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ADD

Richard Wagner • Johannes Brahms  
 Boston Symphony Orchestra  
 Serge Koussevitzky (1874-1951)

Playing  
 Time  
 74:09

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| <b>Richard WAGNER (1813-1883):</b>                   |              |
| <b>Der fliegende Holländer (The Flying Dutchman)</b> |              |
| <b>1</b> Overture                                    | <b>10:17</b> |
| Recorded 4th April 1947                              |              |
| <b>Lohengrin</b>                                     |              |
| <b>2</b> Act I: Prelude                              | <b>9:09</b>  |
| Recorded 27th April 1949                             |              |
| <b>Parsifal</b>                                      |              |
| <b>3</b> Act I: Prelude                              | <b>14:58</b> |
| Recorded 4th April 1947                              |              |
| <b>4</b> Act III: Good Friday Spell                  | <b>11:46</b> |
| Recorded 19th April 1946                             |              |
| <b>5</b> Siegfried Idyll                             | <b>18:01</b> |
| Recorded 27th April 1949                             |              |
| <b>Johannes BRAHMS (1833-1897):</b>                  |              |
| <b>6</b> Academic Festival Overture, Op. 80          |              |
| Recorded 2nd April 1947                              |              |

Boston Symphony Orchestra • Serge Koussevitzky

All tracks recorded in the Symphony Hall, Boston, USA

Serge Koussevitzky's tenure of the Boston Symphony lasted from 1924 to 1949, a notable time during the orchestra's history, owing to adventurous programming and wide-ranging commissions. The recordings on this release, made between 1946 and 1949, are representative of Koussevitzky's final years with the orchestra and, although the conductor was in his early to mid-seventies, lack nothing for energy. The opening of the *Overture to The Flying Dutchman* inspires a typically dramatic and intense performance. Intimacy abounds in *Siegfried Idyll*, a lyrically shaped account with a gentle degree of forward thrust, beguiling strings and characterful woodwind solos. Brahms's *Academic Festival Overture* is given a lusty outing but not without light and shade, proof yet again that Koussevitzky's conducting rarely if ever was without a sense of theatre and effective point-making.

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Cover Photograph: Serge Koussevitzky (late 1940s)  
 (Private collection)

