CRITICAL REACTION TO SERGE KOUSSEVITZKY'S PROGRAMMING OF CONTEMPORARY MUSIC WITH THE BOSTON SYMPHONY ORCHESTRA 1924-1929

THESIS

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Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924-1949, had, throughout his career, a reputation as a champion of modern music. The anticipation of his arrival in Boston in 1924 sparked a great deal of public debate about his reported modernism which the critics reflected and contributed to. This thesis analyzes the critical reaction, preserved in scrapbooks of newspaper clippings at Symphony Hall, Boston, to Koussevitzky's programming of contemporary music during his first five years with the BSO.
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CHAPTER I

INTRODUCTION

A history of music that ignores the culture surrounding the creator is only half told. If the artistic creator fails to communicate, his creation becomes merely a footnote. After the composer has done his work, the performer and public to whom the music is directed determine, to a great extent, its success.

Serge Koussevitzky played a major role in determining the success of many composers. As conductor of the Boston Symphony Orchestra for a quarter of a century, Koussevitzky was a leading promoter of contemporary composers and their music in the United States. Conductors and performers who followed his lead introduced much more modern music to the American musical public than had previously been done.

One could, as has already been done in a random and scattered fashion (except for Hugo Leichtentritt's treatment of Koussevitzky and modern American music\(^1\)), chronicle Koussevitzky's choice of works and note those composers he encouraged. That would certainly tell what he did, and

would be valuable. It would not, though, tell why he pro-
gammed the way he did. And yet, even that is a simple
task.

Koussevitzky had an abiding love for modern music.
Just as the classics were once the music of the future, so
today's music represented, to him, tomorrow's classics:
"If we do not support the new, there will soon be no old."²

In response to a question, he once answered:

You ask me what I like? In musical art, as well
as in life, above all I like progress. I like
to help young people to advance in their creative
work; but how can they go further unless they
hear their own works performed?³

Koussevitzky's dedication to modern music went deeper
than his love for the music; he was intensely committed to
the creative process. He knew that art is not static,⁴
rather that it is vital, growing, and reflective of the
period in which it appears.

And yet his over-riding concern was not the creative
process which could produce contemporary music he thought
was significant. Koussevitzky was even more interested in
his audience. "He likes to find out the reaction of the

². Koussevitzky quoted in Andrew Heath, Music of the Future:
an open letter to audiences, pamphlet cited in G. Wallace
Woodworth, The World of Music (Cambridge: The Belknap

³. Sylvia G. Dreyfus, "Notes on Conducting: Conversations
with Koussevitzky," The Atlantic Monthly 158/6 (December

musically untrained mind. . . . he has sincere respect for the opinions of those who, though lacking a background of music education, listen eagerly to music." Some conductors, on meeting resistance to new music would acquiesce to established prejudices, others would plunge heedlessly on. If the Boston audiences responded negatively to a work he thought important, Koussevitzky would often repeat it in an attempt to win over the public. Indeed, the critics soon caught on and began calling for Koussevitzky to repeat certain pieces when they thought the audience had not understood them the first time.

Koussevitzky ultimately succeeded in his efforts to direct the Boston public's attitudes toward new music. He did not cast a spell on the audience, resort to "flashy showmanship à la Stokowski," or torture the audience incessantly and unheedingly, but "won them over through persistence, patience, and knowledge."

Thus the "why" of Koussevitzky's programming is summarily dispensed with. We know what he did, why he did it, and to a certain extent, how he did it. We also know that he succeeded. What we do not know is Boston's history in

5. Dreyfus, p. 750.
the matter. Were Koussevitzky's choices always well received? Did the public always agree? Did they learn to like what they initially scorned? Did they discriminate between good and bad music? (Certainly Koussevitzky would have admitted that not all the new and modern material was worth a second hearing.) This thesis, then, is concerned with the response to the question: How did Boston, as revealed in and reflected by the music critics, respond to Koussevitzky's programming of contemporary music?

Almost as in answer to this question, a poll was taken at the end of Koussevitzky's fifth season which allowed the audience to choose the program for the last concert. The results of the poll demonstrate, though not necessarily in its first place choices, the extent to which Koussevitzky's reasoned and dedicated approach to presenting new material instilled an appreciation of modern music in the Boston public.

8. Hugo Leichtentritt, op. cit., referred to sixty-odd volumes of clipping books—a "well-nigh complete collection of the critical reviews of the Orchestra's concerts" (p. 5). Though not quite as complete as Leichtentritt implied, these books are the primary resource materials for this thesis. Until early 1980 they had been scattered throughout Symphony Hall in attics, closets, and basements. Under the supervision of Raymond G. Hardin, the first and current archivist (a position created in 1980), the clipping books and other historic memorabilia were finally collected and placed in a central archive. The clipping books, which are labeled only by the season, will be identified in footnotes, for instance, as BSO 1924-25 (the season), followed by the page on which the clipping referred to is located.
CHAPTER II

KOussevitzky

If a combination of adversity and determination can breed success, then Serge Koussevitzky was marked from the beginning. Overcoming a poor background and an inadequate education, he rose to the top of his profession. Choosing a cumbersome and not-well-regarded principal instrument, the double bass, he achieved such a level of virtuosity within a few short years as to be counted the third great bass violist in the history of that instrument. Marrying wealth, he assembled his own orchestra and established his own publishing house, thus giving himself a say in what music should be presented and preserved.

It would be easy to romanticize Koussevitzky's success in a rags-to-riches story, as Arthur Lourié did in his 1931 biography, but modern skepticism and scholarly objectivity insist on a more reasoned approach. Moses Smith, calling his book "in no sense an 'authorized' biography," has done very careful and considered research. His stated purpose


was to correct inaccuracies and inadequacies in Lourié's authorized biography,\(^3\) not to demythologize his subject by reducing him to the level of the ordinary. Something of an outsider at Symphony Hall because of his start in "yellow journalism,"\(^4\) Smith did not quite achieve the objectivity he sought. Lourié and Smith's books, however, provide the basis for a summary of Koussevitzky's life.

Koussevitzky's career was an interesting blend of idealism and ambition. He was one of the greatest promoters of the modern in music, establishing a publishing house and later a foundation for that purpose. He believed music was for everyone, not just the wealthy or the intellectual, hence his steamer trips down the Volga, giving concerts at many towns whose citizens had never heard an orchestra. These ideals, though, would not have borne fruit had Koussevitzky not been successful. Koussevitzky created his career--none of it was easy. From convincing everyone that the bass viol could be a melodious, graceful, and virtuosic instrument, to supporting an orchestra out of his own pocket so he could conduct, Koussevitzky made

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3. Ibid.

4. From a conversation during the week of June 15-19, 1981, with R. L. (Laning) Humphrey, Historical Consultant to the BSO, and Curator of the Journalistic Archives of Music and Drama at the Boston Public Library. Humphrey was, until his retirement, the Press Agent for the BSO and, before that, a reporter for the Boston Sunday Post. In those positions, he knew most of the critics personally and visited with Koussevitzky often.
his own luck. He advanced his own career, rather than depending on fortuitous circumstances to push it forward.

Born (1874) a Jew in a small industrial town outside the Pale of Settlement (that area of Czarist Russia in which Jews were allowed to settle), Koussevitzky grew up in the home of a poor (in both senses, Smith suggests) klesmer. Jewish musicians who played for weddings, parties, bar mitzvahs, and circuses, the klesmers had a tradition and instruction that was strict and unyielding, more a matter, it seems, of learning from experience than a systematic education. This haphazard musical background of which Koussevitzky was victim probably led to many limiting habits later on, such as learning a new score while a pianist played it.

The narrow discipline of a local party musician whetted Koussevitzky's appetite for more music. He studied piano with a "local patroness" who became a veritable second mother and took charge of his musical instruction, introducing the young boy to the classics. Soon Koussevitzky was providing incidental music for the local theater, and accompanying them on tour--this during the ages of twelve to fourteen. One advantage of his klesmer background was the exposure to many instruments on which he was expected to perform. He is even said to have played the tuba in the band of a traveling circus.

5. Smith, p. 2.  6. Ibid., p. 5.
7. Ibid., p. 7.
Lourié says that Koussevitzky left for Moscow to study at the age of fourteen. This may be when he began to make occasional trips to Moscow to take private lessons on the 'cello, for Smith quite definitely states that Koussevitzky was eighteen and not fourteen when he left for the "big city." Koussevitzky arrived in Moscow too late to be admitted to the Imperial Moscow Conservatory. Since the term had already begun, their refusal was definite. He was told the same thing at the rival School of the Moscow Philharmonic Society. In no mood to have his plans thwarted again, Koussevitzky insisted. Lourié described the scene:

The second failure greatly perturbed the boy, and he vented his feelings in a spirited and rebellious protest. The tears welled up into his eyes, his heart began to throb furiously, and with despair in his voice he exclaimed: 'I can't wait . . . I don't want to wait . . . I want to study; I must, I will study . . . I won't go away. You dare not drive me away . . . . You must help me. Give me a chance to study.'

Smith pictured a youth, no less passionate, determined and insistent, who "shouted and stormed 'I will come here. You cannot turn me away!" The director, touched by Koussevitzky's insistence, relented.

Passion and anger were no help when it came to tuition, however. Apparently not needing another 'cello, which

Koussevitzky had studied, the school offered free tuition and a small stipend to those who would play instruments needed to fill out their student orchestra. Koussevitzky chose double bass instead of horn or trombone, making such strides that in his second year he was presented to Tchaikovsky as a virtuoso. Arkady Dubensky reminisced about practicing with Koussevitzky, 'cello and double bass:

He was a lovely chap--amiable and congenial. He was also ambitious and determined in his decisions, but very modest about his ability as a musician . . . . I used to love practicing together on our respective instruments. We would start with scales, go over to 'cello studies, and wind up with concertos. Koussevitzky would play along, keeping pace with the 'cello on the bass fiddle. There was no limitation for him. Listening to Koussevitzky one would forget that he was playing a bass; it wasn't a bass at all, it was some instrument between a 'cello and bass, of unusual beauty. He possessed everything that makes a great artist--tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception.

Koussevitzky's progress was so great that in 1894 he earned a position in the Imperial Bol'shoi Opera Theatre Orchestra. Two years later he began a solo career that eventually took him throughout Europe, playing concerts and recitals. Until his arrival in Boston, Koussevitzky continued his recital activities, though more sporadically as his conducting career became more established.

12. Ibid., p. 11.

In spite of his amazing instrumental aptitude, Koussevitzky's mastery of the academic disciplines required at the Philharmonic School seems to have left something to be desired. Though Lourié said Koussevitzky was granted the citation of Free Artist in 1894, Smith quoted "some of [Koussevitzky's] old acquaintances" who "doubt that he ever received [it]." To confirm further this assertion, Smith notes that, when the old double bass teacher died in 1901, Koussevitzky, a natural choice as successor, could not be appointed until the Philharmonic School gave him the diploma, *honoris causa*.^16^ Koussevitzky's biographers disagree on many points, not the last (or least) of which was his graduation. Lourié, a friend from their days in Russia, does not mention an alleged first marriage to a ballet dancer, which Smith says must have occurred around 1902 but "probably several years earlier." Smith, though not offering legal documentation, which he was often able to do, quotes friends of Koussevitzky's who heard him refer to the dancer as his wife. One can only speculate about Lourié's reasons for omitting this fact: perhaps a desire to spare his friend painful memories, perhaps even at the wishes of Koussevitzky himself. At any rate, the marriage ended in divorce in

^14^ Lourié, p. 32. ^15^ Smith, p. 13.


In September of the same year Koussevitzky married Natalya Ushkov, daughter of a wealthy tea merchant.

With the power of his wife's fortune behind him, the young bass violist resigned from the Bol'shoi Theatre Orchestra, ready for new challenges. "There remained only one outlet for the extension of his musical activities—the path to the orchestral conductor's desk." With this in mind, Koussevitzky and his new bride moved to Berlin, where they set up housekeeping in an exclusive section of the city, entertaining lavishly and making new friends. As a result of his marriage, Koussevitzky was a multi-millionaire, "said to be the wealthiest living instrumentalist."

It took the young aspirant to the podium two years to effect a conducting debut. In the meantime he concertized on the double bass throughout Europe and practiced his conductorial art with a pianist. Both Lourié and Smith spend a great deal of time assessing Koussevitzky's unique way of learning a score. Lourié, the apologist, recognizing the unconventionality of this approach, justified it because of its results. Smith, on the other hand, felt that Koussevitzky succeeded in spite of this idiosyncracy.

Although Nikisch's conducting class was available to Koussevitzky, he decided to learn to conduct on his own,

23. Smith, p. 35.
watching conductors and working with a student orchestra supplemented with professionals when necessary. 24

Koussevitzky's conducting debut took place on January 23, 1908, with the Berlin Philharmonic, which he hired for that purpose. 25 Demonstrating his predilection for the new and unfamiliar, he performed an all-Russian program consisting of Tchaikovsky's *Romeo and Juliet*, Rachmaninov's *C Minor Piano Concerto*, the Entre'acte to Taniev's *Orestes*, and Gliere's Symphony in C Minor. On his next concert with the Philharmonic a month later, he included Beethoven's *Egmont Overture* and Seventh Symphony, "as if to give the Berliners a familiar standard for judging the new conductor's qualities." 26

Following his successful Berlin debut Koussevitzky conducted occasionally throughout Europe for the next two years, while still maintaining a soloist's career. Just as important, though, was a third professional direction: the establishing, with half a million rubles, of the Éditions Russes de Musique, a publishing house with the explicit purpose of promoting works by contemporary Russian composers. Scriabin, Taniev, Conus, and Medtner were among the first to have their works published by the new company. 27

In 1909, after conducting a handful of concerts in two seasons, Koussevitzky returned to Russia, planning concert

24. Smith, p. 36. 25. Ibid. 26. Ibid., p. 36. 27. Ibid., p. 41.
series in Moscow and St. Petersburg. With an abundance of symphony concerts in both cities, Koussevitzky's task was to create an audience, a public, for his own undertakings. In St. Petersburg, where he took over the concerts of the established but declining and deficit-ridden Imperial Russian Musical Society, he had an easier time of it. Although one Moscow paper editorially "took Koussevitzky to task for what it called 'self-advertising,'"28 critics in both cities recognized the beginnings of a promising new career.

After a successful first season in Russia, Koussevitzky returned to Berlin and conducted a concert of the Philharmonic. Nikisch was in the audience and later praised the young conductor, saying "You are a born conductor. Everything is there--you have the technic, you have imagination, you have temperament . . . . It was wonderful, and I really know of no one who could have conducted these works better."29

For his second season in Russia, Koussevitzky organized his own orchestra, with assured year-round employment, liberal salaries, and a pension fund for the musicians. As in Boston, when Major Henry Lee Higginson organized his Boston Symphony Orchestra, this was a new approach for the Russian musical scene. Says Smith:

There had been a wealth of symphonic music in Moscow and St. Peterburg before Koussevitzky

28. Ibid., p. 48. 29. Ibid., p. 54.
made his bow in 1909. But the orchestras were either groups assembled originally for another purpose, like opera and ballet performances in the Imperial Theatres, or they were makeshift collections of run-of-the-mill musicians assembled for one or more concerts. Koussevitzky's was the first permanent, all-year-round Russian orchestra formed for the specific purpose of giving symphony concerts.30

At the end of the orchestra's first season, they went on tour to Odessa, Kiev, Kharkov and Rostov.31 During the summer Koussevitzky and his group played at Sokolniki, an amusement park outside Moscow.32

Koussevitzky, in championing Scriabin and in continuing his publishing activities, continually emphasized his role in promoting new music. This was most apparent during his third season when he presented the first concert performances of Stravinsky's Le Sacre du Printemps and introduced Debussy and much of his music to Russia. Neither event elicited praise from the critics, although the "Russian audiences greeted Debussy warmly."

Debussy, who stayed in Moscow as Koussevitzky's houseguest, said of his host that "[his] burning will to serve music, it seems to me, is unlikely to be aware of obstacles henceforth."34

This "burning will to serve music," which motivated Koussevitzky as much as his driving ambition, inspired one of the most brilliant and spectacular activities of his

30. Ibid., pp. 63-64. 31. Ibid., p. 68.
32. Ibid. 33. Ibid., p. 70.
34. Ibid., p. 71.
entire career. In the summer of 1910, after his first season in Russia, Koussevitzky chartered a river boat and floated down the Volga River, presenting orchestral concerts to cities and towns which had never heard such music before. The programs were "not a hodge-podge of popular trifles but solid symphonic fare"35: Scriabin's Piano Concerto, Tchaikovsky's Symphony No. 5, Beethoven's Egmont Overture, Rimsky-Korsakov's Sadko, and the Prelude to Wagner's Die Meistersinger. The Volga tour was repeated in 1912 and 1914, with audiences just as large and enthusiastic as during the first tour. In 1914 Arthur M. Abell, Chief of the Berlin Bureau of the Musical Courier, observed that "although musically uncultured they were very intelligent and highly receptive. They displayed an instinctive feeling for the lofty and the beautiful . . . ."36

With the outbreak of war in August 1914, much musical activity was curtailed. Koussevitzky, however, continued as long as possible to present concerts. By the 1916-17 season the draft had decimated his orchestra, forcing him to conduct a pick-up group. When the Tsar was overthrown, the new government reorganized the Court Orchestra in Petrograd as the State Symphony Orchestra and appointed Koussevitzky as its musical director. The Bolsheviks soon came to power in the October Revolution and put in place

35. Ibid., p. 74. 36. Ibid., p. 84.
well-thought-out political, economic, educational, and cultural programs. Koussevitzky, who as an artist did not have his personal property immediately confiscated as did others of the wealthy, tried to work within the new framework, saying:

I shall continue to give concerts, not, of course, to show my approval of the harshest, most despotic and violent regime that has reigned over us, but for the sake of those chosen, sensitive representatives of our suffering society to whom music is equivalent to daily bread and who seek in it a respite—though it is only brief—from the hideous element of baseness and brutality which has us in its grasp.37

Finally he could take no more. In May, 1920, after an abortive escape attempt, the Koussevitzkys obtained permission to travel abroad for a year. Taking advantage of the opportunity to leave, they never returned to Russia.

Settling in Paris after making a brief stop in Berlin to examine the condition of the publishing house, Koussevitzky made brief forays to Rome and then London to conduct before he found an opportunity in his adopted city. There he presented a Russian Music Festival, three concerts in late April and early May, which appealed to a vast number of Russian émigrés.38 In London, on June 10, 1921, he premiered Stravinsky's Symphony for Wind Instruments. "The premiere of any work by Stravinsky was by now an important

37. Ibid., p. 37. 38. Ibid., p. 106.
event in the world of music. Clearly Koussevitzky was back in big time."\textsuperscript{39}

Back in Paris, Koussevitzky began in November 1921 his "Concerts Symphoniques Koussevitzky" which he gave biannually for the next three years, in the spring and fall. The reputation of these concerts became such that "nobody who was anybody or wanted to be anybody in music could afford to ignore them."\textsuperscript{40} He played music by the modern Russian composers but also, as was his wont, sought out and promoted the contemporary composers around him, notably Honegger, Milhaud, Roussel, and Lili Boulanger.

During the summer of 1923, representatives of the Boston Symphony Orchestra approached Koussevitzky and negotiated a contract. For the first time in his remarkable career, Koussevitzky was to have the direction of an orchestra for which he had no financial responsibility, with which he could concentrate solely on artistic matters. Boston's full season with its inherent demand for a varied repertoire was, surprisingly, to prove more taxing than the grueling pace of an itinerant free-lance artist. With one year remaining before he was to take up the baton in Boston, Koussevitzky, relaxing none of his usual fervor, found himself the object of journalistic inspection which enhanced his hopes for success better than any press agent could have done.

\textsuperscript{39} Ibid., p. 108. \textsuperscript{40} Ibid., p. 111.
CHAPTER III

THE BOSTON SYMPHONY ORCHESTRA

The history of the Boston Symphony Orchestra, from its inception under Georg Henschel to the days of Koussevitzky, has been one of not only developing a world-class orchestra, but also of educating an audience. However much new music he introduced, Koussevitzky was not the only one to set as his task the broadening of the public's musical experience. Commenting on a time when Wagner and Brahms were the radical modernists, Mark Anthony de Wolfe Howe, the BSO historian, observed that "by no means the least part of Georg Henschel's service to the musical public lay in his sympathetic productions of what was then the most modern music."¹ Nor was Koussevitzky the only one to deal with adverse reactions from press and public. After presenting Bruckner's Symphony No. 7 to Boston for the first time on January 4, 1887, Wilhelm Gericke noted that by the end of the performance there were more people on stage than in the audience.²


2. Ibid., p. 72.
The Boston Symphony Orchestra was the creation of one man, Henry Lee Higginson. By 1880 a wealthy businessman, Higginson had spent his early twenties (1856-1860) studying music in Vienna. A letter to his father, excerpted below, reveals the nascent personal philosophy which led him to underwrite what he hoped to be a permanent orchestra for his native city.

As everyone has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it, I miss much, and with it I am happier and better...

... When I came out here to Europe I had no plans, as you know. Trade was not satisfying to the inner man as a life-occupation... If I find that I am not profiting at all by my work, I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, 'What is to come of it all if successful?' I do not know. But this is clear. I have then improved my own powers, which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life...

... Education is the object of man, and it seems to me the duty of us all to help in it, each according to his means and in his sphere.3

After being relieved by a barber of eight ounces of blood to cure his severe headaches, and returning too soon to practicing piano, consequently permanently damaging his arm,4 Higginson was forced to give up any idea, however tentatively held and avidly pursued, of making a living.

3. Ibid., pp. 8-9. 4. Ibid., p. 10.
in music. His grand quest to explore and cultivate "the best gift nature gave him"\(^5\) was not wasted. Knowing that music had enriched him, and harboring a desire to share those riches, Higginson returned to Boston in 1860 and, after service in the War Between the States, set about amassing a fortune with which to serve and educate his fellow man.

Orchestral music was not unknown in Boston in the mid-1800s. From 1840 to 1847 the Boston Academy of Music presented a series of orchestral concerts at which Beethoven's symphonies were first heard in the city.\(^6\) The Musical Fund Society (1848-1855), the Philharmonic Society (1857-1863), and the Germania Orchestra, "an excellent band of travelling musicians, who left Berlin in the upheavals of 1848, and visited Boston and other American cities from 1849 to 1854,"\(^7\) continued what had become an expected part of musical life in Boston. In 1866, after a wartime hiatus, the Harvard Musical Association established a concert series under Carl Zerrahn, the former conductor of the Philharmonic Society concerts and a member of the Germania Orchestra. Continuing until 1881, these concerts declined in popularity as a result of two causes: "the classical severity of the programmes, leading

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6. Ibid., p. 3. 7. Ibid., p. 4.
to the almost proverbial phrase of the time, 'dull as a symphony concert,'" and the revelation of what such concerts might be that came with the early visits of the Theodore Thomas Orchestra to Boston. As a result of the decline, Major Higginson began formulating an alternative which culminated in the establishing of the BSO.

The exigencies of making a living as a musician in Boston militated against the success of a limited concert series such as that offered by the Harvard Musical Association. The men played in several groups under different leaders, and could not devote their time and energy to one organization. Consequently they "sometimes tired and performed perfunctorily in concerts." This state of affairs prompted Major Higginson, who knew from his days in Vienna what an orchestra could be, to propose a scheme by which a permanent orchestra could be established, which would have first call on all its musicians to ensure adequate rehearsal time, thereby raising the previously low performance standards. Estimating expenses of $140,000, Higginson anticipated a deficit of $50,000 which he planned to meet from an endowment of $1,000,000. He engaged as conductor


Georg Henschel, a German-born singer, teacher and composer who had distinguished himself the previous season at a Harvard Musical Association concert by conducting an overture of his own composing.

Not without doubt and a certain amount of cynicism on the part of the public, the critics and the musicians, the Boston Symphony Orchestra was born. Henschel, inexperienced as a conductor but given an ideal situation in which to learn and free rein in artistic matters, molded the new orchestra into a respectable, fashionable ensemble. Howe summarizes the first three seasons of the new undertaking:

The three years of Mr. Henschel's conductorship in Boston were years of vivid excitement in the musical community. The very idea of an orchestra established on the basis of the new organization—under private auspices for public benefit, with a conductor to whose hands were committed the resources of an unheard-of artistic and financial freedom—was startling enough to account for many early misconceptions. The unconventional aspect of the whole affair was rendered the more striking by the pronounced personality of the first conductor. Somebody more nearly colorless might have carried the Orchestra through its early years without exciting special remarks... Now that it has all become a matter of history, one can see in the very brilliancy of the first season—in the conductor's fire which brought delight to many but led one critic to remark, 'Not that we object to fire, but we would rather be warmed by it than roasted in a furious conflagration'—an element of the highest value to the young organization.11

11. Ibid., p. 29.
Though better than anything Boston had experienced before, the BSO nevertheless had its detractors. There were musicians who objected to contracting their services rather than free-lancing, but when Higginson threatened to find other players, most agreed to the new arrangement. Performances of the music of Brahms and Wagner brought complaints from critic and public alike, and it was several years more before the music of these composers was accepted as part of the BSO's accustomed repertoire.

Spending most of the young orchestra's third season in Europe, Major Higginson engaged Wilhelm Gericke, a noted Viennese conductor, to succeed Henschel. Certainly more experienced in orchestral matters, Gericke developed the orchestra beyond what any of its predecessors had been. When he remarked to Major Higginson after the second concert that "You have not an orchestra here. There are some musicians but it is hardly an orchestra," the new conductor gained permission to import for his second season twenty young players to replace some older, less adept musicians. To instill a sense of permanence and loyalty, Gericke and Higginson increased the length of the season (formerly six months, after which the orchestra essentially disbanded, to be reformed each year) by taking short tours to other cities and by initiating a series of popular concerts in the early

12. Ibid., p. 60.
summer resulting, of course, in the Boston Pops. Exhausted after five long and rigorous years of building an orchestra, Gericke returned to the more established musical world of Europe in 1889, leaving his successor a well-disciplined orchestra appreciated not only in Boston, but, as a result of the tours, in New York, St. Louis, Milwaukee, and Philadelphia.

By the end of Gericke's tenure, the reputation of the BSO was beginning to be acknowledged even in Europe. Consequently Major Higginson engaged as the third conductor the most remarkable of the rising young stars, Arthur Nikisch. Nikisch made his romantic presence known in the BSO, alienating many who saw a decline in performance standards because of a lack of discipline, and attracting many who appreciated his programs and his poetic approach.\(^{13}\)

Howe's prejudices show through in his brief treatment of Nikisch's conductorship, in which he noted that the conductor's greatest (and by implication, only) contribution was a greater reputation for the BSO on tour. Howe did concede, however, that "the four years associated with the name of Arthur Nikisch constitute a brilliant and stimulating period."\(^{14}\)

Each change of conductors so far had brought a man of greater stature than his predecessor to Boston, and the

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13. Ibid., p. 92
14. Ibid., p. 94.
third change would have been no different, had Hans Richter been able to obtain a release from his contract as director of the Imperial Orchestra at the Court Opera House in Vienna. The Emperor would not release him, however, even though Richter had gone so far as to sign a contract with the BSO. Looking farther afield, Higginson secured the services of Emil Paur, Nikisch's successor at the Stadt Theater in Leipzig.

A poet and romanticist like his predecessor, Paur nevertheless imparted to the orchestra a bit of his own personality. H. T. Parker, critic of the Boston Transcript, observed that while Nikisch "had the diversity, the unexpectedness of the romantic temperament, Mr. Paur had the concentration of an unvarying intensity. . . ." Continuing the interest of his preceding conductors and Major Higginson in educating the public and bringing to them fresh musical ideas, Paur introduced Richard Strauss to Bostonians. As the fourth conductor of the BSO, Paur spent five years in Boston, leaving with the public's (if not, as Howe implies, the orchestra's) respect and admiration.

After the two romanticists, the orchestra returned to the baton of the classicist, Wilhelm Gericke, whom Higginson had invited to return when Nikisch left. Howe barely concealed his delight when he quoted the critic of the

15. Ibid., p. 99. 16. Ibid.
17. Ibid., p. 101. 18. Ibid., p. 103.
who said that "the Orchestra is still Mr. Gericke's Orchestra. And to this, his own Orchestra, we welcome Gericke back with the heartiest greetings and the fullest confidence. He will be in his right place once more."\textsuperscript{19}

After Nikisch and Paur had broadened the repertoire of the orchestra and the tastes of the audience, Gericke found that he must answer complaints that "familiar compositions were presented too often, and that the few unfamiliar productions were too rarely repeated."\textsuperscript{20} Continuing a trend he established in his first term and followed by his predecessors, Gericke used fewer soloists. During his second term Symphony Hall was opened (October 15, 1900) and a pension fund was established for retiring members of the orchestra.

Upon Gericke's retirement in 1906, says Howe, "it had become imperative . . . to find a conductor of the very highest standing. Of all the men who have directed the Orchestra, Dr. [Karl] Muck came to his work with the most firmly established reputation as a conductor."\textsuperscript{21} Having been granted a year's leave by Kaiser Wilhelm from his post at the Royal Opera House in Berlin, Dr. Muck was able to remain for a second season in Boston before he was recalled.

When Dr. Muck was called back to Germany he recommended as his replacement Max Fiedler, who conducted the BSO for four years, until Muck returned in 1912. Not much is said

\textsuperscript{19} Ibid., p. 106. \textsuperscript{20} Ibid., p. 108. \textsuperscript{21} Ibid., p. 119.
of Fiedler's tenure except that he restored "overtures and fragments of Wagner"\textsuperscript{22} to the BSO programs, contrary to Muck's practice of giving his programs a specific unity.

After Fiedler's term Muck was able to obtain permission to return to Boston, and stayed this time for six years, from 1912 to 1918. During this period war was declared in Europe (1914), and in the United States patriotic emotions were excited to such a passionate level that anything Germanic was suspect. Arthur Fiedler, an American who had studied in Berlin, was suspected of being a spy, to the extent that his favorite dark rye bread, available only in delicatessens, was searched with hat pins, "seeking out its 'enemy messages.'"\textsuperscript{23}

The BSO, with its German repertoire, German musicians, and German conductor, who was in the States only by the permission of the German Emperor, received its share of hostile scrutiny. On the morning before a concert in Providence (October 30, 1917), that city's \textit{Journal} demanded editorially that the BSO perform the Star-Spangled Banner, saying "It is as good a time as any to put Professor Muck to the test."\textsuperscript{24} When word of this challenge reached Symphony Hall, the orchestra had already left for Providence. Major Higginson, whose patriotism could not be doubted,

\textsuperscript{22} Ibid., p. 123.


\textsuperscript{24} Howe, pp. 132-133.
decided, without informing Muck of the situation, that performing the anthem without rehearsal would not be appropriate. The innocent Dr. Muck was castigated nationally in the press for his supposed refusal to play the national anthem of his host country. In March of that season Dr. Muck was arrested for some injudicious remarks in a private correspondence and was interned for the rest of the war at Fort Oglethorpe, Georgia. 25 A member of the orchestra, Ernst Schmidt, finished the season in Dr. Muck's place. 26

The war exacted its toll not only on the conductor and musicians, many of whom had been dismissed as "enemy aliens," or had left on their own, finding the burden of suspicion too great, but on Major Higginson as well, who at eighty-four years of age had seen his life's work and love viciously persecuted. A group of nine men, led by Judge Frederick P. Cabot, applied for incorporation of the orchestra, relieving the exhausted founder of the chores of rebuilding.

Faced with the task of finding a conductor after most commitments for the coming season had been made, the new Board of Trustees finally, in September, was able to announce that Henri Rabaud, a Frenchman, would assume the lead of the BSO. Until Rabaud could free himself from his duties in

Paris, Pierre Monteux, who was then conducting at the Metropolitan Opera in New York, led the orchestra in its first few concerts after the war. Neglecting, for obvious reasons, much German music, Rabaud performed much French music, as well as Beethoven and Rimsky-Korsakov.

After a year of stabilization, "a year pleasantly spent with a delightful visitor from France," who then returned to Paris to devote his time to composition and teaching, the BSO engaged Monteux who had impressed Boston "in that period of doubt a year previous when he had assembled a rudderless orchestra and in two brief weeks given it something of direction, poise, assurance of power." Monteux then had a second chance, in as many years, to rebuild the orchestra. In March, 1920, thirty musicians were dismissed as a result of a strike over unionization. Before the war the BSO was one of the best-paid orchestras in the country and, as a result, non-union. When wartime inflation took its toll on salaries, many of the members turned to the union. To preserve the non-union character of the orchestra, the Board of Trustees, after the dismissals, launched a campaign for an endowment fund to "pay salaries competitive with union orchestras."

In addition to rebuilding the orchestra, Monteux also introduced much modern music to Boston. While each of the

27. Ibid., p. 143. 28. Ibid. 29. Baker-Carr, p. 68.
previous conductors introduced new music, and was subsequently praised and criticized, theirs was ultimately accepted, whereas much of Monteux's new music is still considered modern. Not only in building the orchestra, but also in expanding repertoire did Monteux prepare the way for his successor who was to come for the 1924-25 season.

After Gericke, a builder in time of need, there had come Nikisch, poet, dramatist, and visionary. After Monteux, a second builder when a builder was no less needed, the time was ripe for another Nikisch. And once more, a superb orchestra was ready to do his bidding. 30

CHAPTER IV

ANTICIPATION AND ARRIVAL

The anticipation of Koussevitzky's arrival in Boston was of greater consequence than his first season. A well-orchestrated publicity campaign could not have focused more attention on him than the interviews and stories in the press which emphasized his proclivities in programming. Such interest was generated by this journalistic foment that, in spite of Koussevitzky's feared modernistic tendencies, for the first time the symphony season was totally sold out.¹

Although Pierre Monteux, himself an intrepid² though cautious producer of modern music, had prepared the way for Koussevitzky, "diligently seasoning the recipe with as much contemporary music as [he] believed their plates could tolerate,"³ the Boston public was still fearful of much new music. Koussevitzky himself provoked the controversy further when he said in an interview in Paris: "I understand that America is very fond of modern music, and I am

going to introduce the American public to some modern
Russian compositions which I consider most interesting."\(^4\)

Boston's fears concerning Koussevitzky's enthusiasm
for modern music are evident from a pronouncement the
BSO management felt compelled to issue just as Monteux's
last season ended: \(^5\)

There seems to be an impression in America
that Sergei Koussevitzky, the Russian Conductor
who is to come to America next autumn to be the
conductor of the Boston Symphony Orchestra, is
an exclusive modernist as a program-maker.
This impression has probably arisen from
the fact that Mr. Koussevitzky is the founder
and head of a musical publishing firm in Russia,
devoted to the principal worthy contemporary
music of Russian and other composers. Mr.
Koussevitzky has always been a champion of true
genius, whether of our century or another.
Nor has he favored any particular epoch
or school. When he conducted his own orchestra
in Moscow and Petrograd he gave special series
devoted to the masterpieces of Bach, Beethoven,
and other masters.

Speaking of the Parisian Concerts Symphoniques Koussevitzky
on which he presented much contemporary music, F. D. Perkins,
special correspondent to the New York Tribune, said "these

\(^4\) Boston Herald, March 23, 1924 (BSO 1924-25, p. 6).

\(^5\) Such a statement is not referred to in the minutes of
the BSO Board of Trustees, nor are there extant clippings from the Boston papers in the BSO clipping book.
The full text of the BSO statement is taken from Pitts Sanborn's column in the New York Telegram on May 3, 1924
(BSO 1924-25, p. 48). Moses Smith was the only Boston critic to refer to the BSO statement, and that reference,
in his biography of Koussevitzky, is also taken from the New York Telegram.
concerts do not represent the type of programs Koussevitzky proposes to give with the BSO."6 Olin Downes said Koussevitzky "will not give programs of the ... ultra-modern quality" that he had given in Paris.7 Warned that "Americans do not like too much pepper where orchestral music is concerned,"8 Koussevitzky joined in the reassurances, saying he loved classical and romantic music, too. "Such music is basic, and we must play it from time to time, but there is something beautiful in modern music which cannot be passed by."9 Indeed, he was bringing with him to Boston some "old classic works which never have been given before, not even in Europe."10

Koussevitzky's treatment of romantic music also gained attention from the press. In London he conducted Beethoven's Ninth Symphony a week after Weingartner, affording critics an excellent occasion to compare the new Russian with an established master. Percy A. Scholes found Koussevitzky's reading too emotional, while Ernest Newman appreciated his efforts to make it a romantic piece.11 John Layer wrote a

8. Ibid.
whimsical article in the *London Morning Post* (an article which found its way to the *Boston Transcript*), about Diana and Jack, a fictitious young couple reading the morning paper at breakfast. Diana, having attended Koussevitzky's performance, was especially incensed at the critic's evaluation. She described in vivid terms what, as a result of his interpretation she had been able to "see" in the symphony.\textsuperscript{12}

Ernest Newman had the last word before Koussevitzky's arrival in the New World. In an article in the September issue of *American Mercury* which was widely circulated in newspapers in Boston, New York, and elsewhere, he noted that Koussevitzky's "tastes are exceedingly catholic, and . . . found his Haydn and his Boccherini as masterly as his Scriabine [sic] or Strawinsky [sic]."\textsuperscript{13} One of Koussevitzky's defenders in the London critics' comparisons with Weingartner mentioned earlier, Newman identified the central issue by pointing out that "one of Koussevitzky's objects throughout his career has been to break away from routine."\textsuperscript{14}

Aboard the *Aquitania*, on which Koussevitzky and his small retinue sailed from France on September 4, 1924, 

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\textsuperscript{14} Ibid.
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Allen Raymond discovered that Koussevitzky liked jazz. Chancing upon a London club late one night after a concert, Koussevitzky enjoyed this indigenously American style of music, but did not foresee any place for it in a Boston concert hall. This incident, however, merely provided a sensational headline for Raymond. More importantly, Koussevitzky described his purpose in programming contemporary music in a way so persuasive that few could find fault. "What I hope to do in America," he said, "is to show the public that masterpieces of music are being written today as powerful, stirring, and beautiful as the greatest of the past."  

Two important questions interested Koussevitzky as he arrived in the New World. First he inquired after the names of America's coming composers. Second, he was curious about the quality of his new orchestra.

Particularly did he make inquiries concerning the virtuosity of the performer upon the bass tuba, for one of the scores that he is bringing with him is an orchestral arrangement made especially for him by Ravel, of Mussorgsky's Pictures at an Exhibition, that contains an important solo passage for that instrument--perhaps the only one extant.


16. Ibid.


Increasing the sense of expectancy, the Herald and the Globe headlined conflictingly their accounts of Koussevitzky's first session with the Boston press. Under the headline "New Conductor of Boston Symphony Won't Shock Music Lovers," the Herald quoted him as saying "I will not play bad music but only the best which is now being produced." The Globe promised in its title "Boston to Be Center for Modern Music" if things went as Koussevitzky wished.

Koussevitzky's arrival sparked interest far beyond the Boston environs. The BSO 1924-25 clipping book carries notices of his arrival from newspapers in Memphis, Milwaukee, Chicago, Roanoke, Baltimore, Atlanta, Birmingham, Minneapolis, Miami, Los Angeles, Parkersburg, West Virginia, and Topeka, Kansas.

Meanwhile, in Boston the stage was set. "Shocking reports of his fell purpose had come across the Atlantic." The public discovered Koussevitzky's modern leanings and the critics pointed out his interest in "archaic" music.

and then, to everyone's enlightenment, Koussevitzky "romanticized" Beethoven. Finally, H. T. Parker, exhibiting his penchant for "threes," could say, justified by all that had been discussed, that Koussevitzky was "a classicist, a romanticist, and a modernist justly and discerningly fused." And yet, the greatest controversy of his first season was political, not musical.

24. H. T. Parker, Boston Transcript, September 6, 1924 (Boston Public Library clipping book).
"Shocking reports of his fell purpose"¹ had preceded Koussevitzky to Boston. "It was said that he actually had encouraged the ultra-modern composers."² With interest and excitement built to a fever pitch, the stage was set for the new conductor. H. T. Parker (also known as H. T. P., also known as Hell to Pay), venerable critic of the esteemed Boston Transcript (pronounced with a rolled "r" and an "a" as in hot), in his Thursday column in which he regularly previewed the upcoming Friday afternoon symphony program, mentioned that Koussevitzky planned to have at least one novelty on each concert. The novelty on the first concert was Honegger's Pacific 231 which, as a result of its imagery, was well received by the audience. Olin Downes, returning to Boston (where he had been critic for the Boston Post), for Koussevitzky's first concert, remarked that "the people wanted to hear the 'locomotive', and even blasé critics... did leg work so that they might arrive on time to describe


2. Ibid.

3. H. T. Parker, Boston Transcript, October 9, 1924 (BSO 1924-25, p. 132).
the much-advertized tone picture to an expectant public.⁴ Parker remembered that only Stravinsky's Rite of Spring, in terms of modernist music, elicited as great applause as did Pacific 231.⁵

In addition, Koussevitzky performed a Vivaldi Concerto for Orchestra with Organ, a Berlioz overture, The Roman Carnival, Brahms' Variations on a Theme by Haydn, and a specialty of his, Scriabin's Poem of Ecstasy, which was well known to Boston audiences. The first concert was "a series of ovations," said one reviewer.⁶ Commenting not on the audience's reaction, which was enthusiastic, Stuart Mason predicted wonderful things to come:

If yesterday's concert, both in its program and in the playing of it, may be taken as a sign of what is to come during the present season, the patrons of the Symphony may look forward to a winter of unalloyed delight.⁷

Laning Humphrey, a reporter for the Sunday Post at the time, and later a long-time press agent for the BSO, said he felt that Koussevitzky chose music for his first program historically, taking music from various periods.⁸ A glance

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5. H. T. Parker, Boston Transcript, October 11, 1924 (BSO 1924-25, p. 134).


8. From a conversation with Humphrey at Symphony Hall in Boston, during the week of June 15-19, 1981.
at the program shows a romantic piece, a baroque piece, and a modern piece. Humphrey remembered that Koussevitzky said "people like to put music in little boxes. There are no boxes, it is all one." Certainly the first concert is what one would expect of a conductor who wished to charm an audience while at the same time broaden its experience. He presented a standard symphonic fare, old music not often heard, a flashy overture, a novelty, and an unabashedly romantic piece intended to excite.

That first season Koussevitzky programmed six American works--only one of a modernist bent--and almost as few contemporary works. He did, however, present many works by living composers. The second concert of the season featured works by Florent Schmitt and Manuel de Falla, neither of which the critics cared for, Beethoven's Symphony No. 5, and a Handel Concerto Grosso. Parker, unwittingly agreeing with Philip Hale and Warren Storey Smith, was impressed with Koussevitzky's interpretation of Beethoven.  

On Monday, October 20, 1924, a "tempest in a teapot" broke which gave the new Russian conductor more front-page coverage than he had had before and as much national news coverage as his arrival in Boston.  

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without considering possible repercussions referred to Leningrad, the new name the Russian Communists had given St. Petersburg. In his weekly Commercial Bulletin Courtenay Guild, also president of the Handel and Haydn Society and prominent social figure, wrote an editorial blaming Koussevitzky for the use of this new name. Under a one-inch block headline the Boston Post related the matter and allowed Koussevitzky to reply. The Post found that Koussevitzky was "decidedly more prejudiced" against Leningrad than any of the indignant Bostonians. Indeed, Koussevitzky had lost a fortune when he fled Russia and had his artistic activities curtailed as a result of the October Revolution. It was not until the early 1940s that he could bring himself to perform music of composers still associated with Soviet Russia. Fortunately, Koussevitzky, the Russian conductor who was so enthusiastically welcomed to Symphony Hall barely a week before was shown to be free of blame in a political brouhaha that could have drastically shortened his American tenure, a fate another Boston conductor did not escape in World War I.

Compared to this event and the opening of the season, the rest of the fall and early winter was relatively quiet. Koussevitzky performed few major works, and no pieces modern enough to arouse an outcry. Critics later called his programming scrappy, consisting of short novelties.

not long remembered. Koussevitzky also exhibited a penchant for changing his programs at the last minute, also a habit irritating to the critics but understandable in a conductor with a limited repertoire and an orchestra new to him.

On December 26 Koussevitzky performed Stravinsky's *Rite of Spring*, which Monteux had premiered in Paris and presented to the Boston public on January 25 of the preceding season. As when Monteux performed it, Koussevitzky placed it at the end of the program so people could leave and miss only that. Many did leave but, also as a year before, response was enthusiastic.\(^1\)\(^2\) When the orchestra performed an all-Stravinsky concert on January 23, little negative reaction was reported, perhaps because Stravinsky himself played his *Concerto for Piano with Wind Orchestra and Double Basses*.

Having composers come to Boston for performances of their works was a master-stroke of Koussevitzky's promotional talents. Stravinsky, the contemporary master, was treated with deference. Aaron Copland, the only young untried composer whose music found its way onto BSO programs during the first season, was not so fortunate. His *Symphony for Organ and Orchestra*, with Nadia Boulanger as soloist, was hissed by a few, violently applauded by a few more, while the majority of the audience sat in pained

\(^{12}\) *Boston Traveler*, December 27, 1924 (BSO 1924-25, p. 235).
silence. Hale, noting that a good many people were shocked, chided those who wanted to hear only the familiar.

In the Post, Warren Storey Smith said that "despite individual disapprobation, Mr. Copland may justly feel that his Symphony triumphed." In general, the critics, less critical than the audience, felt that Copland was a promising young composer whose work, though not yet mature, was worth the hearing. Hale thanked Koussevitzky for introducing new works "even if they are apparently ugly at first hearing."

Midway through the season Parker, in a review of an all-Beethoven concert, remarked that whereas Boston went to hear Monteux programs, they went to hear Koussevitzky performances. Noting that Koussevitzky was still doing his own repertoire, in which he would naturally excel, Parker perceived a honeymoon period, in which the new conductor could do no wrong. When Koussevitzky returned from a mid-winter vacation during which Henry Hadley was guest conductor, Parker saw a breaking of the spell between


15. Warren Storey Smith, Boston Post, February 21, 1925 (BSO 1925-26, p. 44).


17. H. T. Parker, Boston Transcript, January 17, 1925 (BSO 1925-26, p. 39).
Koussevitzky and the public, observing, along with Penfield Roberts of the Globe, some empty seats in the hall for the previous night's all-French concert.  

In March Hale took his readers to task for their "revolt" against the moderns, reminding them that many who decry the new music keep up with current art, plays, novels, but not music. "Some, they are not a few," he said, revealing his own position, "are seriously disturbed, not to say vexed because Mr. Koussevitzky has introduced works of the ultra-modern school, is continuing to produce them, and, we earnestly hope, will go on producing them." Hale's interest in new music did not, however, cause him to refrain from being critical of some of Koussevitzky's choices, notably Scriabin's Prometheus: A Poem of Fire, performed on March 27, 1925.

Each critic, in his review of the final concert on May 1, evaluated the season. H. T. Parker, beating the others to the punch, published his analysis on April 30. "It has been clear," he said, "that the conductor had no large repertory of classic, modern, and modernist pieces at his immediate command, that he had little sense of a rounded series of programs adjusted to each other and to

the whole field of music. . . . A year ago it seemed
Monteux set a standard, now he seems rather to have left
a memory."20 Warren Storey Smith, himself applauding an
"extraordinarily brilliant season" that ended in a "blaze
of tonal glory," reported that Koussevitzky was recalled
four times at the end.21 Saying that the audience had been
interested in Koussevitzky's personality and enthusiastic
about his interpretation of new and old music, Penfield
Roberts concluded "he will be welcomed next season."22

Although Koussevitzky did not perform much really new
music, what he did choose was new enough to Boston to make
the concert-goer take notice. While it was easy for Monteux,
after the war, to introduce new music because much of the
old was identified with German traditions, Koussevitzky had
a harder time of it once the war-time fervor had abated.
As a result of his diplomacy in choosing fairly conservative
modern music, Koussevitzky's first season was successful,
causing the critics almost unanimously to agree with Philip
Hale in declaring the season "on the whole unusually bril-
liant and interesting."23

20. H. T. Parker, Boston Transcript, April 30, 1925 (BSO
1925-26, loose clipping).
21. Warren Storey Smith, Boston Post, May 2, 1925 (BSO
1925-26, loose clipping).
22. Penfield Roberts, Boston Globe, May 2, 1925 (BSO
1925-26, loose clipping).
23. Philip Hale, Boston Herald, May 3, 1925 (BSO 1925-26,
loose clipping).
Almost as a footnote to the season, Agide Jacchia, director of the Boston Pops, let it be known in the Boston Post that modern music would not be on the Pops programs, that even he did not understand or enjoy much of it. He said that the "Pops audiences are one hundred per cent music lovers, while less than ten per cent of the BSO audiences know or care about the music played for them."24 Jacchia remained as conductor of the Pops only one more year.

CHAPTER VI

1925-26: THE FIRST SEASON--AGAIN

The first gap in the collection of newspaper clippings preserved in the BSO clipping books occurs in the 1925-26 season. The 1925-26 book is filled with reviews of the 1924-25 season, ending with the second concert of the new season for which the book is labeled, while the 1926-27 book begins with reviews of the last concert of the 1925-26 season and continues with the labeled season. While it is unfortunate that coverage of this season is not readily available, a perusal of the programs reveals that their makeup is not markedly different from those of the first season. Nor, one might speculate, would the reviews and audience reactions be different.

Koussevitzky premiered in 1925-26 a new Copland piece, Music for the Theatre, and works by Gilbert, Hindemith, Tailleferre, and Spelman. He presented works new to Boston by Corelli, Debussy, Mussorgsky, Stravinsky, Tansman, Loeffler, Bloch, Strauss, Prokofiev, Vivaldi, Galliard, Roussel, Liszt, and Satie, among others. Although the baroque and classical works by Vivaldi, Bach, Mozart, and Haydn were not new to Boston, they do represent a continuation of Koussevitzky's use of older music.
On the first concert Koussevitzky programmed pieces by Beethoven, Brahms, Debussy, and Ibert. Enthusiastic in its welcome for Koussevitzky at the beginning of the concert, the audience was just as approving of the novelty of the day, Ibert's *Ports of Call*.¹ Noting inconsistencies in making Brahms great, Beethoven not come off, and too much intimacy with Debussy, Penfield Roberts said "We are in for an interesting season."² H. T. Parker, having rid himself over the summer of his negative feelings toward Koussevitzky, praised him after the second concert for playing the music of "the ancients":

Modernist that he righteously is, he would go himself, and take us listeners with him, to the springs of music. A bath in that source fortifies and purifies us. We slough away thick coats of romantic dross. We wash the scales of habit from our eyes—or rather our ears. By faith and by works we perceive that from these ancients do our modernists descend and derive."³

After the final concert of the season the audience was emphatic in its approval of Koussevitzky.⁴ Not in Philip Hale's memory (which went back to 1889) had an audience

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accorded a conductor such great applause. Evaluating the season just concluded, Hale echoed the other critics' praise of the now established Koussevitzky in his "Weekly Comments" column on Sunday, May 2:

He is a great conductor. Possible failings, limitations of a trifling nature to which a few refer, not without a touch of bitterness, are more to be valued than the pedestrian and monotonous virtues of other conductors. These failings come from the romantic, the imaginative, the enthusiastic nature of the man; they are as a feather in the balance, weighed down by pure gold.


CHAPTER VII

1926-27: ADVENTURE

On the eve of Koussevitzky's third season the newspapers reported that he had returned with many new scores, some written especially for Boston. Each season Koussevitzky offered progressively more world premieres: in 1924-25 three, by Borchard, Hill, and Bliss (the latter two for piano duo and orchestra--see Appendix for titles), in 1925-26 five, by Copland, Gilbert, Hindemith, Tailleferre, and Spelman (another was an orchestration of a Galliard Sonata in G Major), and in 1926-27 an unheard-of eleven, by Steinert, Lazar, Roussel, Copland, Achron, Respighi, Tansman, Hill, Converse, Sessions, and Dukelsky.

The first premiere of the season was Alexander Lang Steinert's Southern Night, a Poem for Orchestra, on October 15, 1926. A 1922 Harvard graduate who had studied with Vincent d'Indy, Steinert did not reflect, in this piece, his teacher's impressionism. Rather, said Hale, "he does not believe that beauty lies only in wild irregularity nor is he a wooer of the purely fantastical."  


Apparently a fairly conventional piece, though more Parisian than American, it was vigorously applauded.

Steinert's piece seems to have prepared the audience for a more experimental piece by Filip Lazar. Warren Storey Smith observed in his review of that concert (October 29) that "optimism or pessimism regarding the present state of musical composition is apt to be governed by the listener's most recent experience with it." As a conventional piece induced acceptance for an experimental, so the experimental provoked a less-than-favorable response for the next contemporary music of the season, Bartok's Dance Suite and Prokofiev's Suite from The Love for Three Oranges, performed on November 12. Noting that these two modern works were "coldly received despite a remarkably clear and brilliant performance," Penfield Roberts praised Koussevitzky for his programming, saying "the inertia and apathy of the average audience toward new music can only be overcome by such courageous and persistent performance of even the least-liked novelties as shall assure to the geniuses of the present day the perpetuation of their work." 3


The BSO's next concert, on November 19, presented probably the most contemporary music to date. In addition to Beethoven's Symphony No. 5, Koussevitzky programmed works by Krasa, Tansman, Walton, and Webern. The Tansman work pleased the audience, Parker reported, while "the Hungarian drink left dazed most that absorbed it." Experiments, as Parker viewed the works played on that concert, are valid, but they merely prepare the way for one who will fuse them. Then "those that neither closed their ears nor stayed their pens may call--with a smile--for wine." Sloper, reviewing some equally modern music a year later, recalled that the Krasa and Webern pieces "approached musical silence." 

On December 17, when Darius Milhaud made his first appearance with the BSO, he performed his Le Carnaval d'Aix, Fantasy for Piano and Orchestra. Observing that Milhaud was not offensive to the ultra-conservative, Philip Hale said "there was much to please, to amuse (in the better sense of that word). We are all too much inclined to be unduly serious at Symphony Concerts." Penfield

8. Ibid.
Roberts wondered "why not perform Irving Berlin, Gershwin, Confrey, etc., any one of whom handles rhythms more skillfully and invents more ingratiating themes?"11

For the third season in a row Koussevitzky presented a piece by Aaron Copland. Most critics had felt that in his *Music for the Theatre*, performed on November 20 of the previous season, Copland was progressing beyond his early experimental stage evinced in his *Symphony for Organ and Orchestra* heard on February 20, 1925. They were, however, sadly disappointed when he played his new *Concerto for Piano and Orchestra in One Movement*. Philip Hale, noting a "shocking lack of taste, of proportion," exclaimed "He is on the wrong track!"12

Programmed after Prokofiev's *Classical Symphony*, which was gracefully received by the audience,13 Copland's concerto presented "the aural sensation not merely of the afternoon, but of the season."14 "If there exists anywhere in the world of music," said Warren Storey Smith, "a stranger concatenation of meaninglessly ugly sounds and distorted rhythms, Boston has been spared it."15 No music

14. Ibid. 15. Ibid.
in Penfield Roberts' memory of the last fifteen seasons had created such a sensation with the audience. They "forgot their manners, exchanged scathing verbal comments and giggled nervously, creating so great a bustle that at times it was difficult to hear."16 "No doubt a European audience would have hissed. . . . That of yesterday merely snickered, and was politely applausive when the piece was done," observed Philip Hale. Roberts reported that at the end "some did hiss, some clapped, some sat in stupefaction, only to regain their politeness when Koussevitzky led Copland out."18

When the BSO performed Copland's concerto the next week in New York, reaction was a bit different. Grena Bennett, noting the audience's mixed reaction, said many applauded generously.19 Lawrence Gilman, who remarked on Boston's intensely negative reaction, loved the concerto.20

After the uproar caused by Copland's concerto, Boston had a chance to recuperate with an all-Brahms concert, a


choral concert, and a visit by Ottorino Respighi, who was well received. His music, most of it new to Boston, was well-liked by critic and public alike.

On March 18, Koussevitzky and the BSO performed another world premiere, Tansman's Symphony in A Minor, dedicated to Koussevitzky. Penfield Roberts was grateful to Koussevitzky for letting be heard an interesting modern piece. One, and only one, he felt, should be done on each concert.  

Calling the Tansman Symphony "no masterpiece, but pleasant," Parker reported hearty applause from the audience. Parker also noted a distinction in the way listeners of different ages responded to the work: those in their twenties clapped Tansman warmly, those in their fifties "did not resent. . . . They were, in fact, more uninterested than displeased."  

The clipping books of the Boston Symphony Orchestra, which are the primary source for this thesis, contain no Boston reviews for the rest of the 1926-27 season, after March 21. It would have been most interesting to be able to examine the critic's reactions to Converse's Flivver Ten Million, A Joyous Epic, Roger Sessions' Symphony (the only


23. H. T. Parker, Boston Transcript, March 21, 1927 (BSO 1926-27, p. 120).
work by Sessions ever programmed by Koussevitzky), and
Dukelsky's Excerpts from the Ballet Zéphyr et Flore.
CHAPTER VIII

1927-28: PARKER AND SLOPER

Not only are reviews missing for the end of the 1926-27 season; there are no clippings in the BSO Archives for the season 1927-28--nor is there a clipping book labeled 1927-28. Fortunately, the Library of Congress has, in its collection of materials from the Koussevitzky estate, a clipping book covering the year in question.¹

Although it only includes reviews by H. T. Parker of the

1. Laning Humphrey, a reporter in Boston at the time and later press agent for the BSO, remembers having a clipping book--probably this missing one, he says--microfilmed when microfilming was a new process. Because of the expense the BSO decided not to microfilm the clippings at that time, and no one has pursued it since. Humphrey does not remember what became of the spool of microfilm or the book after that. He suggested the spool may have fallen into Koussevitzky's possession, and this prompted a phone call to the Music Division of the Library of Congress, which received the bulk of Koussevitzky's papers after his widow's death. William C. Parsons, who went to Serenak (Koussevitzky's home in the Berkshires) to collect the papers and transport them to the Library of Congress, did not remember a spool of microfilm. However, after graciously offering to look through the Koussevitzky material, much of it still in boxes in a basement, Parsons serendipitously uncovered a book of clippings for the missing season, which he then photocopied for use in this thesis. This clipping book proved not to be the missing one from the BSO Archives, since it is in a different format and contains reviews from only the Boston Transcript and the Christian Science Monitor.
Boston Transcript and L. A. Sloper of the Christian Science Monitor, it is invaluable in filling the gap in the BSO Archives.

One can compare attitudes of several critics and conclude much about their time; with one or two critics it is easy to fall into the trap of comparing their thoughts with present-day attitudes, thus achieving a synthesis of then and now. It is delightful, however, to be able to deal almost exclusively with the reviews of H. T. Parker, whose columns make up the bulk of the newly-discovered book from the Library of Congress. Loquacious yet articulate and literate, Parker had an "innate ability to absorb something entirely new and have it affect him."²

"Nowhere upon the program," said Parker of the first concert of 1927-28 on October 7, "loomed those dreadsome words 'First Time'. No piece upon it was new and strange. None, however, had been played to surfeit."³ As was Parker's wont, he developed many themes in his reviews. Here he waxed eloquent about orchestral sound concepts.

Gone are the gentle instrumental voices, as they would now seem, that elderly subscribers recall from Gericke's time. Of conductors in America only Mr. Gabrilowitsch in Detroit keeps to the old subdued scale--as again it seems--of rhythmic accent and tonal color. The illustrious conductors and the illustrious orchestras of

2. From a conversation with Laning Humphrey at Symphony Hall, Boston, during the week of June 15-19, 1981
3. H. T. Parker, Boston Transcript, October 8, 1927.
these days are all for warmth and largeness, vigor, and incisiveness, the impact of the tonal mass, the keenness of the isolated, individualized instrument, rhythm that stings, color that bites. Their music is motion. The proof yesterday was the playing of the Suite from 'Petrushka' and, in degree, the Overture to 'Benvenuto Cellini.'

Here in Boston, along with this power and splendor and edge, go the balance and euphony, the smoothness and suppleness, the clarity, shadings and subtleties, equally indispensable to orchestral playing. By all means let an orchestra heat music white hot and give it up soaring wing; but let it also illuminate the opened page or sit contemplative before it. Brahms's Symphony in F, Debussy's "Iberia," brought, on Friday, these occasions and this test. Neither conductor nor orchestra overlooked them.4

Thus did Parker summarize the concert before dealing with the individual pieces.

On the second concert of the season Parker and L. A. Sloper of the Christian Science Monitor, the other reviewer whose work is preserved in the Library of Congress clipping book, were fascinated by Schoenberg's transcription of two Bach chorale preludes. Sloper, especially, was pleased to find that "Schoenberg understands the trade of music-making, that he does not produce his own compositions merely by writing down notes while blindfolded, knowing no better."5

It takes a creative critic to relate a Haydn Symphony (in G Minor, B & H No. 13) to Prokofiev's Suite from the

4. Ibid.

Ballet *Le Pas d'Acier*, both of which Koussevitzky presented on his third concert of the season. Parker described the Haydn piece as "elegant trifling for elegant listeners--and there . . . le Sieur Haydn stops. With piece and performance, the treatment is everything. If we must have ideas, on to Brahms the bearded. As the cynical fates would have it, the contrasting Prokofiev was in no better case," giving the audience just as little in the way of ideas.

On October 28 Koussevitzky presented the first performance in concert form of Honegger's *Incidental Music to D'Annunzio's Fedra*. Not liked by either critic, the music "disturbs the musical peace," said Parker. Sloper was relieved to think that "the music we heard, whatever it was, will not lead to the radical revision of the rules of composition."

When Monteux had performed Sibelius's Symphony No. 5 in Eb Major on April 7, 1922, it was "damned up hill and down dale by the conservatives of those days." When next performed, under Koussevitzky on November 11, 1927, the "audience sat rapt before it; snapped into spontaneous applause, barely restrained by M. Koussevitzky, at the close of the

first movement; at the end burst into plaudits." In observing this reversal, Parker said "The times change and audiences change with them; forasmuch as their education in intelligently modernist music never ceases. They must be hard-shelled indeed if the tonal speech of their own time is never to seep into them."\(^1\)

Not only did Koussevitzky direct Boston's education in contemporary music, he continually presented "ancient" music, as it was known then, by Handel, Haydn, and Bach. On the same concert with Sibelius's Symphony No. 5, he presented an orchestration by Malipiero called *Cimarosiana: Five Orchestral Pieces* by Cimarosa. Unpretentious, it delighted audience and critic alike.

The world premiere of *La Bagarre* (*The Tumult*) marked the first appearance of the music of Bohuslav Martinu on a BSO program. Describing the crowd at a football game, *La Bagarre* has a "modernistic touch, an unromantic, realistic energy, an unsentimental vitality, manifest in the unrelenting rhythmical force, in the regard for solid and logical construction rather than lyric emotionalism."\(^2\) Parker felt that Martinu had "made an exciting piece of

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10. Ibid.  
11. Ibid.  
music, which is quite enough for one afternoon and a composer till yesterday unknown."\(^{13}\)

Twice during the 1927-28 season Koussevitzky programmed music by Liadov: on December 17, his Symphonic Picture From the Apocalypse, and on January 27, Russian Folk Songs for Orchestra. For the former, the audience was mildly impressed and courteously applauded,\(^{14}\) just as they did two years before when Koussevitzky had originally presented it to Boston. Parker noted that in the Russian Folk Songs the "workmanship was neat, adept, fanciful harmonically, discreetly colorful."\(^{15}\) While Sloper admired the craftsmanship of the Folk Songs, for him "they approximated the zero point of musical interest."\(^{16}\) On the same concert with Liadov's apocalyptic portrait the orchestra played Bax's Symphony in Eb Minor, for which the audience "sat coldly by."\(^{17}\)

In the programs of Koussevitzky one can see the decline in the use of the symphony as a modern mode of musical expression. Of ten world premieres during 1927-28, one was a concerto (Tansman), one was a baroque piece for the Casadesus Société des Instruments Anciens, three were

symphonies (Martinů, Beck, and Hill), and the rest were symphonic pieces or tone poems (Honegger, Lazar, Piston, Converse, and Lopatnikov). Of the several pieces that had their first Boston performances, only two were symphonies (Bax and Daniel Gregory Mason). The Symphony No. 3 for String Orchestra, by Conrad Beck, one of the young Parisian composers for whom Koussevitzky played the godfather, provided the "good memory of the afternoon" to an audience who left Symphony Hall prematurely because of a rubber fire nearby.  

Beck's music, for Parker, was cerebral, interesting to the musician and expert, but "dull and footless" to the general ear.  

On the same concert was Holst's Ode to Death, for chorus and orchestra, a large, somber, brooding work which no one seemed to like.  

Bela Bartok's performance of his Concerto for Piano was the highlight of the season. Of thirty-three column inches, Parker raved for twenty-nine about Bartok and his music.  

As for the audience, while it listened intently, it applauded apprehensively. . . . As soon as the clappers discovered that there were neither brickbats nor hisses in the air, they plucked up courage. . . . By the chatter in the lobby, the timid had overdone themselves in heralding the Concerto as a direful disturber of the musical peace.  

18. H. T. Parker, Boston Transcript, February 11, 1928.  
19. Ibid.  
20. H. T. Parker, Boston Transcript, February 18, 1928.
Both Sloper and Parker, responding to the BSO's performance of *Oedipus Rex* on February 24 saw as much of Koussevitzky in it as of Stravinsky. Parker, declaring Boston "Stravinsky's capital of music in America," saluted "as the author and finisher of it--next to Stravinsky himself--Serge Koussevitzky, conductor and animator not without lustres." Sloper was not willing to accept a new Stravinsky work as uncritically. While many saw a progressive element, Sloper saw him wandering aimlessly, "always in the general direction of the rear." "Despite the confusion caused by [an] incomplete synthesis of styles, 'Oedipus Rex' is something to be heard, and Mr. Koussevitzky deserves thanks for giving us the opportunity."

On March 2 Koussevitzky played Prokofiev's *Scythian Suite* for the second time in three years and Brahms's Symphony No. 1 for the fourth time in two years. Parker felt the Prokofiev did not gain by repetition, but the Brahms still "surprised the ear and gladdened the heart." William Walton, whose *Sinfonia Concertante for Orchestra* and Piano was played in Boston for the first time, impressed Parker as "a good lad . . . in the new arts of music-making."

23. Ibid.
25. Ibid.
Fortunately for Daniel Gregory Mason, his Symphony in C Minor was played before the premiere performance of Vladimir Horowitz. Many left after Horowitz played the Rachmaninoff Third Concerto, saying, as A. H. Meyer heard, "After that, I can't, I won't hear any more." Meyer, Parker's colleague at the Transcript, found Mason's symphony Wagnerian, Brahmsian, Straussian, Franckian, Debussian, but also its own, separate from all the others.

Take this symphony, play it throughout Europe and America under the signature of any one of a dozen of the lions of the beginning of the present century; it will be hailed and acclaimed. But, like most of the work of most of the lions, it will never become a repertoire piece. Meyer proved to be remarkably prescient. Mason is played today about as often as Tansman.

On March 23 Koussevitzky presented two first performances, Lazar's Music for Orchestra and Piston's Symphonic Piece. Sloper was pleased to find that, though Piston dabbled in polytonality and complicated rhythms, "he has not forsaken form or melody." Another first performance was presented on April 6: Frederick Converse's tone poem California. By the evidence of the applause, Meyer said it was "likely to prove popular, and deservedly so."

27. Ibid.
29. A. H. Meyer, Boston Transcript, April 7, 1928.
When the season closed on April 28, Sloper called it "the most exciting of the Koussevitzkian reign." Of the customary large number of novel symphonic works he remembered Bartok's Piano Concerto, Prokofiev's Le Pas d'Acier, Carpenter's Skyscrapers, Martinu's La Bagarre, Hill's Symphony, Lazar's Music for Orchestra, Walton's Sinfonia Concertante, Tansman's Second Concerto, and Honegger's music to Fedra. Parker, taking a longer historical perspective, declared the orchestra to be recovered finally from the ravages of war and the strike over unionization. He said:

Again it is warrantable and prideful to speak of the Boston Orchestra as an orchestra of the first rank, and find no deniers. It is pleasing practice of M. Ravel to wander European capitals of music. Listening or conducting, he spoke praises of this Koussevitzkian orchestra. Sir T. Beecham has a frank tongue, as ready to censure as to laud. About these Bostonians he was of one mind with M. Ravel. Chicago contains a public long-practised and highly intelligent with symphonic music. It made whoopee last autumn when the Boston Orchestra at last revisited it. Rivalries in music-making may reasonably stir the playing and the hearing blood. In New York, American capital and judgement place of the arts, the Bostonian star mounts; the Philadelphian sinks; while the Philharmonic Society is but the magical exaction of Mr. Toscanini. . . . The end crowns the work.  

31. Ibid.  
32. H. T. Parker, Boston Transcript, April 28, 1928.
CHAPTER IX

1928-29

For the first time on the first concert of a season Koussevitzky programmed a modern work that was not descriptive or impressionistic: Concerto for Orchestra, by Hindemith. First heard in March 1926, the Concerto on this Friday afternoon matinee was not well received. Reporting that it "baffled or irritated or disturbed" most of the audience, Parker predicted it would be better received on Saturday, when a younger, more open audience would be there.\(^1\) In the Sunday Transcript an unidentified reviewer proved Parker's prediction valid.\(^2\) Warren Storey Smith said that "it is Mr. Koussevitzky's belief that this concerto is destined to occupy a permanent place in the repertory; but only devotion such as his will fix it there."\(^3\) Penfield Roberts called the Concerto an "interesting and not exceptionally noisy modernist work that deserved to be heard a second time." "Luckily Mr. Koussevitzky's zeal for modern music cannot be dampened by

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any amount of apathy or hostility on the part of the audience. If they do not like it, well, then he will play it until they learn to..."^4

On the second concert of the season Koussevitzky was not quite so adventurous. "There are two ways of persuading reluctant audiences to an acceptance of modern music," said Warren Storey Smith, "to play them the pieces that they have at first disliked until they learn to like them, and to give them the occasional compositions that must win their hearts on a single hearing."^5 Kodály's Háry János Suite and Stravinsky's Apollon Musagette elicited applause that was "general, hearty, and long continued."^6

In announcing the next week's program the Sunday Globe assured the public that the novelty for that concert, Goldmark's Negro Rhapsody, was "not likely to rouse the wrath of those who dislike modernist pieces."^7 Sure enough, for L. A. Sloper it "contained nothing to distress, in this second quarter of the twentieth century, those who deplore the course taken by music since the third quarter of the nineteenth."^8

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Parker applauded Koussevitzky's tact in placing two well-liked repertory pieces on the program. "Mr. Koussevitzky, however, is wise with the wisdom of the children of light. Before long, he will be leading forth his modernists."  

Continuing the procession of relatively tame modern pieces, Koussevitzky presented the Symphony No. 3 of Sibelius on November 9. While Parker saw a lukewarm reception from the audience, Sloper saw a more generous reaction. There is not a conductor, said Sloper, "with more courage in putting forward music in which he believes, without regard to its chances for popular success. He... had his reward yesterday."  

After two seasons of regular world premieres, Koussevitzky presented only three in 1928-29, two of them on the same concert (December 14): Copland's Two Pieces for String Orchestra, and Martinu's La Symphonie. The reception for Copland's new piece was much warmer than for his Piano Concerto on January 28, 1927. Sloper called the Two Pieces melodious, pleasing, and undistinguished.

Moses Smith did not agree, and saw a correspondingly less approving reaction in the audience. "Martinu seems to have something to say, to be getting somewhere. We cannot offer the same opinion of A. Copland. . . . An amusing article in the program notes offered us escape from boredom. The audience shared our feelings."  

The 1928-29 season was the first one during which letters to the editor were preserved in the BSO clipping books. Clayton Johns wrote a letter (not preserved) to the Transcript to which Parker replied on March 5. On March 12 Johns had his next letter published in which he complained that Parker had missed his point. "My plea," he said, "was for good standard music, not 'try-it-ons.'"  

In the same issue was a letter from John Ritchie, suggesting that the Symphony's deficit of the last two or three years could be made up by "satisfied customers" who are turned away by the preponderance of modernist compositions.  

These letters prompted James Hobbs to write in defense of the BSO programs, saying they "have become known throughout the country for their breadth, variety, untrammeled freedom, and indeed for their interest."  


15. John Ritchie, Ibid.

would indeed relinquish his season tickets so he (Hobbs) could end his three-year presence on the waiting list. 17

Apparently there was no problem in selling tickets to the BSO concerts, as Mr. Ritchie implied in his reference to the orchestra's deficit.

Complaints did not affect the BSO programs. On March 16, Warren Storey Smith wrote: "Despite recent protests in the public prints and elsewhere, Mr. Koussevitzky continues to offer the music of the moderns whom he so valiantly espouses." 18 Nor did they affect the critics—they were their usual, analytical selves. Sloper, who on several occasions thanked Koussevitzky for having the courage to play modern music said of Vladimir Dubensky, whose Symphony in F Major was performed on March 15, that when you take away the film of modernity, you have only "a particularly ill-favored musical son of Tchaikovsky." 19

Parker wondered, after the concert on April 5, if even Tchaikovsky weren't falling from favor. The "elderly gentlemen and elect ladies were elate (sic)" at the performance of the Overture-Fantasia Romeo and Juliet, whereas "students of applause . . . remarked that rather little of

17. Ibid.


this clapping proceeded from the upper balcony, where such youth as frequents these Fridays most foregathers."\textsuperscript{20} 

Romeo and Juliet, once popular, is, for Parker "a music out of which vitality has steadily ebbed."\textsuperscript{21} On the same concert Howard Hanson's Nordic Symphony, presented to Boston for the first time, obviously pleased many--Hanson was recalled three times.\textsuperscript{22} The critics, however, were not as impressed. Penfield Roberts saw many deficiencies;\textsuperscript{23} Moses Smith at least admitted that "the composer was saying something--relatively unimportant--but something."\textsuperscript{24}

At the next to last concert of the season, where a poll was announced to choose the program of the last concert, Koussevitzky performed two movements of Werner Josten's Concerto Sacro, which was applauded loud and long, even though measure after measure was filled with dissonances.\textsuperscript{25} Parker attributed this response to the audience's pleasure in responding to the poll.\textsuperscript{26}

\textsuperscript{20} H. T. Parker, Boston Transcript, April 6, 1929 (BSO 1928-29, p. 140).

\textsuperscript{21} Ibid.

\textsuperscript{22} Penfield Roberts, Boston Globe, April 6, 1929 (BSO 1928-29, p. 141).

\textsuperscript{23} Ibid.

\textsuperscript{24} Moses Smith, Boston American, April 6, 1929 (BSO 1928-29, p. 141).

\textsuperscript{25} H. T. Parker, Boston Transcript, April 22, 1929 (BSO 1928-29, p. 145).

\textsuperscript{26} Ibid.
From works performed in the current season, the respondent was to choose one symphony, one tone poem, and one piece of some other form, exclusive of choral works or concertos performed by visiting soloists. The concert and the results of the poll itself will constitute a fitting summary of Koussevitzky's first five years with the BSO, a term only one other conductor in the history of the orchestra had exceeded.
CHAPTER X

1928-29: THE RESULTS

Based on the results of the poll the program for the final concert of the 1928-29 season was: Tchaikovsky's Symphony No. 5, Ravel's La Valse, Wagner's Prelude to Die Meistersinger, and, selected by Koussevitzky to round out the program, Debussy's Prelude to the Afternoon of a Faun, which ranked high in the poll. Although the "winners" of the poll were not extremely modern, their choice does indicate a shift in the interests of the audience over the years, from preferring the classics of the eighteenth century and early nineteenth, to music of the period 1850-1900.1 Of 5000 ballots, 1550 were returned (See accompanying table).

Tchaikovsky's Symphony No. 5, with 440 votes, was by far at the top of the list. Sibelius's Symphony No. 3, with 76 votes in fifth place, was the highest-ranking modern symphony. In the tone poem category the votes were a little more evenly spread, although Ravel's La Valse, one of Koussevitzky's show pieces2 was a definite winner. Since

2. Ibid.

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### TABLE

RESULTS OF POLL TO DETERMINE PROGRAM OF
FINAL CONCERT, APRIL 6, 1929

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<td>Handel Concerto Grosso No. 12</td>
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<tr>
<td>Foote Suite in E Minor</td>
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<tr>
<td>C.P.E. Bach Concerto</td>
<td>48</td>
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Also Sprach Zarathustra was so long (which also kept him from choosing a symphony) Koussevitzky chose the tone poem with the third most votes (a respectable 210), Debussy's Prelude to The Afternoon of a Faun to fill out the program. Wagner's Prelude to Die Meistersinger was a decided favorite in the miscellaneous category, with Sibelius's modern Violin Concerto placing an amazing second.

"This supposedly conservative and classically minded audience . . . ," said Penfield Roberts in his analysis of the poll results which were published in the Sunday Globe (April 21), "has much less objection to novelties than one supposed, witness the votes for the unfamiliar Sibelius symphony and concerto, for Strauss' Zarathustra, for Prokofiev, Bloch, and Bruckner." 3 Continuing, he said "it is particularly heartening to notice that some twentieth century and modernist pieces received large votes, proving that Koussevitzky's wise policy of playing a modern piece at each concert for most of the past five seasons has begun to bear fruit." 4

Indeed, it was the unusual concert at which Koussevitzky did not play a work that was new to Boston. When nothing new was presented it was because he was repeating a work he thought the audience should judge again, for instance Hindemith's Concerto for Orchestra, repeated on October 5, 1928,

3. Ibid. 4. Ibid.
Bloch's *America* on January 25, 1929, and Hill's Symphony in Bb on March 22, 1929.

While the novelty on each concert was normally a modern piece, during Koussevitzky's first season it was often a baroque work that Boston had never heard. Although he lived up to his promise to play "ancient" music as well as modern, new performances of older styles became rare after that first season.

Koussevitzky, the Russian conductor feared for his advocacy of contemporary music, became Koussevitzky the educator, the energizer. In five years he changed the attitude of the Boston public to, if not excitement, then at least interest in hearing contemporary sounds. As a result of his efforts, Koussevitzky was able to convince the Board of Trustees, for the upcoming Fiftieth Anniversary Season (1930-31) to commission many new works from contemporary composers, including Hanson, Hill, Hindemith, Honegger, Prokofiev, Respighi, Roussel, Stravinsky, Copland, and Ravel.

H. T. Parker said, at the end of the fifth season: "He's on the right road, and he has no end of courage. It's his victory--and rather complete. Just watch the future."  

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APPENDIX

BOSTON SYMPHONY ORCHESTRA REPERTOIRE

Compiled from alphabetical listing of each season's repertoire in the final program of the season.

Key to Symbols:  * First Time in Boston  
+ World Premiere

1924-25

         Brahms: Variations on a Theme by Haydn
         *Honegger: "Pacific 231"
         *Vivaldi: Concerto in D Minor for Orchestra with Organ

Oct. 17  Beethoven: Symphony No. 5 in C Minor, Op. 67
         *De Falla: "El Amor Brujo"
         Handel: Concerto Grosso in D Minor
         *Schmitt: Rêves, for Orchestra, Op. 68, No. 1

Oct. 24  Bach, C.P.E.: Concerto in D Major for Orchestra
         Brahms: Symphony No. 4 in E Minor, Op. 98
         *Mussorgsky: Prelude to "Khovantchina"
         *Prokofiev: Scythian Suite, Op. 20
         *Rimsky-Korsakov: "The Flight of the Bumble-Bee"

Oct. 31  *Roussel: Symphony No. 2 in B Flat, Op. 23
         Wagner: Bacchanale from "Tannhauser"
         Wagner: Prelude to "Die Meistersinger"
         Wagner: Funeral Music of Siegfried from "Dusk of the Gods"
         Weber: Overture to "Oberon"

Nov. 2   *Rachmaninoff: Vocalise
         *Rimsky-Korsakov: Dubinouchka, Op. 62, Russian Folk Song

Nov. 7   Beethoven: Overture to "Egmont," Op. 84
         Debussy: Nocturnes: "Nuages" and "Fêtes"
         *Mussorgsky: "Pictures at an Exhibition"
         Mozart: Symphony in G Minor (K 550)
Nov. 21  *Boccherini: Symphony in C Major, Op. 16, No. 3
Debussy: "La Mer"
Mozart: Overture to "The Marriage of Figaro"
Rachmaninoff: "The Isle of the Dead," Op. 29
Rimsky-Korsakoff: Caprice on Spanish Themes

Dec. 3  Ravel: "Daphnis et Chloe," Orchestral Fragments

Dec. 5  Beethoven: Symphony No. 3 in Eb Major, Op. 55
Fauré: Overture to "Penelope" (Memorial Concert)
*Fauré: Elegie for Violoncello and Orchestra

Dec. 12  *Corelli: Concerto Grosso in C Minor for Strings
and Piano, Op. 6, No. 3
Respighi: Old Dances and Airs for the Lute
Strauss: "Till Eulenspiegel's Merry Pranks," Op. 28
Tchaikovsky: Concerto for Piano, No. 1 in Bb Minor, Op. 23

Dec. 19  Bach, C.P.E.: Concerto in Eb Major for Two Pianos
and Orchestra
*Bliss: Concerto for Two Pianos
Haydn: Symphony in G Major (B & H No. 13)
*Hill: Scherzo for Two Pianos
Ravel: "La Valse"

Dec. 26  *Rigel: Symphony in D Major
*Rimsky-Korsakoff: Suite from "Christmas Eve"
Schubert: Unfinished Symphony in B Minor
Stravinsky: "Le Sacre du Printemps"

Jan. 9  Bach, JS: Brandenburg Concerto No. 3 in G Major
*Bach, JS: Organ Fantasia and Fugue in C Minor,
(Arr. by Elgar)
*Respighi: Concerto Gregoriano for Violin and
Orchestra
Wagner: Overture to "Rienzi"
Wagner: Prelude to "Lohengrin"
Wagner: Ride of the Valkyries

Jan. 16  Beethoven: Symphony No. 6 in F Major
Beethoven: Symphony No. 7 in A Major, Op. 92

Jan. 23  Stravinsky: Suite from "L'Oiseau de Feu"
Stravinsky: Suite from "Pétrouchka"
*Stravinsky: Concerto for Piano with Wind
Orchestra with Double Basses
*Stravinsky: Song of the Volga Bargemen, for
Wind Orchestra
Jan. 29  *Debussy: Sarabande (orch. by Ravel)

*Hadley: Symphony No. 4 in D Minor, "North, East, South, and West"  
Mozart: "Parto, Parto," from "La Clemenza di Tito"  
Smetana: Overture to "The Bartered Bride"  
Strauss: "Don Juan," Op. 20

Feb. 9  *Verdi: "Un Ballo in Maschera," aria, "Eri Tu"

Feb. 13  Dukas: "La Péri, Poème Dansé"  
D'Indy: Symphony in Bb Major, No. 2, Op. 57  
Rabaud: "La Procession Nocturne," Op. 6  
*Roussel: "Pour une Fête de Printemps," Op. 23

Feb. 20  *Boulanger, Lili: "Pour les Funérailles d'un soldat"  
*Copland: Symphony for Organ and Orchestra  
*Handel: Concerto for Organ and String Orchestra in D Minor  
Liszt: "Tasso; Lamento e trionfo," Symphonic Poem No. 2  
Mozart: "Eine Kleine Nachtmusik," (K 525)

Feb. 27  *Glazunov: Symphony No. 8 in Eb Major, Op. 83  
Glinka: Overture to "Russlan and Ludmilla"  
Liadov: "Baba Yaga," Op. 56  
Tchaikovsky: Overture-Fantasia, "Romeo and Juliet"

Mar. 6  Brahms: Symphony No. 3 in F Major, Op. 90  
Mendelssohn: Scherzo from the music to "A Midsummer Night's Dream"  
Strauss: Salome's Dance from "Salome"  
Wagner: Prelude to Act III of "Die Meistersinger von Nürnberg"  
*Weber: Intermezzo from "The Three Pintos" (probably by Mahler)

Mar. 20  +Borchard: "L'Elan"  
*Caplet: "Epiphanie," Fresco for Violoncello  
*Debussy (Ravel): "Danse"  
*Manuel: Sinfonia from "Isabella et Pantalon"  
Tchaikovsky: Symphony No. 5 in E Minor, Op. 64
Mar. 27  Borodin: Polovtsian Dances from "Prince Igor"
Handel: Concerto Grosso No. 5 in D Major, for Strings
Rabaud: "La Procession Nocturne," Op. 6
*Scriabin: "Prometheus: A Poem of Fire," for Orchestra and Piano with Organ and Chorus, Op. 60

Apr. 3  Eichheim: "A Chinese Legend"
Foote: Suite in E Major for Strings, Op. 63
Ravel: "La Valse"
Schumann: Piano Concerto in A Minor, Op. 54
*Tailleferre: Concerto for Piano and Orchestra

Apr. 17  *Bax: "The Garden of Fand"
Rachmaninoff: Concerto No. 2 in C Minor, Op. 18

Apr. 24  Loeffler: Poem "La Bonne Chanson"
*Prokofiev: Concerto for Violin, Op. 19
Schubert: Symphony in Bb Major, No. 5
Wagner: Overture to "Tannhäuser"

May 1  Bach, JS: Brandenburg Concerto No. 3 in G Major
*Bach, JS: Adagio from Organ Toccata
Borodin: Polovtsian Dances from "Prince Igor"
Debussy: Nocturnes, "Nuages" and "Fêtes"
Scriabin: "Prometheus: A Poem of Fire" for Orchestra and Piano, with Organ and Chorus, Op. 60
1925-26

Oct. 9  Beethoven: Overture to "Leonore," No. 2, Op. 72
           Brahms: Symphony in C Minor, Op. 68
           Debussy: "Prelude to The Afternoon of a Faun"
           *Ibert: "Escales"

           *Corelli: Concerto Grosso, No. 8, Op. 6
           Strauss: "Tod und Verklärung"

Oct. 23  * Debussy: First Rhapsody for Clarinet with Orchestra
           Dukas: Scherzo from "The Sorcerer's Apprentice"
           * Liadov: From the Apocalypse, Symphonic Picture, Op. 66
           Tchaikovsky: Symphony No. 6 in B Minor

           * Mussorgsky: Persian Dances from the opera "Khovantchina"
           * Rimsky-Korsakov: "The Battle at Kerjnetz" from the opera "Kitesch"
           Schumann: Symphony No. 4 in D Minor, Op. 120
           * Stravinsky: Suite, "Chant du Rossignol"
           Weber: Overture to "Euryanthe"

Nov. 13  Chabrier: Bourée Fantasque
           Rimsky-Korsakov: "Scheherazade"
           * Satie: "Gymnopédies"
           * Tansman: Sinfonietta for Small Orchestra

Nov. 20  Beethoven: Symphony No. 4 in Bb Major, Op. 60
           + Copland: "Music for the Theatre"
           Mozart: Overture to "The Magic Flute"
           Wagner: Prelude and Love Death from "Tristan und Isolde"

Dec. 4   Brahms: "Academic Festival" Overture, Op. 80
           Brahms: Concerto for Piano No. 1, in D Minor, Op. 15
           * Loeffler: Symphonic Poem: "Memories of my Childhood"
           Ravel: Second Suite from "Daphnis et Chloe"
Dec. 11  *Bloch: Suite for Viola and Orchestra
       +Galliard: Sonata in G Major
       Mendelssohn: Symphony in A Major, "Italian,"
               Op. 90

Dec. 18  Bach, J.S.: Suite in D Major, No. 3, for Orch.
       *Strauss: Alpine Symphony

Dec. 24  *Bloch: Concerto Grosso for String Orchestra
       with Piano obbligato
       Saint-Saëns: Symphony in C Minor, No. 3, Op. 78
       Wagner: Prelude to "Parsifal"

Jan. 1   Berlioz: Overture to "Benvenuto Cellini," Op. 23
       Haydn: Concerto in D Major for Violoncello
       Wagner: Overture to "The Flying Dutchman"

Jan. 22  Brahms: Symphony No. 4 in E Minor, Op. 98
       Debussy: "Iberia": "Images" No. 2 for Orch.
       *Delius: On Hearing the First Cuckoo in Spring
       *Goossens: Sinfonietta
       Weber: Overture to "Der Freischütz"

Jan. 29  Mussorgsky: "A Night on Bald Mountain"
       *Prokofiev: Third Concerto for Piano, Op. 26
       Scriabin: Third Symphony, "The Divine Poem,"
               Op. 43

Feb. 12  Beethoven: Symphony No. 1 in C Major
       *Lekeu: Contrapuntal Fantasie on a Cramignon of Liége
       *Respighi: "Pini di Roma"
       *Vivaldi: Concerto in E Minor for String Orch.

Feb. 19  Liszt: A Faust Symphony
       *Liszt: Psalm XIII "Lord, How Long Wilt Thou Forget Me?"

Feb. 26  +Gilbert: Symphonic Piece
       Haydn: Symphony in G Major, "Surprise" (B & H No. 6)
       Strauss: "Don Juan," Op. 20

Mar. 5   Beethoven: Symphony No. 8 in F Major, Op. 93
       *Chausson: Concerto for Violin, Piano, and Strings
       De Falla: Three Dances from "The Three-Cornered Hat"
       +Hindemith: Concerto for Orchestra, Op. 38
       +Tailleferre: "Jeux de Plein Air"
Mar. 19  Bach, J.S.: Concerto No. 2 in F Major
        Beethoven: Concerto in D Major for Violin, Op. 61
        *Roussel: First Suite from the Opera-Ballet
            "Padmâvati"

Mar. 26  *Delmas: Overture to "Penthesilée"
        Ravel: "Ma Mère l'Oye"
        +Spelman: "Assisi: The Great Pardon of St. Francis"
        Tchaikovsky: Symphony No. 4 in F Minor, Op. 36

Mar. 27  Beethoven: Funeral March from Symphony No. 3,
        "Eroica," in memory of Franz Kniesel

Apr. 2   Brahms: Symphony No. 2 in D Major, Op. 73
        Debussy: "Gigues": "Images" No. 1 for Orchestra
        Stravinsky: Suite, "Chant du Rossignol"

Apr. 16  Berlioz: Music from "The Damnation of Faust"
        Bloch: Three Jewish Poemes
        *Glazounov: Prelude from "The Middle Ages"
        Tchaikovsky: Concerto for Piano No. 1 in Bb Minor,
            Op. 23

Apr. 23  Borodin: Polovtsian Dances, with Chorus, from
        "Prince Igor"
        *Ducasse: Sarabande for Orchestra and Chorus
        Ibert: "Chant de Folie" for Orchestra and Chorus
        Mozart: Symphony in D Major (K 385)
        Prokofiev: "Sept, ils sont sept!" Akkadian
            Incantation for Orchestra and Chorus

Apr. 30  Brahms: Symphony No. 1 in C Minor, Op. 68
        Satie: "Gymnopedies"
        Stravinsky: Suite from "Pétrouchka"
        Vivaldi: Concerto in E Minor for String Orchestra
Oct. 8  Beethoven: Symphony No. 3, "Eroica"
       Debussy: Two Nocturnes, "Nuages" and "Fêtes"
       *Prokofiev: Suite from the Ballet "Chout"
       Weber: Overture to "Der Freischutz"

Oct. 15 Franck: Symphony in D Minor
       Mozart: "Eine Kleine Nachtmusik" (K 525)
       +Steinert: "Southern Night," Poem for Orchestra
       Strauss: "Til Eulenspiegel's Merry Pranks," Op. 28

Oct. 22 Haydn: Symphony in Eb Major (B & H No. 3)
       *Ibert: "Les Rencontres," Three Pieces for Ballet
       Wagner: Prelude to "Lohengrin"
       Wagner: Prelude to "Die Meistersinger"
       Wagner: "Forest Murmurs" From "Siegfried"
       Wagner: Funeral Music of Siegfried from
       "Dusk of the Gods"

       Borodin: Symphony No. 2 in B Minor
       +Lazar: "Tziganes," Scherzo
       Respighi: "Pines of Rome"

Nov. 12  *Bartok: Dance Suite for Orchestra
       Beethoven: Overture to "Egmont," Op. 84
       Brahms: Symphony No. 4 in E Minor, Op. 98
       *Prokofiev: Suite from "The Love for Three
       Oranges"

Nov. 19  Beethoven: Symphony No. 5 in C Minor, Op. 67
       *Krasa: "March and Pastorale" from Symphony
       *Tansman: "The Dance of the Sorceress" from the
       Ballet, "The Garden of Paradise"
       *Walton: Overture, "Portsmouth Point"
       *Webern: Five Pieces for Orchestra, Op. 10

Dec. 3  Beethoven: Overture to "Leonore," No. 3, Op. 72
       Beethoven: Piano Concerto No. 5 in Eb Major,
       Op. 73
       Mussorgsky: "Pictures at an Exhibition"
Dec. 10  Bach, C.P.E.: Concerto for Orchestra in D Major
     *Sibelius: Symphony No. 7, Op. 105
     Stravinsky: Suite from "The Firebird"

Dec. 17  *Milhaud: "Le Carnaval d'Aix," Fantasy for Piano and Orchestra (Milhaud, soloist)
     Ravel: "La Valse"
     Schumann: Symphony in Bb Major, No. 1, Op. 38

Dec. 24  Handel: Concerto Grosso in G Minor, No. 6
     Wagner: Prelude and Love Death from "Tristan und Isolde"
     *Vaughan Williams: Norfolk Rhapsody, No. 1

Dec. 31  *De Falla: Concerto for Harpsichord, Flute, Oboe, Violoncello, Clarinet, and Violin
     *Mozart: Rondo (Allegro di molto) for Harpsichord and Orchestra
     *Scarlatti: Three Pieces (arr. Roland Manuel)
     Stravinsky: "Le Sacre du Printemps"
     Wagner: Funeral Music of Siegfried from "Dusk of the Gods" (in memoriam, Galen L. Stone)

Jan. 14  *Casella: Partita for Piano and Orchestra
     *Casella: Orchestral Suite from the Ballet "La Giara" (after Pirandello)
     Mozart: Concerto in C Major for Piano and Orchestra (K 467)
     *Vivaldi: Concerto for Strings in A Minor

Jan. 21  Bach, J.S.: Brandenburg Concerto No. 4 in G Major
     Handel: Concerto Grosso in B Minor, No. 12
     +Roussel: Suite in F Major

Jan. 24  +Achron: Concerto for Violin, Op. 60

Jan. 28  Bach, J.S.: Brandenburg Concerto No. 3
     +Copland: Concerto for Piano and Orchestra in one movement (Copland, Soloist)
     *Prokofiev: Classical Symphony, Op. 25
     Schumann: Symphony in Bb Major, No. 1, Op. 38

Feb. 11  Brahms: Symphony No. 2, in D Major, Op. 73
     Brahms: "Tragic" Overture, Op. 81
     Brahms: Concerto No. 2 in Bb Major, for Piano and Orchestra
Feb. 18  Respighi:  Fountains of Rome  
*_______: Overture to "Belfagor"  
*_______: Old Dances and Airs for the Lute,  
        Suite No. 2  
*_______: Concerto in the Mixolydian Mode for  
        Piano (Respighi) and Orchestra  
        *_______: "Il Tramonto" for Soprano (Mrs. R)  
        and Orchestra

Feb. 25  Elgar: Variations on an Original Theme  
+Respighi: "Vetrate di Chiesa (Church Windows),"  
        Four Impressions for Orchestra  
Sibelius: "The Swan of Tuonela"

Mar. 4  Brahms: "A Song of Destiny" for Chorus and  
        Orchestra  
*Delius: "The Song of the High Hills" for  
        Orchestra and Voices  
*Glinka: Finale of "A Life for the Tsar," for  
        Chorus and Orchestra  
*Langendoen: Variations for String Orchestra  
        on a Dutch theme of A. Valerius  
Prokofiev: "Sept, ils sont sept," Incantation  
        for Tenor, Chorus and Orchestra  
*Rimsky-Korsakov: Tone Pictures from "The Legend  
        of the Invisible City of Kitesch"  
*Wolf: "The Fire-Rider" for Chorus and Orchestra

Mar. 18  Glazunov: Concerto for Violin and Orchestra  
Handel: "Water Music"  
+Tansman: Symphony in A Minor  
Weber: Overture to "Oberon"

Mar. 25  Beethoven: Symphony No. 4 in Bb Major, Op. 60  
Beethoven: Symphony No. 5 in C Minor, Op. 67

Mar. 26  Beethoven: Symphony No. 6 in F Major, Op. 68  
Beethoven: Symphony No. 7 in A Major, Op. 92

Apr. 1  Bach, J.S.: Brandenburg Concerto No. 4 in G Major  
+Hill: "Lilacs" Poem for Orchestra, Op. 33  
Honegger: "Pacific 231"  
Lalo: Concerto in D Minor for Cello  
Prokofiev: Classical Symphony, Op. 25
Apr. 15  +Converse: "Flivver 10,000,000, A Joyous Epic"
Fantasy for Orchestra
Loeffler: Symphonic Poem "Memories of Childhood,"
   (Life in a Russian Village)
*Scarlatti: Five Sonatas arranged in the form of a Suite

Apr. 22  Chadwick: "Tam o'Shanter" Ballade for Orchestra
+Sessions: Symphony
Strauss: "Tod und Verklärung"
Strauss: Salome's Dance from "Salome"
Tchaikovsky: Symphony No. 5 in E Minor

Apr. 29  Aubert: Habanera
Beethoven: Overture to "Leonore," No. 3, Op. 72
Brahms: Symphony No. 1 in C Minor, Op. 68
+Dukelsky: Excerpts from the Ballet "Zéphyr et Flore"
Wagner: Ride of the Valkyries
1927-28

Oct. 7  Brahms: Symphony No. 3 in F Major, Op. 90
        Debussy: "Iberia:" "Images" for Orchestra No. 2
        Stravinsky: "Petruchka"
        Berlioz: Overture to "Benvenuto Cellini," Op. 23

Oct. 14  Bach: Two Choral Preludes (orch. Schoenberg)
        De Falla: "El Amor Brujo"
        Strauss: Symphonia Domestica, Op. 53

Oct. 21  Haydn: Symphony in G Major (B & H No. 13)
        Loeffler: A Pagan Poem for Orchestra, Piano,
        English Horn, and Three Trumpets Obbligati,
        Op. 14
        Ravel: "Ma Mère l'Oye"
        *Prokofiev: Suite from the Ballet "Le Pas d'Acier"

Oct. 28  Handel: Concerto Grosso in D Minor for Strings,
        Op. 6, No. 10
        Honegger: Incidental Music to D'Annunzio's
        "Fedra"
        Ravel: "Daphnis et Chloe," Second Suite
        Tchaikovsky: Symphony No. 4 in F Minor

Nov. 11  Brahms: Variations on a Theme by Haydn, Op. 56a
        Liszt: Second Episode from Lenau's "Faust:" "Dance in the Village Tavern (Mephisto Waltz)"
        *Malipiero: Cimarosiana: Five Orchestral Pieces
        by Cimarosa
        Sibelius: Symphony No. 5 in Eb Major, Op. 82

Nov. 18  Bloch: Three Jewish Poems
        *Martinů: "La Bagarre (The Tumult)," Allegro
        for Orchestra
        Mozart: Symphony in Eb Major (K 543)
        Strauss: "Don Juan," Op. 20

Dec. 2   Cherubini: Overture to "Ali Baba"
        Liszt: "Mazeppa," Symphonic Poem No. 6
        Schreker: Prelude to a Drama

Dec. 9   Beethoven: Symphony No. 7 in A Major, Op. 92
        Carpenter: Suite "Adventures in a Perambulator"
        *Carpenter: "Skyscrapers, A Ballet of Modern
        American Life"
Dec. 16  *Bax: Symphony in Eb Minor
         Liadov: From the Apocalypse, Symphonic Picture
         Schumann: Concerto in A Minor, for Piano, Op. 54
         Wagner: Overture to "Tannhäuser"

Dec. 22  Bach: Concerto No. 2 in F Major, for Violin,
         Flute, Oboe, and Trumpet
         Mendelssohn: Symphony in A Major, "Italian,"
         Op. 90

Dec. 29  *Bloch: Four Episodes for Chamber Orchestra
         Brahms: Symphony No. 4 in E Minor, Op. 98
         +Tansman: Second Concerto for Piano and Orch.
         Tchaikovsky: "Romeo and Juliet"

Jan. 13  *Debussy: Two Dances: Sarabande and Danse,
         orchestrated by Ravel
         Ravel: "Le Tombeau de Couperin," Orchestral Suite
         Ravel: "Rapsodie Espagnole"
         Ravel: "La Valse"
         Ravel: "Shéhérazade"

Jan. 20  Berlioz: Royal Hunt and Tempest, Descriptive
         Symphony from "Les Troyens"
         *Delius: Intermezzo, "The Walk to the Garden,"
         from "A Village Romeo and Juliet"
         *Handel: Suite from "Teseo," "Il Pastor Fido,"
         and "Rodrigo"
         Mozart: Symphony in C Major, No. 34 (K 358)
         Strauss: "Ein Heldenleben"

Jan. 27  Brahms: "Academic Festival" Overture, Op. 80
         Dukas: "La Péru, Poème Dansé"
         *Liadov: Russian Folk Songs for Orchestra, Op. 58
         Sibelius: Symphony No. 1 in E Minor, Op. 39

Feb. 10  *Beck: Symphony No. 3 for String Orchestra
         Borodin: Aria from "Prince Igor"
         *Holst: "Ode to Death" For Chorus and Orchest-
         rea, Op. 38
         *Rimsky-Korsakov: Overture to "A Night in May"
         *Schmitt: Psalm XLVII for Orchestra, Organ,
         Chorus, and Solo Voice.

Feb. 17  *Bartok: Concerto for Pianoforte
         Rimsky-Korsakov: Introduction and March from
         "Le Coq d'Or"
         Tchaikovsky: Symphony No. 6 in B Minor,
         "Pathetique," Op. 74
Feb. 24  Handel: Concerto Grosso No. 5 in D Major, for Strings
    *Stravinsky: "Oedipus Rex"

Mar. 2    Brahms: Symphony No. 1 in C Minor
    Prokofiev: Scythian Suite, Op. 20
    *Walton: Sinfonia Concertante for Orchestra
    with Piano, quasi obbligato

Mar. 16   Berlioz: Excerpts from "The Damnation of Faust"
    Rachmaninoff: Concerto in D Minor, No. 3, for Piano and Orchestra
    *Vivaldi: "L'Estate (Summer)" Concerto No. 2
    from "The Four Seasons"

Mar. 23   *Gluck: Ballet Suite No. 2, from "Alceste,"
    "Iphigenie en Aulide," and "Paride ed Elena"
    +Lazar: Music for Orchestra
    +Piston: Symphonic Piece
    Schumann: Symphony No. 4 in D Minor, Op. 120
    Stravinsky: Suite from "L'Oiseau de Feu"

Mar. 30   Bach: Concerto in A Minor No. 1, for Violin
    +Hill: Symphony in Bb, Op. 34
    *Ravel: "Tzigane," for Violin and Orchestra
    Wagner: Prelude and "Liebestod" from "Tristan und Isolde"
    Wagner: Prelude to "Die Meistersinger"

Apr. 6    Beethoven: Symphony No. 5 in C Minor, Op. 67
    +Converse: "California" Tone Poem
    Rimsky-Korsakov: Russian Easter Overture
    Wagner: Prelude to "Parsifal"

Apr. 20   *Asioli: Concerto in A Major for Viola d'Amore
    *Borghi: Concerto for Harpsichord and Wind Orchestra
    +Lorenziti: Venetian Symphony (Concertante
    for Quinton, Viola d'Amore, and Harpsichord

Apr. 27   Beethoven: Overture to "Egmont"
    Brahms: Symphony No. 2
    Debussy: "La Mer"
    +Lopatnikov: Scherzo for Orchestra
    Saint-Saëns: Symphony No. 3 in C Minor
1928-29

Oct. 5  Beethoven: Symphony No. 3 in Eb Minor, "Eroica," Op. 55
        Beethoven: Overture to "Leonore," No. 3, Op. 72
        Debussy: Nocturnes: "Nuages," "Fêtes"
        Hindemith: Concerto for Orchestra, Op. 38

        Schumann: Symphony in Bb Major, No. 1, Op. 38
        *Stravinsky: "Apollon Musagette"

Oct. 19  Franck: Symphony in D Minor
        *Goldmark: A Negro Rhapsody
        Haydn: Symphony in G Major, "Surprise,"
               (B & H No. 66)

Oct. 26  Brahms: Symphony No. 2 in D Major, Op. 75
        Debussy: "Prelude to The Afternoon of a Faun"
        *Ibert: "Féerique"
        Prokofiev: A Classical Symphony, Op. 25

Nov. 9   *Jacobi: Indian Dances
        Scriabin: "The Poem of Ecstasy"
        *Sibelius: Symphony No. 3, Op. 52

Nov. 16  Schubert: Symphony in C Minor, No. 4, "Tragic"
        Schubert: Symphony in B Minor, "Unfinished"
        Schubert: Assorted Songs

Nov. 17  Schubert: Symphony in Bb Major, No. 5
        Schubert: Symphony in C Major, No. 7
        Schubert: Assorted Songs

Nov. 30  Beethoven: Concerto for Piano, No. 5 in Eb Major,
         Op. 73
        *Miaskovsky: Symphony No. 8, Op. 26
        Strauss: Salome's Dance, from "Salome"

Dec. 7   Handel: Concerto Grosso for Strings, in B Minor,
         No. 12
        *Mahler: "Das Lied von der Erde"
Dec. 14  Beethoven: Symphony No. 6 in F Major, "Pastorale" Op. 68  
+Copland: Two Pieces for String Orchestra  
+Martinů: La Symphonie  
Prokofiev: Concerto for Violin and Orchestra, Op. 19  

Dec. 21  *Bloch: "America," an Epic Rhapsody  
Ravel: "La Valse"  
Schubert: Symphony in B Minor, "Unfinished"  

Dec. 28  Carpenter: "Skyscrapers, A Ballet of Modern American Life"  
Sibelius: Symphony No. 3, Op. 52  
*Toch: Concerto for Piano and Orchestra, Op. 38, sketch  

Jan. 11  *Honegger: "Chant de Nigamon"  
*Honegger: "Pastorale d'Été"  
Honegger: "Horace Victorieux"  
*Honegger: "Rugby"  
Honegger: "Pacific 231"  
*Honegger: Concertino for Piano and Orchestra  
*Honegger: Prayer of Judith from the opera "Judith"  
*Honegger: Three Songs from "La Petite Sirène"  

Jan. 18  *Albeniz: "La Fête-Dieu à Séville" and "Triana"  
De Falla: Three Dances from "The Three-Cornered Hat"  
*Halffter: Sinfonietta in D Major  
*Ravel: "Alborada del Grazioso"  
*Turina: "La Procession del Roccio"  

Mozart: Symphony in C Major (Jupiter), K 551  

Feb. 8  Bach: Brandenburg Concerto No. 4 in G Major  
Mozart: Concerto for Piano (K 488)  
Strauss: "Also Sprach Zarathustra," Op. 52  

Feb. 15  Borodin: Polovtsian Dances from "Prince Igor"  
Franck: Psalm 130 for Chorus, Orchestra, and Organ  
Roussel: "Evocations:" "Les Dieux dans l'ombre des Cavernes;" "La Ville Rose;" "Aux Bords du Fleuve Sacré," for Orchestra with Chorus  
*Schelling: "Morocco," Symphonic Poem
Feb. 22  Debussy: "Iberia": "Images" for Orchestra, No. 2
         Foote: Suite in E Major, for Strings, Op. 63
         *Goossens: Rhythmic Dance
         Tchaikovsky: Symphony No. 5 in E Minor, Op. 64

Mar. 1   *Frederick the Great: Symphony in D Major, No. 3
         +Janin: "Alleluia," Symphonie Spirituelle
         Mussorgsky: "Pictures at an Exhibition"
         Sibelius: Concerto for Violin and Orchestra in
                  D Minor, Op. 47, sketch

Mar. 15  C. P. E. Bach: Concerto for Orchestra in D Major
         Berlioz: Overture, "The Roman Carnival"
         Brahms: Concerto in D Major for Violin and
                Orchestra, sketch
         *Dukelsky: Symphony in F Major

Mar. 22  Bruckner: Symphony No. 8 in C Minor
         Hill: Symphony in Bb, Op. 34

Mar. 29  Beethoven: Symphony No. 1 in C Major, Op. 21
         Beethoven: Symphony No. 9 in D Minor, Op. 125

Apr. 5   *Hanson: Nordic Symphony in E Minor, No. 1, Op. 21
         Strauss: "Tod und Verklärung"
         Tchaikovsky: "Romeo and Juliet"

Apr. 19  Fauré: Elegie for Violoncello and Orchestra
         *Josten: Two Movements from the Concerto Sacro
         Loeffler: "La Bonne Chanson"
         Schumann: Symphony in Eb Major, No. 3 "Rhenish,"
                  Op. 97

Apr. 26  Debussy: "Prelude to the Afternoon of a Faun"
         Ravel: "La Valse"
         Tchaikovsky: Symphony No. 5 in E Minor, Op. 64
         Wagner: Prelude to "Die Meistersinger"
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NEWSPAPERS

Various articles from the Boston Globe, the Boston Sunday Globe, the Boston Evening Transcript, the Boston Herald, the Boston Post, the Boston American, the Boston Traveler, the Christian Science Monitor, and other newspapers as preserved in the clipping books of the Boston Symphony Orchestra labeled, in accordance with the seasons they covered, 1924-25, 1925-26, 1926-27, and 1928-29.

Various articles from the Boston Transcript and the Christian Science Monitor, as preserved in a clipping book in an uncataloged collection of Koussevitzky papers in the Music Division of the Library of Congress.

Miscellaneous articles preserved in a clipping book at the Boston Public Library.

MISCELLANEOUS

Conversations with Laning Humphrey, Press Agent with the Boston Symphony Orchestra during part of Koussevitzky's tenure and afterwards, currently Historical Consultant to the BSO and Curator of the Journalistic Archives of Music and Drama at the Boston Public Library. These conversations took place in Boston during the period June 15-19, 1981.