

The
BOSTON
SYMPHONY
ORCHESTRA



SERGE KOUSSEVITZKY
CONDUCTOR

The

PAST AND PRESENT

OF THE

BOSTON SYMPHONY ORCHESTRA



Tecnológico
de Monterrey



*Together with an account of its
conductors and activities*





THE PAST AND PRESENT OF THE BOSTON SYMPHONY ORCHESTRA

THE BOSTON SYMPHONY ORCHESTRA of today, with its superb performances, its preëminence, the vision and pertinacity of its leader, its remarkable personnel, the vast public it now addresses without artistic capitulation—this orchestra might seem at first glance very different indeed from the sixty players whom Henry L. Higginson assembled under the same name in the year 1881. If he were living today, he would recognize the orchestra as still fundamentally his own, as the consistent outgrowth of his early imaginings and his long endeavors.

Mr. Higginson's dreams were not strange to his time. They were unique mainly in the strength of conviction which lay behind them, and the ability to produce tangible results. It was the response they aroused in fellow New Englanders which made the growth of the Boston Symphony Orchestra possible.

The Boston citizens of 1881 who waited all night in a queue for their season tickets showed a trait traceable to the earlier New England which strove for music while it was yet eclipsed by the literary arts. The trait can be described as the determination to experience beauty at its highest. It persists in the audiences of today who treasure their weekly Friday or Saturday concerts as their main source of musical renewal and growth. When, as at present,



HENRY L. HIGGINSON
Founder of the orchestra

general disruptive conditions threaten the peaceable pursuit of music, that determination is further strengthened.

This same trait was particularly strong in that student of music in Vienna in 1860, Henry L. Higginson, who was vividly impressed with the beauty of Beethoven, Schubert or Haydn as performed by a highly expert orchestra, professionally maintained for the purpose under a masterly directing hand. Such an opportunity did not exist in America, and his impression of what Boston should have was so persistent that

twenty years later, when business success had brought him sufficient means, he organized and established a symphony orchestra. He engaged the best musicians he could find, and induced Georg Henschel, a young singer, composer, and conductor of undoubted talent, to cross from England and be their leader.

Mr. Henschel had a capacity for enthusiasm and could impart it. He made many friends for the concerts. But his successor after two years—Wilhelm Gericke—had qualities still more indispensable for a young orchestra, especially the kind of experience which must back up the painstaking task of upbuilding.

Mr. Gericke was meticulous and exacting. He had at first his moments of discouragement, but he had in Mr. Higginson the kind of backer who imposed no restriction, and asked only a zeal like his own. In his second season Mr. Gericke was at length ready to submit his achievement in clarity and tonal balance to New York, which he did to the astonishment of that city.

The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand. Arthur Nikisch was thirty-four when he came to this country, a Hungarian whose conducting at Leipzig had been

<i>Boston Music Hall.</i>	
SEASOON 1861-62.	
BOSTON SYMPHONY ORCHESTRA,	
MR. GEORG HENSCHEL, Conductor.	
I. CONCERT.	
SATURDAY, OCTOBER 22D. AT 8. P. M.	
PROGRAMME.	
OVERTURE, Op. 124, "Dedication of the House."	BEETHOVEN.
AIR. (Orchestra)	GLUCK.
SYMPHONY in B flat.	HAYDN.
(No. 2 of Beethoven's series.)	
BALLET MUSIC. (Kossuths.)	SCHUBERT.
SCENA. (Orchestra)	MAX BRUCH.
FESTIVAL OVERTURE.	WEBER.
SOLOIST:	
MISS ANNIE LOUISE CARY.	

*Facsimile of the
FIRST PROGRAM
of the orchestra*



GEORG HENSCHEL
1881-1884

attracting attention. He had learned to bring to his performances a vividness and freedom of conception which was a new experience even to European audiences. Nikisch found in the orchestra Gericke had left a highly expert instrument, ready for rhapsodic uses. His four years with the orchestra were "a brilliant and stimulating period." Emil Paur, the successor of Nikisch at the Opera in Leipzig, likewise succeeded him as conductor of the Boston Symphony Orchestra. His five years in Boston were notable for a successful promotion of such new and debatable composers as Richard Strauss.

The return of Mr. Gericke in 1898 was warmly welcomed, for it was recognized that the foundations of his training were still there. A critic observed: "It is still Mr. Gericke's orchestra." This thoroughly equipped and authoritative musician was the kind of builder and refiner needed by the still maturing orchestra if it were to attain true supremacy. Mr. Gericke inspired confidence, and produced results. The orchestra he left behind him in 1906 in the then new Symphony Hall had reached an impressive degree of proficiency.

Now the task before Mr. Higginson was to secure a conductor who could make the orchestra as illustrious as the finest in the old world. The conductor at the Royal Opera in Berlin at once took his attention. His name was Karl Muck, and already he had behind him a distinguished career as conductor of opera. He was a thoroughly schooled and brilliantly accomplished musician, a broadly cultured artist, quick and sensitive.



WILHELM GERICKE
1884-1889 1898-1906



ARTHUR NIKISCH
1889-1893

from the elegant hand of Dr. Muck, memories of other performances were obliterated. The Boston Symphony Orchestra had become the byword of musical perfection the world over.

In the spring of 1918, Mr. Higginson, who had passed his eightieth year, was ready to relinquish what had become, through external circumstances, a heavy burden. He had given America an illustrious example of what symphonic performance could be. That accomplishment, the act of one man carried through thirty-seven years, has had no counterpart.

He asked Judge Frederick P. Cabot, as president of a board of trustees, to assume the responsibility of the orchestra. In response to appeals from Judge Cabot and his associates, a relatively small number began, and individuals since that time have continued, to contribute towards its maintenance. The organization of the society of the Friends of the Orchestra has placed that charge in the hands of a large and growing portion of those who attend the concerts and consider them indispensable.

His first season was one of reconstitution and hard drilling. After two years, Dr. Muck was recalled, and from 1908 to 1912 the orchestra was conducted by his former colleague in Hamburg, Max Fiedler. Dr. Muck was then permitted by his government to return. Year after year, he worked with the orchestra towards an ever finer degree of ensemble.

The orchestra now excelled every other, beyond question. When an eighteenth century symphony, a symphony of Beethoven, a Wagnerian excerpt, came to life, faultless and glowing,

SYMPHONY HALL
HUNTINGTON AND MASSACHUSETTS AVENUES

**Inaugural
Concert**

MONDAY EVENING, OCTOBER FIFTEENTH
NINETEEN HUNDRED, AT EIGHT O'CLOCK

L. van Beethoven
Missa Solennis
in D, for Chorus, Solo Quartet, Orchestra, and Organ

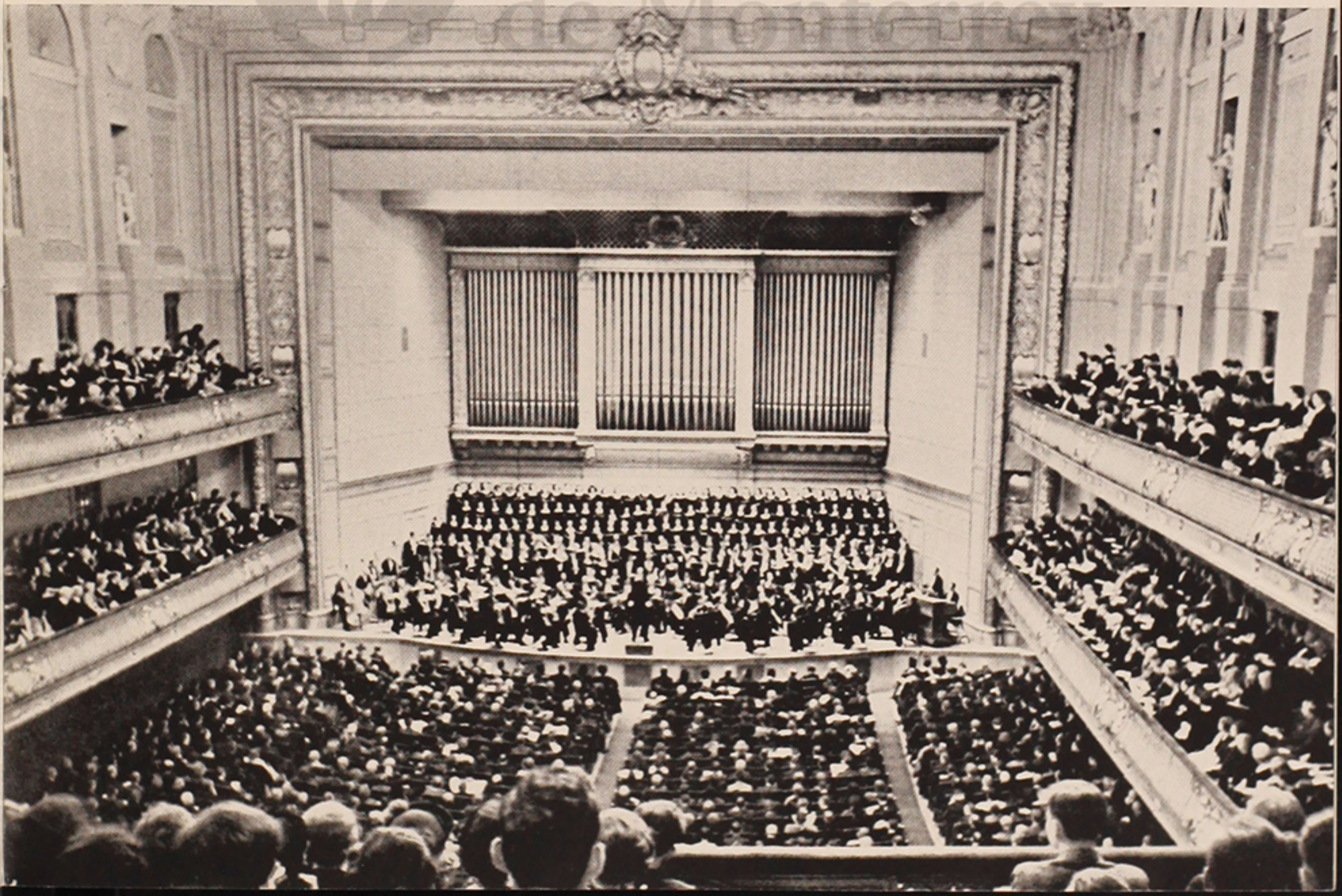
PERFORMED BY
THE BOSTON SYMPHONY ORCHESTRA
ASSISTED BY
THE CECILIA SOCIETY AND OTHER
SINGERS

AND THE FOLLOWING SOLOISTS:
MRS. CLEMENTINE DE VERE
MISS GERTRUDE MAY STEIN
MR. EVAN WILLIAMS
MR. JOSEPH S. BAERNSTEIN
Conductor, WILHELM GERICKE
Solo Violin, MR. FRANZ KNEISEL
Organ, MR. J. WALLACE GOODRICH

*Facsimile of the
DEDICATORY PROGRAM
of Symphony Hall*

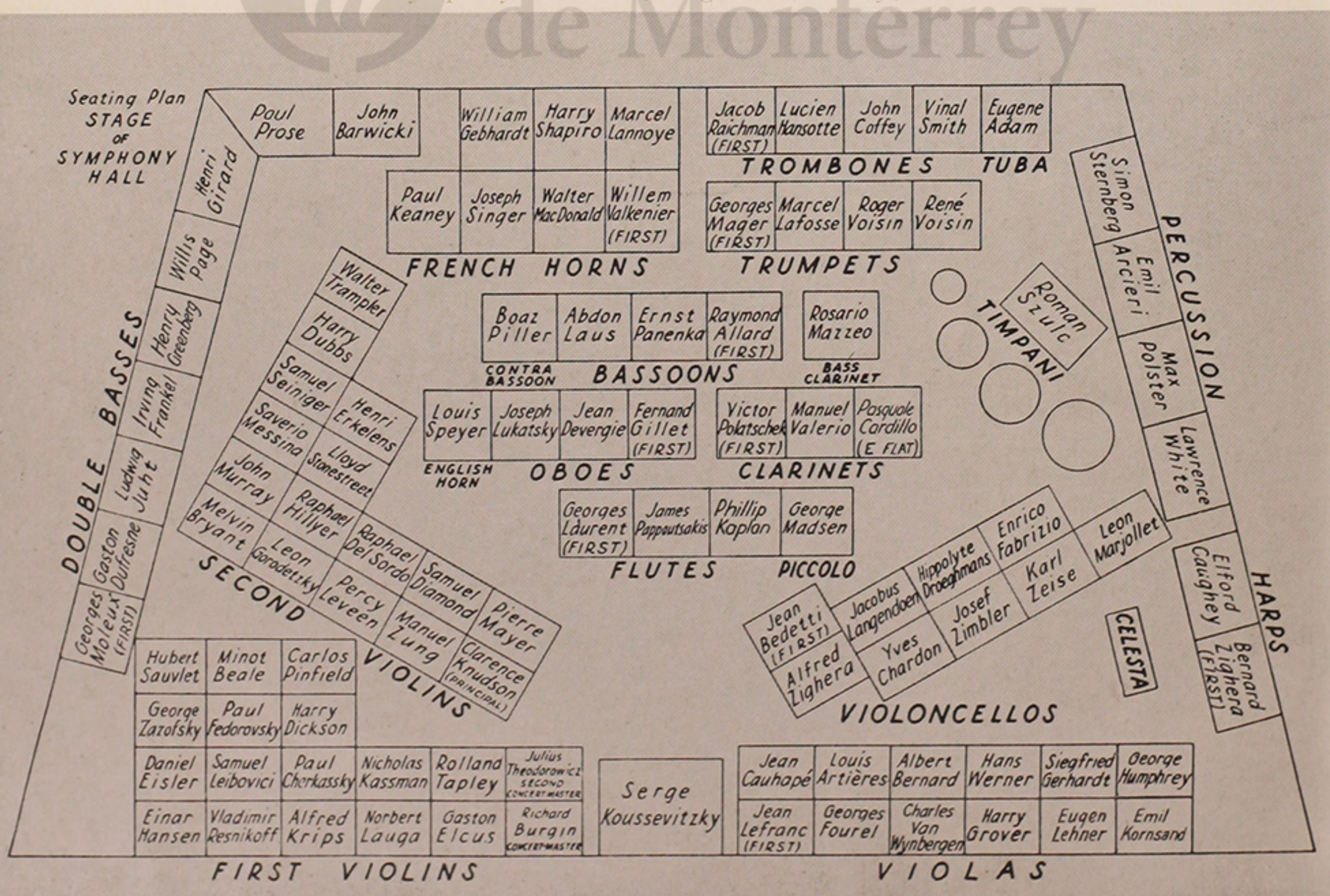


Symphony Hall, Home of the Boston Symphony Orchestra





Boston Symphony Orchestra, Serge Koussevitzky, Conductor



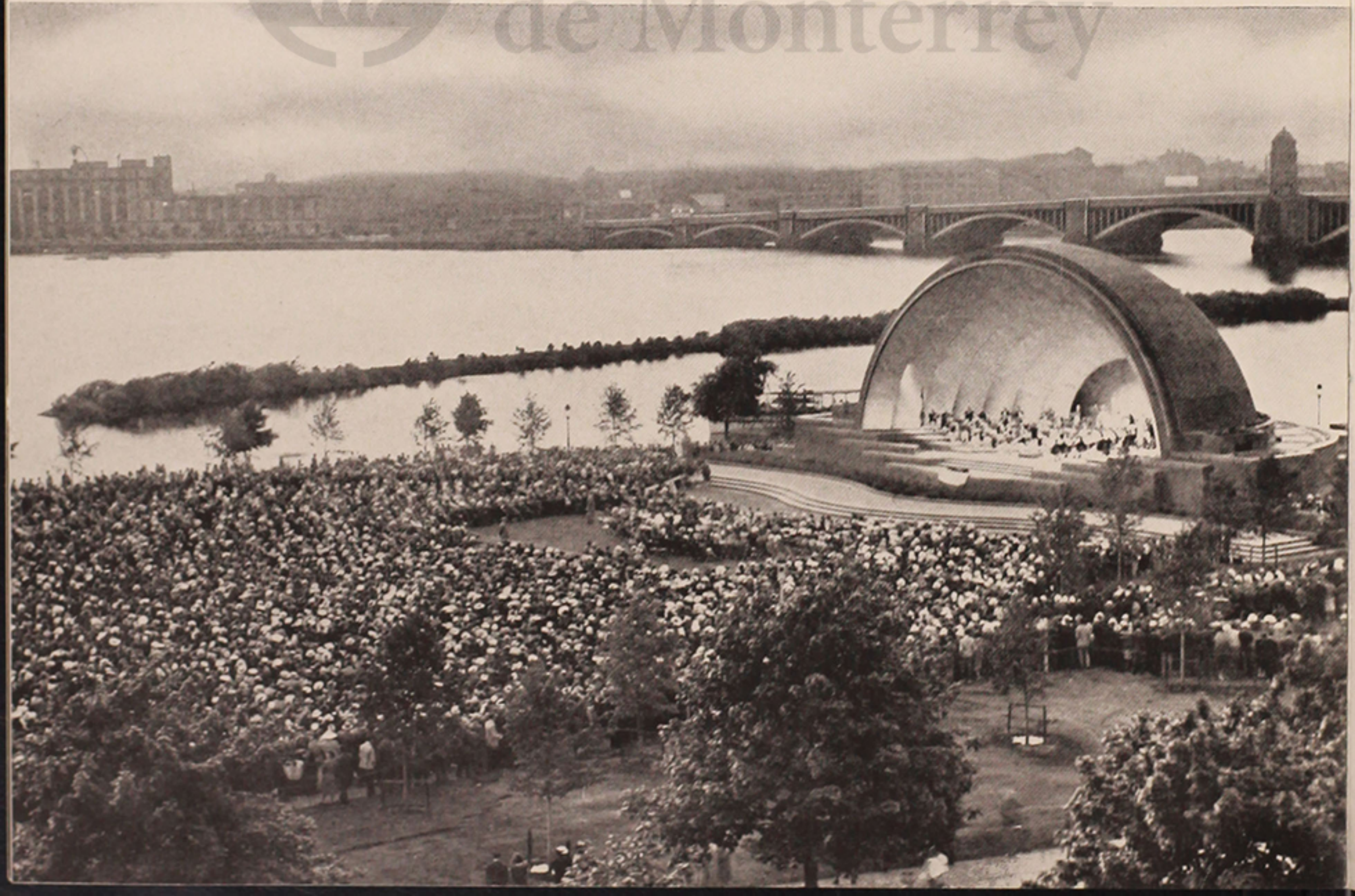


The Shed and Grounds at Tanglewood, Lenox, Massachusetts





The Pop Concerts, Symphony Hall. — Esplanade Concerts, Hatch Memorial Shell



The trustees first engaged Henri Ra-
baud, a distinguished Parisian composer. The
season of his visit to America is agreeably remem-
bered by those who attended the concerts of
1918-1919. In the following autumn, Pierre
Monteux, of the Metropolitan Opera Company,
left New York for Boston to become the orches-
tra's second French conductor. He proved a pa-
tient and tireless builder and gave the symphony
concerts life in a new direction by greatly widen-
ing the range of the programs. Beside the familiar
classics stood others less familiar, and likewise
music of new and important tendencies from countries hitherto little repre-
sented at symphony concerts.



KARL MUCK
1906-1908 1912-1918

The time was again at hand for an illustrious personality, an artist of
imagination and daring to revitalize a superb instrument ready to respond to
his every wish.

Serge Koussevitzky had organized and conducted an orchestra in
Moscow and St. Petersburg. He was accounted a leader of commanding power,
a pioneer ready to break a lance for new music by publication and by perform-
ance. He conducted in western Europe, and his *Concerts Koussevitzky* in Paris
were found a new and electrifying experience. Anticipation ran high when, in
September, 1924, he first set foot on American shores.

Koussevitzky manifested his qualities at the first concerts of the sea-
son. It was evident at once that the future of the orchestra was in the hands
of a leader of extraordinary courage and brilliance, a musician of sensitive
sympathy and emotional penetration. The audiences soon learned that they
would be kept abreast with what was vital in the advance of music; they also
learned to expect revived and enthralling performances of the accepted
music of the past.

The Russian conductor has become an American conductor. In so

becoming, and while identifying himself with an orchestra such as he had never had before, he has realized the most illustrious years of his career. While bringing a new eloquence to the classical portion of the repertory, he has enlarged it as well. The musical trends of our own time he has so closely and sympathetically followed, that the concerts have become the point of those "first performances" which have since proved really important. The notable growth of American music in recent seasons he has effectively fostered.

The Boston Symphony Orchestra passed the half-century milestone with Koussevitzky at its head. More than one quarter of its years have been Koussevitzky years. They have been years of a single and uninterrupted leadership, of stability in membership, and of the coördination which these conditions have made possible. The present expansion of the orchestra's activities is the result of these years. Extra-seasonal activities, including the foundation of a unique school, now leave only the month of September without concerts. The orchestra's public and its influence in behalf of music have vastly grown.

This has been accomplished without compromise. It is not enough that Koussevitzky has brought the orchestra to a tonal richness, a brilliance of virtuosity, and a warmth of response quite beyond compare. Koussevitzky looks always to a more complete capturing of beauty. To a great artist in the fullness of his day, his art is always an adventure, a new testing.



THE Pop Concerts given during May, June and July in Symphony Hall have almost as long a history as the winter concerts. Begun in the spring of 1885, the "Pops" developed into an institution of Boston's spring and early summer, with programmes suited to the lighter tastes of the season. Wine and other refreshments are served during the concert at tables on the floor of the Hall. Under Arthur Fiedler, conductor of the Pop Concerts since 1930, they have grown in popularity; various groups have special nights at the Pops.

Mr. Fiedler in 1929 evolved the idea of the open-air Esplanade Concerts held on the Embankment of the Charles River. For several weeks in July and August, from ten to twenty thousand people each evening listen to popular programmes free of charge.

Within the past decade new channels have opened for the Orchestra. In 1936 the Boston Symphony Orchestra gave the concerts of the Berkshire Symphonic Festival, three performances at Stockbridge in the Berkshire Hills. During that year the scenic estate of Tanglewood was presented to the Orchestra, and the Festival of 1937 was held there, six concerts being given. The present "Shed," with a capacity over 6,000, was erected at Tanglewood and in readiness for the Festival of 1938. The season was increased in 1940 to nine concerts. Transportation difficulties, caused by the war, have necessitated the omission of the 1942 and 1943 Festivals.

In 1940 Dr. Koussevitzky realized a long-cherished plan — the establishment of a center of the arts designed primarily to help music students "to find sound bases for creation and to attain perfection for interpretation." The Berkshire Music Center was opened on July 8, 1940; the second session was held in the summer of 1941. The 1942 session was conducted under the auspices of the Koussevitzky Music Foundation, as will also be that of 1943.

The Boston Symphony Orchestra, playing in full number on its own stage in Symphony Hall, has further widened its public in two notable ways — by the making of Victor records and, since December 26, 1942, by the broadcast of its Saturday night concerts over the Blue Network.

To guarantee the standards of the Boston Symphony Orchestra and to bring the best in orchestral music within the reach of the greatest possible number is a great social service that necessarily entails an operating deficit. For more than sixty years the Boston Symphony Orchestra has ministered to the artistic and spiritual needs of America. For nearly forty of these years one generous citizen of great vision and public spirit, Henry L. Higginson, was its main supporter. When, in 1918, he felt he could no longer carry this responsibility, the Boston Symphony Orchestra passed to the management of a board of trustees, and a number of anonymous guarantors undertook the financial responsibility. Thus the Orchestra became a public trust. In recent years, another public-minded citizen — Ernest B. Dane — has been its chief underwriter; but, with his death in 1942, it became necessary to invoke a wider public support. This was made possible through the formation of the "Friends of the Boston Symphony Orchestra", a society consisting of many generous citizens who recognize the importance of the Orchestra's service to music in America. Membership in the Friends is open to those who make contributions in either large or small amounts for this purpose.

In a democratic society it is proper that an organization like the Boston Symphony Orchestra be sponsored both by all those who enjoy its concerts — whether in the concert hall or over the air — and take pride in its success, and by those who because of their interest in music or from a sense of civic responsibility welcome the opportunity of sharing in its achievement. So sponsored, this Orchestra has thrived and developed and has reached a pinnacle of excellence in performance seldom if ever before equalled.

The importance of music and other arts in maintaining morale is quite properly stressed, as is the rôle which the highest art plays as a permanent element in the life of the community. For this reason the Boston Symphony Orchestra can legitimately appeal to its friends to maintain it at the highest pitch of excellence.

A TYPICAL SEASON OF THE BOSTON SYMPHONY ORCHESTRA



October-May — Concerts of the regular winter season.

In Symphony Hall, Boston:

Twenty-four Friday afternoons and Saturday evenings.*

Six Monday evenings and Tuesday afternoons.

Two Pension Fund concerts and six Youth concerts.

Ten concerts in Carnegie Hall, New York.

Eight concerts at Harvard University.

Five concerts for the Brooklyn Institute of Arts and Sciences.

Five concerts in the Metropolitan Theatre, Providence.

Two concerts each in Horace Bushnell Memorial Hall, Hartford, for the Pittsburgh Orchestral Association, and at Yale University.

Single concerts under the auspices of the Civic Music Association of Worcester, the Cleveland Museum of Art, Connecticut College, the Griffith Music Foundation of Newark, the Philadelphia Forum, Rutgers University, Smith College, the University of Rochester, the University of Michigan, for the members of the Toledo Museum of Art, at the new Kleinhans Music Hall in Buffalo, and at the Springfield, Mass., Auditorium.

May-July — Pop Concerts in Symphony Hall.*

July — Esplanade Concerts.*

July-August — Berkshire Music Center.

July-August — Berkshire Symphonic Festival. [*Suspended for the Duration.*]

*Saturday Evening Concerts broadcast (8:15-9:15 P.M. E.W.T.) over the Blue Network.

Address correspondence about the Orchestra to GEORGE E. JUDD, *Manager*, Symphony Hall, Boston, Mass.



VICTOR RED SEAL RECORDS



BY THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

Also Sprach Zarathustra Strauss
Battle of Kershenetz	Rimsky-Korsakov
Bolero	Ravel
Capriccio (Jesús María Sanromá, Soloist)	Stravinsky
Classical Symphony	Prokofieff
Concerto for Orchestra in D major	K. P. E. Bach
Concerto Grosso in D minor	Vivaldi
Concerto in D major (Jascha Heifetz, Soloist)	Brahms
Concerto No. 2 (Jascha Heifetz, Soloist)	Prokofieff
Concerto No. 12 — Larghetto	Handel
Damnation of Faust: Minuet — Waltz — Rákóczy March	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloé — Suite No. 2	Ravel
Élégie (Violoncello solo: Jean Bedetti)	Fauré
Enchanted Lake	Liadov
Fair Harvard	Arr. by Koussevitzky
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie-Debussy
Khovanstchina Prelude	Moussorgsky
La Valse	Ravel
La Mer (The Sea)	Debussy
Last Spring	Grieg
Lieutenant Kije Suite	Prokofieff
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Mefisto Waltz	Liszt
Missa Solennis	Beethoven
Passion According to Saint Matthew (Three Albums)	Bach
Peter and the Wolf	Prokofieff
Pictures at an Exhibition	Moussorgsky-Ravel
Pohjola's Daughter	Sibelius
Romeo and Juliet, Overture-Fantasia	Tchaikovsky
Rosamunde — Ballet Music	Schubert
Salón México, El	Aaron Copland
San Juan Capistrano — 2 Nocturnes	Harl McDonald
Sarabande	Debussy-Ravel
Song of Volga Boatmen	Arr. by Stravinsky
Swanwhite (The Maiden with Roses)	Sibelius
Symphony No. 1 in B-flat major (Spring)	Schumann
Symphony No. 2 in D major	Beethoven
Symphony No. 2 in D major	Sibelius
Symphony No. 3	Harris
Symphony No. 4 in A major (Italian)	Mendelssohn
Symphony No. 4 in E minor	Brahms
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 5 in E-flat major	Sibelius
Symphony No. 6 in B minor (Pathétique)	Tchaikovsky
Symphony No. 8 in F major	Beethoven
Symphony No. 8 in B minor (Unfinished)	Schubert
Symphony No. 29 in A major	Mozart
Symphony No. 34 in C major	Mozart
Symphony No. 94 in G major (Surprise)	Haydn
Symphony No. 102 in B-flat major	Haydn
Tapiola (Symphonic Poem)	Sibelius
Waltz (from String Serenade)	Tchaikovsky
Wiener Blut — Waltzes (Vienna Blood)	Strauss

[The above list furnished by The Eastern Company of Cambridge, Mass. — New England distributors of Victor Records.]