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SIXTY-SEVENTH SEASON

1947-1948

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Monday Evening, December 8

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Boston Symphony Orchestra

[Sixty-seventh Season, 1947-1948]

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SIXTY-SEVENTH SEASON, 1947-1948

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

MONDAY EVENING, *December 8*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

MONDAY EVENING, DECEMBER 8, at 8:30 o'clock

Program

MOZART.....Divertimento in B-flat major, for Strings and
Two Horns (Koechel No. 287)

Allegro
Theme with Variations; Andante grazioso
Adagio
Minuet
Andante; Allegro molto

RAVEL....."Daphnis et Chloé," Ballet, Orchestral Excerpts
(Second Suite)

Lever du Jour — Pantomime — Danse Générale

INTERMISSION

BERLIOZ....."Harold in Italy": Symphony in Four
Movements, with Viola Solo, *Op.* 16

- I. *Harold in the Mountains, Scenes of Melancholy, Happiness and Joy*
(Adagio; Allegro)
- II. *March of Pilgrims Singing Their Evening Hymn*
(Allegretto)
- III. *Serenade of a Mountaineer of the Abruzzi to his Mistress*
(Allegro assai; Allegretto)
- IV. *Orgy of Brigands; Recollections of the Preceding Scenes*
(Allegro frenetico)

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DIVERTIMENTO IN B-FLAT (KOECHEL No. 287)

(FOR STRINGS AND TWO HORNS)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. The Divertimento is written for string quartet with two horns, the first violin being a true solo part. The four string parts are here taken by a string orchestra.

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The "*Unterhaltungsmusik*" would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with "*Nachtmusik*" composed for the occasion, would make an evening party quite charming. Divertimenti, serenades, cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him—that he now and then squandered on these frequent and passing gayeties some of his truly precious and undying musical thoughts.

This product of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their sometimes ardent but always minutely considered study of the younger Mozart: "the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote two divertimenti at this time for the Countess Antonie Lodron, a high-born Salzburger, whose two daughters came under his eye for musical instruction.* Both suites were written for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B-flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read the inscription "February, 1777." The two divertimenti are referred to by Mozart and his father in their letters as "*cassationi*." Mozart re-

* The concerto for three pianofortes (K. 242), was written for the Countess Lodron and her two daughters.



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lates that he played the first violin part in a performance of the B-flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it "as if he were the first violinist in Europe," and in such a way that "everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

"Both have six elaborately worked-out movements,* and abound in grace and fertility of invention, and in skilful harmonic treatment. The style is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to *bravura*, the remaining instruments co-operating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate. In the very first thematically elaborated passage the solo passages for the violin occur, which it is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive *bravura* than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived *adagio*, where the second violin and tenor are muted, the violoncello plays *pizzicato*, while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato*, afforded a contrast of tone. The concluding movement is introduced by an *andante* with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long *molto allegro* follows this introduction, in 3-8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

The Divertimento in B-flat is compared by de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice

* The first of the two minuets is omitted in this performance.

Mozart's age at this time, was long a resident of Salzburg, and was *Konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's *Divertimento* in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the *finale*. The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit*. Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supersede the easy "*Galanterie*" of the *Divertimento*, and "unconsciously to approach the noble and rich field of classic chamber music."

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"*DAPHNIS ET CHLOÉ*" — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet "*Daphnis et Chloé*" was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his "*Daphnis et Chloé*" as "a choreographic symphony in three parts, commissioned from me by the director of the company of the Ballet Russe: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that "*Daphnis et Chloé*" was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff."—"*La Revue Musicale*," December, 1938.

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choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, '*Daphnis*' was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of "Daphnis and Chloé" to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The Second Suite is thus identified with the ballet:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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“HAROLD IN ITALY,” SYMPHONY IN FOUR MOVEMENTS WITH
VIOLA SOLO, *Op.* 16

By HECTOR BERLIOZ

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

“*Harold en Italie, Symphonie en IV parties avec un alto principal, Op.* 16,” was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The orchestration requires two flutes and piccolo, two oboes and English horn, two clarinets, four bassoons, four horns, two trumpets, two *cornets-à-pistons*, three trombones and tuba (or ophicleide), timpani, tambourines, cymbals, triangle, harp and strings. There is an indication in the score that the solo player “should be placed at the front of the stage, near the audience and removed from the orchestra.” The score is dedicated to Humbert Ferrand.

BERLIOZ tells us in his Memoirs that his intention in composing his “Harold in Italy” was “to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron’s Childe Harold. Hence the title, ‘*Harold en Italie.*’ As in the ‘*Symphonie Fantastique,*’ a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the ‘*Symphonie Fantastique,*’ the ‘fixed idea,’ interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development.” The text of Byron’s “Childe Harold” is not involved in Berlioz’s plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz’s “Harold in Italy” began; according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the “*Symphonie Fantastique*” had a remarkable success, “taking the whole room by storm” and turning the tide of popularity in his favor. “And then,” says Berlioz, “to crown my hap-

piness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindictory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

"'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Paganini left Paris on February 20. In March, as the season began to wane and with it his duties as critic, Berlioz and his wife took a house on the Montparnasse, and there he completed his "Harold in Italy." "In spite of the complexity of the harmonic fabric," he wrote,

JULES WOLFFERS

PIANIST — TEACHER

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"it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of the Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the *Conservatoire*."

Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the "*Fantastique*" and the "Harold in Italy" Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

"On going out into the bitter cold in this state of white heat, I met Mr. Armand Bertin on the boulevard. There I remained for some time, describing the scene that had just occurred, caught a chill, went home, and took to my bed, more ill than before.

"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments, and, opening it, read as follows:

TANGLEWOOD - 1948



The Berkshire Festival for 1948 by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, is announced to be given at Tanglewood, Lenox, Massachusetts, for five weeks in July and August, 1948.

The Berkshire Music Center, of which Dr. Koussevitzky is the director, will have a six weeks' session at Tanglewood, beginning early in July.

Those sending their names and addresses to G. E. Judd, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

'My dear friend,

'Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed. Your most affectionate friend.

'Niccolò Paganini.

'Paris, December 18, 1838.'

"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

"'No, no; quite the contrary.'

"'What, then?'

"'Paganini.'

"'Well, what of him?'

"'He has sent me — twenty thousand francs.'

"'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

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JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He attended the Curtis Institute of Music, studying viola with Louis Bailly. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra at the beginning of the present season. He plays a Storioni instrument (1798).

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SERGE KOUSSEVITZKY, *Music Director*

- Bach, C. P. E. Concerto for Orchestra in D major
Bach, J. S. Brandenburg Concertos Nos. 2, 3, 4, and 5
Suite Nos. 2 and 3
Beethoven Symphonies Nos. 2 and 8; Missa Solemnis
Berlioz Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust", Overture, "The
Roman Carnival"
Brahms Symphonies Nos. 3, 4
Violin Concerto (Heifetz)
Copland "El Salón México," "Appalachian Spring," "A Lin-
coln Portrait." (Speaker: Melvyn Douglas)
Debussy "The Afternoon of a Faun"
"La Mer," Sarabande
Fauré "Pelléas et Mélisande," Suite
Foote Suite for Strings
Grieg "The Last Spring"
Handel Larghetto (Concerto No. 12), Air from "Semele"
(Dorothy Maynor)
Harris Symphony No. 3
Haydn Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Khatchaturian Piano Concerto (Soloist: William Kapell)
Liadov "The Enchanted Lake"
Liszt Mephisto Waltz
Mendelssohn Symphony No. 4 ("Italian")
Moussorgsky "Pictures at an Exhibition"
Prelude to "Khovanstchina"
Mozart Symphonies in A major (201); E-flat (184); C major
(388), Air of Pamina, from "The Magic Flute"
(Dorothy Maynor)
Piston Prelude and Allegro for Organ and Strings (E. Power
Biggs)
Prokofieff Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf"; "Romeo
and Juliet," Suite; Symphony No. 5
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording),
Pavane
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Shostakovitch Symphony No. 9
Schubert "Unfinished" Symphony (new recording); "Rosa-
munde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses"
Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
(arrangement)
Tchaikovsky Symphonies Nos. 4, 5, 6: Waltz (from String
Serenade); Overture "Romeo and Juliet"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
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