R. Gilbert, would have probably achieved better results by putting his mikes closer to the orchestra, and forgetting about trying to make this recording sound as though it had been made in a fine concert hall.

Due mainly to the extremely noisy surfaces typical of so many late postwar Victor pressings, the shellac 78s (DM-1190) make for hard listening. However, the red vinyl 78s (V,DV-12) came out fairly well. Sides 4 and 13 have a particularly distorted sound on both shellac and vinyl editions similar to other sides that are known to have been recut. Victor was capable of making fairly decent sounding recuts. Some of the bad ones, including the two sides at hand, sound as though the disc being copied was played with a stylus fouled with dirt. The sound quality on the LP and 45 rpm editions is average, with no deterioration on sides 4 and 13. The archival log indicates that side 8 was the only side actually published from a recut. With the exception of sides 3, 4 and 9, all sides were recut "to raise level(s) in low passage(s)." However, apparently these recuts were never put into production. (See Special Note on Recutting above)

OCTOBER 29, 1947, STRAUSS: DON JUAN and RAVEL: MOTHER GOOSE SUITE.

These recordings illustrate the subject of Victor's "safety lacquers." In the pretape era, Victor's masters were two 78 rpm tablets, recorded simultaneously, that were manufactured into standard shellac surface 78s. In case one master was damaged in processing, they could make use of the other. After about 1940, as an additional precaution they recorded a third record containing the same music, the safety lacquer. This kind of record is also often referred to as an "acetate" or a "transcription." In the event of the loss of 78 rpm parts for a given side, the safety lacquer could be played in order to generate more 78 parts. This involved recutting and an inevitable loss of sound quality. For this reason Victor avoided recutting, but as time went by and they

were able to do so with higher quality, they resorted to it more frequently. In the years before they began making safety lacquers, recutting had to be done from existing 78 rpm parts. However, lacquers were preferable for this purpose. Very excellent sound could be recorded on the outer grooves of these records. Because of their very quiet surfaces (at least when they were new), they could be recorded at lower levels than could 78s intended for commercial issuance. This enabled them to be reproduced in higher fidelity because phono pickups (cartridges) could track them with less distortion than they could the higher level 78s.

In the 1940s Columbia did all of their master recording in the United States on these transcriptions, and recut from them in their studios to form their 78 rpm masters. In the early years of the LP era, they drew upon these acetates to make some very fine sounding reissues. The author is reminded of some very fine sounding recordings made by Igor Stravinsky conducting the New York Philharmonic Orchestra in about 1940 that were recorded in this manner.

Similarly, it is probable that Victor's very fine sounding LP editions of the Symphony Hall recordings from October 29, 1947 (Strauss: *Don Juan*, LM-1177; Ravel: *Mother Goose*, LM-1012) were made not from 78 rpm parts, but from 16-inch lacquers. This cannot be proved, because the archival documents covering reissues do not usually designate whether the part dubbed was a 78 rpm metal one or a safety lacquer. The same matrix number was used to designate both. This was true not only of documents detailing reissues of 78s on LP, but also of recut 78 rpm sides. Thus, it is not possible to determine whether the Strauss work on LM-1177 and the Ravel work on LM-1012 were taken from lacquers or from 78 parts. However, both of these recordings feature brilliant semi high fidelity sound. No other pre-magnetic tape recording that Koussevitzky made for Victor has sound quality this high. They are only marginally less impressive than Koussevitzky's 1949 and 1950 LPs made on tape. At the same time, the 78 rpm versions sound poor. Their low quality late postwar surfaces do not help matters, but the difference in quality is more fundamental than that. There was no magnetic tape in this country until the spring of 1948. These recordings, made over six months prior to that, could only have been made on 78s, and simultaneously on 16-inch acetates. The safety lacquers, with their potential for excellent sound, are the most probable source for these LPs.

If the safety lacquers are still in existence in the BMG/RCA vaults, they have the potential of yielding higher fidelity sound than we have ever heard before from these records. This is possible because the 78 rpm metal parts, from which reissues are usually drawn, are the result of at least three stages of manufacturing. Back in the days when they were made, every stage took a material toll in terms of sound quality. However, the safety lacquers are first generation records. They probably have not been thought of as a good source for reissues because of surface noise problems. Their castor oil plasticizer tends to exude and cake itself onto their surfaces, causing terrible noise when one tries to play them. However, the means now exist to clean them up. Modern noise reduction equipment could also be put to good use. Although these records are nearing the end of their life span, a good many of them could be reclaimed. Master tapes could be assembled, drawing upon both 78 rpm parts and safety lacquers. Castor oil loss and other problems caused by the ravages of time are not the only concern. It can only be hoped that over the years RCA managers did not weed the safety lacquers from the vaults to conserve space and scrap their aluminum bases, not realizing their value and potential.

APRIL 26, 1949, TCHAIKOVSKY: SYMPHONY NO. 4:

Koussevitzky's Carnegie Hall recordings made in November of 1947 were the last

recordings that the BSO made utilizing the old 78 rpm technology exclusively. Their next commercial recording, this one of the Tchaikovsky Fourth Symphony, was Koussevitzky's first on modern magnetic tape. However, it was not the first tape recording in the orchestra's history. An old story relates that this honor went to the Boston Pops. No commercial recordings were made in the United States during 1948, because of a ban imposed by the A. F. of M. lasting from January 1 to December 13 of that year. Victor received their first Ampex tape recorders, in May 1948 and wanted to try them out, but were limited in what they could record. The winter symphony seasons of all the orchestras were over, and there was a union ban on the making of commercial recordings. However, the Pops was in full swing, and Victor got the green light from the BSO and the Union to try out the new Ampexes at a Pops concert.

This recording's only LP issuance (LM-1008) had to be assembled from the (roughly) four-minute takes in which it had been recorded, in order to accommodate Victor's 45s and 78s. The break between sides 1 and 2 is a very tricky one. When Victor made up LM-1008, they were not able to handle it satisfactorily. It occurs during a forte passage, and the hall resonance from the end of side one must be mixed with the beginning of the music on side two. Otherwise, there is a jolt in the music where the tape splice cuts off this resonance. This is what Victor did in LM-1008. It may have been for this reason that RCA never issued this recording again, after LM-1008 was withdrawn. Years ago the author tried overlapping this side break, utilizing three tape recorders and the 45s. However, he had no better luck with it than RCA Victor did, and ended up having to use LM-1008 in "The Koussevitzky Legacy" series, complete with this rough side joint. The solution to the problem did not appear until recently. It is to overlap the sides by starting the tape deck that is carrying the second side with an electronic signal that comes from the tape of side one. The timing of this overlap is so critical that it is beyond anything one can do manually. If this is done, the break between these sides can be completely masked. We should not blame Victor for the rough side break in LM-1008. This "electronic signal" technique is easy with modern tape decks which are microprocessor-controlled, but when LM-1008 was put together in 1950 extensive custom engineering would have been required.

The fourth movement of this recording was included on a fund raiser CD that the BSO issued in 1989. Despite the very fine sonics of LM-1008, the new CD shows off this part of the performance as never before. It comes as good news that the original tapes of this, at 40 plus years of age, are holding up so well. Hats off to RCA for their archival preservation, and to the 3M Company, who I believe was the manufacturer of this tape.

AUGUST 17, 1949, MOZART: IDOMENEO & IMPRESSARIO OVERTURES:

The Overtures to *La Clemenza di Tito* and to *Impressario* were contained on ten-inch LP record LRM-7021, and matching 45 rpm two record set ERB-7021. However, on both of these issuances, the *Impressario* Overture was mislabeled as the Overture to *Idomeneo*. The *Idomeneo* Overture's only actual issuance was as the sixth side filler of the 78 and 45 rpm albums of Mozart's Symphony No. 33 (DM, WDM-1369).

AUGUST 11, 1950, PROKOFIEV: PETER AND THE WOLF:

It would appear from the RCA archival documents that during the first recording sessions (in 1949) in which magnetic tape was utilized, 78 rpm waxes also were simultaneously cut. This would make sense since RCA had many years' experience cutting discs, but tape was something new and untried. It was good insurance to record onto

78s at the same time, in case of trouble with the tape. Besides, in 1949 RCA still had plans to market 78s, and they would have had to cut 78 rpm waxes from the tapes later on regardless. Thus, Koussevitzky's 1949 recording sessions technically were the same as they had always been, except for the presence of tape recorders along with the 78 rpm equipment. Because everything with regard to the 78s was business as usual, the documentation continued to disclose all of the take information, just as in the past. However, it appears that a year later, for the 1950 Koussevitzky recordings, RCA gave up cutting 78 rpm waxes in the field, and was doing all original recording on tape. By this time, RCA had no doubt gained confidence in magnetic tape as a medium that they could depend upon. The master waxes for 78s were then dubbed from the tape originals back at the studios. This was no doubt the beginning of modern recording technology, where a whole side was not retaken, just the passages as needed. The master tape was an edited composite. What did remain from the old days was the practice of stopping the orchestra at the points where the sides joined, approximately every four minutes to accommodate the (roughly) four minute sides lengths of their 45 and 78 rpm editions. Koussevitzky never had the luxury of making a commercial recording as a continuous performance.

Because these 1950 Koussevitzky recordings appear to have been made in edited four to five minute segments, Victor did not assign take numbers to them. The only numbers that appear in the archival documents that resemble take numbers are the "take" numbers of the studio cuttings of the 78 rpm waxes. These are all -1 and -1A, presumably because the cuttings onto the waxes from tape all went without error, with no need for redubbing. If there had been a slip-up and a second dubbing was needed, the 78 rpm parts would have been assigned -2 and -2A matrix numbers. This was the same "take" numbering system that Victor had often used in the prewar years when they recut from disc in their studios. They discarded the original take number and substituted in its place the number of times they had to recut the part before achieving satisfaction.

It is possible that the original takes continued to be done in unbroken four to five minute segments, as in the pretape era, and that the original take numbers were lost at the time of the studio cuttings, just as they had been before World War II. However, it seems more likely that the four to five minute segments were themselves edited composites.

The notes that accompany this 1950 recording of *Peter and the Wolf*, written by Rudolph Elie, *Boston Herald* music critic, make it quite clear that much retaking occurred in the recording session. Under the heading "Three-Hour Job," Elie relates that, "The recording was to be made on tape on two separate tape recording machines, but in 'sides,' that is in about four-minute takes to accommodate RCA Victor's 45 rpm discs and, when run continuously, the long playing discs as well." "Again and again they listened to the playbacks of the takes recorded; again and again they did them over."

¹ Charles O'Connell, *The Other Side of the Record*, (New York: Alfred A. Knopf, 1947), 209-211.

² Moses Smith, *Koussevitzky* (New York: Allen, Towne & Heath, 1947), 345-346.

³ *Newsletter of Dimitri Shostakovich Society*, August 1, 1989, 4-7. 🎧

SERGE KOUSSEVITZKY: A COMPLETE DISCOGRAPHY, PART II will appear in the next issue of the *ARSC Journal*, Vol. 21, No. 2 (Fall 1990).
