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Saint Louis Symphony Orchestra, Misha Dichter, piano; Leonard Slatkin, conductor
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Sunday, March 10
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Ars Musica
Wednesday, February 13
Beaux Arts Trio
Saturday, February 23
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Tuesday, April 16

SPECIAL EVENTS

Saint Louis Symphony Pops Concert, Richard Hayman, conductor; UMC Choral Union and Patricia Miller, Artist-in-Residence
Sunday, October 28
Nikolais Dance Theatre
Monday, November 12
Christmas Choral Concert *Messiah*, Choral Union, UMC Philharmonic;
Distinguished Guest Soloists and Duncan Couch, conductor
Friday, December 7 and Saturday, December 8
Alvin Ailey American Dance Theater
Wednesday, January 23
Saint Louis Symphony Orchestra, Garrick Ohlsson, piano;
Raphael Fruhbeck de Burgos, conductor
Thursday, March 14
Houston Ballet (with orchestra)
Tuesday, April 23

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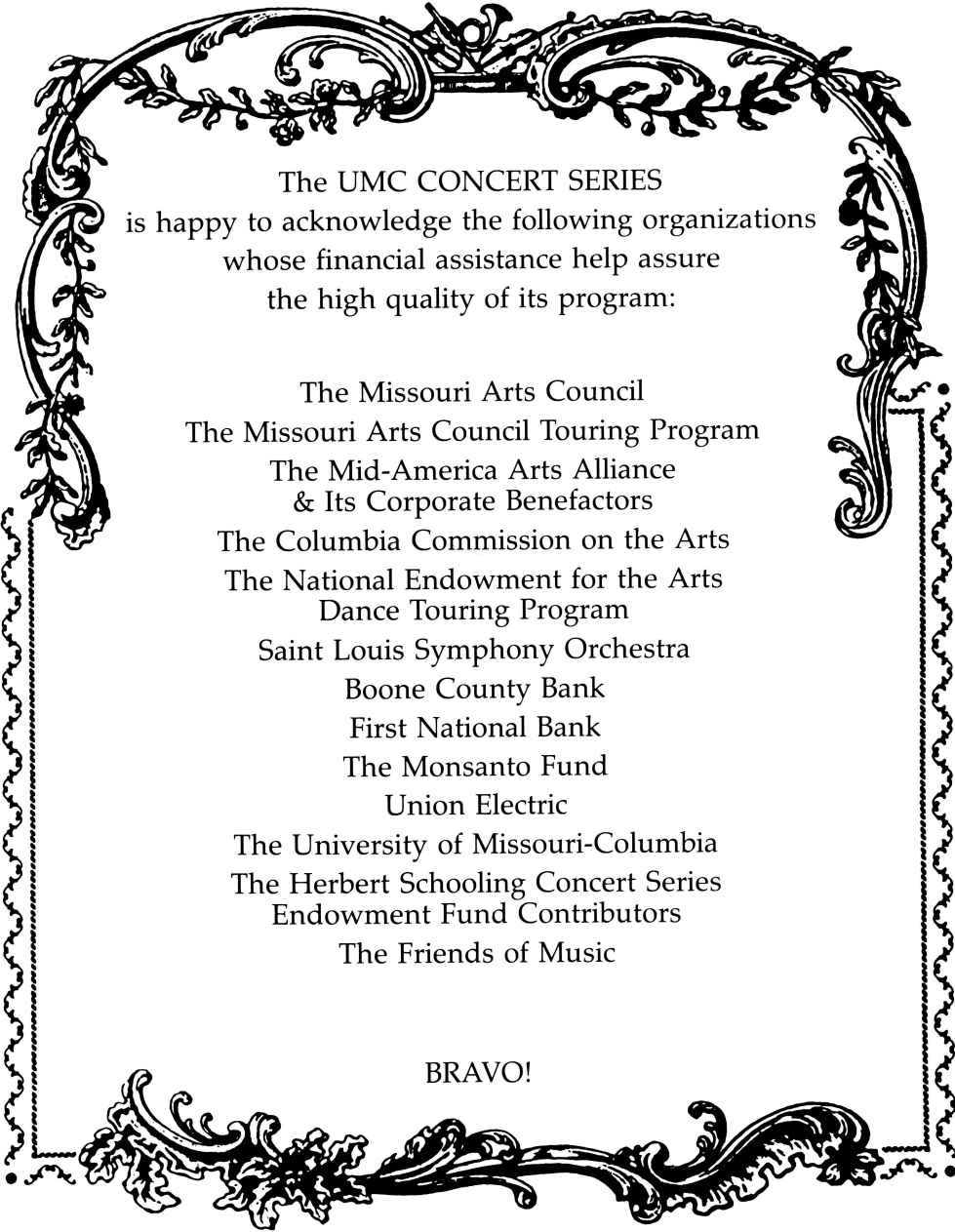
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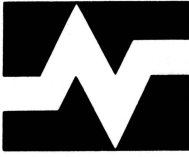
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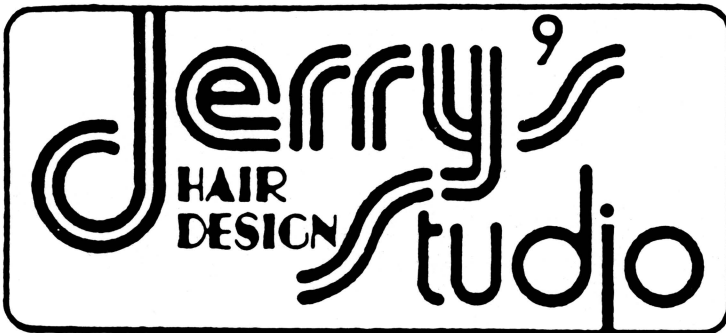
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JOSEPH SWANTNER, Composer-in-Residence

with Special Guests

RAFAEL FRÜHBECK DE BURGOS, Conductor

and

GARRICK OHLSSON, Pianist

Thursday, March 14, 1985
Jesse Auditorium



FINANCIAL ASSISTANCE FOR THIS EVENT HAS
BEEN PROVIDED BY THE MISSOURI ARTS COUNCIL
AND ITS TOURING PROGRAM.

THE PROGRAM

Symphony No. 6 in D Major ("Le Matin") Franz Joseph Haydn

Adagio - Allegro
Adagio - Andante - Adagio
Menuetto
Allegro

Concerto in A Minor, Op. 16, Edvard Grieg
for Piano & Orchestra

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Garrick Ohlsson, Soloist

Intermission

Nocturnes for Orchestra Claude Debussy

Nuages: Modéré
Fêtes: Animé et très rythmé

Suite from Petrushka: Igor Stravinsky
A Burlesque in Four Scenes*

First Part: Danse Russe
Second Part: Petrushka
Third Part: The Blackamoor
Valse
Fourth Part: The Shrovetide Fair
and the Death of Petrushka
The Wet-Nurses' Dance
The Peasant with a Bear
Gypsies and a Rake Vendor
Dance of the Coachmen
Masqueraders
The Vociferation of Petrushka's Double

*This suite has been prepared by Rafael Frühbeck de Burgos
and is based on Stravinsky's 1947 version of the composition.

THE SAINT LOUIS SYMPHONY ORCHESTRA

David J. Hyslop, Executive Director
Joan T. Briccetti, Manager

Currently, during its one-hundred-fifth season, the Saint Louis Symphony Orchestra is at the height of its artistic powers, its popularity, and its international prestige. Named in 1983 by Time Magazine as one of the very best symphonic ensembles in the United States, the orchestra under the dynamic leadership of Leonard Slatkin continues to delight audiences and critics alike. A recent Time article compared the relationship of Maestro Slatkin and the Saint Louis Symphony Orchestra to the legendary partnership of George Szell and the Cleveland Orchestra thirty years ago. One indication of the ensemble's rise to prominence is a major European tour planned for the spring of 1985, when the orchestra will visit fifteen cities including the musical citadels of London, Paris, and Vienna. Another is professional awards. Just a few weeks ago the orchestra was cited with a Grammy Award for its recording of Prokofiev's Fifth Symphony.

Founded in 1880, the Saint Louis Symphony Orchestra was organized originally as the St. Louis Choral Society by a young German immigrant. For many years of its existence, the ensemble served its community well and acted as host to internationally acclaimed guest artists and conductors without itself acquiring a national reputation to rival other American orchestras. In the past twenty-five years, however, through an increasingly ambitious schedule of recording, touring, radio broadcasting, and hometown concert life, the Saint Louis Symphony Orchestra has taken a place among our country's most respected. It holds the distinction of being only second in age to New York's Philharmonic (1842) among surviving American orchestras.

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Concerts by the Saint Louis Symphony Orchestra can be heard locally each week on NPR station KBIA-FM 91.3.

1984-1985 SEASON

Saint Louis Symphony Orchestra

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RAYMOND LEPPARD, Principal Guest Conductor
PETER SUSSKIND, Assistant Conductor
TSUNG YEH, Exxon/Arts Endowment Conducting Assistant
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JOSEPH SCHWANTNER, Composer-in-Residence

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Takaoki Sugitani
Assistant Concertmaster
James Krohn
Assistant Concertmaster
Dana Meryl Edson
Darwyn Apple
Charlene Clark
Lawrence Diamond
Jenny Lind Jones
Eiko Kataoka
John Lippi
Manuel Ramos
Robert Swain
† Helen Shklar Tung
Miran Viher
Haruka Watanabe
Hiroko Yoshida
● Rebecca Boyer

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Dr. Frederick Eno
Woodruff Chair
Beverly Schiebler
Associate Principal
*Brent Akins
Deborah Bloom
Marka Akins
Peggy Andrix
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*Malcolm McDuffee
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Gary Smith

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Bernard Schneider
Principal
*Timothy Myers
Roger Davenport
Melvyn Jernigan

BASS TROMBONE

Melvyn Jernigan

TUBA

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TIMPANI

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The Saint Louis Symphony Orchestra utilizes the revolving seating method for section string players who are listed alphabetically in the roster.

* Assistant Principal
† Sabbatical leave

○ Leave of absence
● Replacement

RAFAEL FRÜHBECK DE BURGOS

Rafael Frühbeck de Burgos, principal guest conductor of Washington's National Symphony, arrived in the United States in the mid-1960's with a reputation based primarily on his recordings. Since then, he has appeared regularly with major American orchestras as well as prominent ensembles in Europe and Japan. This season his touring schedule includes engagements with orchestras in Detroit, San Francisco, Dallas, Milwaukee, Cincinnati, and Houston. In addition, he will preside over the Philadelphia Orchestra for three weeks, including performances at New York's Carnegie Hall. Next season he will travel abroad for appearances with the Hamburg, Vienna, and Stockholm orchestras and the Yomiuri-Nippon of Japan.

Born in Burgos, Spain, in 1933 to a Spanish mother and a German father, Mr. Frühbeck de Burgos began his study of the violin and the piano at the Bilbao Conservatory. He received his advanced training at the Conservatory of Madrid and the Hochschule für Musik in Munich. In Spain he served as music director of the Bilbao Symphony and of the National Orchestra in Madrid, the latter being a fifteen-year affiliation. He was the first conductor to receive the Richard Strauss Prize from the city of Munich and in 1966 was appointed General-Musikdirektor of Dusseldorf. His prolific list of recordings, available in this country on the Angel and London labels, has featured such choral works as de Falla's Atlantila, Mendelssohn's St. Paul, and Haydn's Creation. This is Maestro Frühbeck de Burgos's fourth season of appearances with the Saint Louis Symphony Orchestra.

GARRICK OHLSSON

Internationally recognized as one of the foremost pianists of his generation, Garrick Ohlsson has also been a frequent soloist with the world's leading orchestras. Highlights of his 1984-1985 season include a month-long tour of Europe, concerto appearances with the orchestras of Philadelphia, Cleveland, Los Angeles, Toronto, and Louisville, among others, and a Carnegie Hall recital. Last month he had the honor of presenting an all-Chopin recital in Warsaw to mark the 175th anniversary of the composer's birth.

A native of White Plains, New York, Mr. Ohlsson began his study of the piano at the age of eight and by the age of thirteen had advanced to the Juilliard School of Music, where he was a student of Sasha Gorodnitzki and Rhosina Lhevinne. Among his other notable teachers were Tom Lishman, Olga Barabini, and Irma Wolpe. The first American ever to win the Chopin Competition, he was also a first prize winner at Italy's Busoni Competition and at the Montreal International Piano Competition. He has recorded more than a dozen albums for Angel Records, including Brahms's Piano Concerto No. 1 with the London Philharmonic and a two-disc set of Chopin Nocturnes. This season marks his first affiliation with the Saint Louis Symphony Orchestra.

PROGRAM NOTES

In spite of its central position in Western musical culture for the past several centuries, the orchestra must be understood as a relatively recent development in the annals of our music's long and illustrious history. In fact, the modern orchestra owes its origin as much to the sister arts of the theater and the dance as to music. Initially, in the seventeenth century, the orchestra was constituted to accompany and to glorify the opera and the ballet and remained in that subordinate state before being given an independent existence as the century came to its close.

At the heart of the orchestra from the beginning were instruments from the string family. Although members of the wind band were often employed for dramatic effects in the theater or for special display pieces such as concertos, composers for the emancipated orchestra only gradually accepted the full range of non-stringed instruments into the fold. Under the banner of Romanticism in the nineteenth century, composers began to exploit rather systematically a much broader spectrum of musical timbre as a means of delivering the dramatic contrasts of the new aesthetic. It was only then and because of the new concerns that the idiomatic treatment of European instruments in such a context was elevated to the rank of a serious discipline, known as orchestration. Since that time, the imaginative and sensitive use of instrumental color in the orchestra has been one of the hallmarks of a master symphonist.

From the point of view of orchestration, the following generalizations may be noted. The eighteenth-century orchestra is primarily a string orchestra with a handful of winds, often found in pairs and routinely given an assignment of re-enforcing passages simultaneously performed by the strings. Although the strings continue to serve as the backbone of the nineteenth-century ensemble, the wind instruments are given considerable prominence. In the first half of the century, the woodwinds are commonly featured; in the latter half, the brass are responsible for stunning effects as well. In the course of this evolution, it remained for the twentieth-century composer to explore the sizable battery of percussion instruments that have proved so compatible with the contemporary sound ideal. Tonight's program with representative pieces by Haydn, Grieg, Debussy, and Stravinsky will tend to confirm these observations.

* * * * *

Franz Joseph Haydn (1732-1809) had only been writing symphonies for two years when he produced a set of three bearing the descriptive titles "Le Matin" [Morning], "Le Midi" [Noon], and "Le Soir" [Evening] in 1761. They appear to have been among his "calling cards" when he arrived at Eisenstadt as the new assistant Kapellmeister to the Esterhazys, the dynasty of Hungarian noblemen he was to serve so splendidly for the remainder of his life. Years later, the composer reportedly could remember no longer a justification for the programmatic titles. His early biographers attribute the idea to his new patron. Considering the cosmopolitan lifestyle of the Prince, perhaps there is a connection to the

early eighteenth-century French custom of designating instrumental pieces with "precious" titles. What makes this trilogy of symphonies even more distinctive is Haydn's use of solo instruments within the orchestral fabric. It has been surmised that he sought to ingratiate himself to the members of the Prince's famous orchestra, musicians with whom he was to work closely. To accomplish this end, he included challenging, but attractive solo passages for each of the principal players. In Symphony No. 6 in D Major, the first of the set, the featured instruments are the violin, the cello, the string bass, the flute, and the bassoon. As a result, the cycle is somewhat unconventional for its genre and its time and recalls the procedures of the by-then old-fashioned Baroque concerto grosso.

The Concerto in A Minor, Op. 16, for piano and orchestra (1868) by Edvard Grieg (1843-1907) is surely one of the most popular piano concertos of all time. Although modeled after the piano concerto by Robert Schumann, the Norwegian composer's major musical influence, the work is not to be considered derivative. Evidence of Grieg's own originality is found throughout the score, especially in his incorporation of elements of the folk music of his homeland: the repetition of short phrases, the use of drones, and characteristic melodic and rhythms patterns. The writing for piano is especially brilliant, owing more to Liszt than to Schumann. Although Grieg's reputation as a national composer-- as "the embodiment of the Norwegian spirit in music"--seems perfectly justifiable, he should likewise be remembered for his individual mastery of the Romantic musical language. One need look no further than this evergreen concerto for proof of this.

The evocative landscapes "Nuages" [Clouds] and "Fêtes" [Festivals] by Claude Debussy (1862-1918) are the first two components of his three Nocturnes for orchestra (1899). Ostensibly written in the tradition of the Romantic "night piece," they achieve their programmatic and musical effect by markedly post-Romantic means. According to the composer,

"Nuages" renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. "Fêtes" gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival, with its blending of music and luminous dust, participating in the cosmic rhythm.

Such a confession, with its obvious concerns for creating a tonal analogue to the contemporaneous Impressionistic style of painting, would seem to justify borrowing the term for Debussy's innovations. Although the practice has become commonplace, he disdained the application. These two pieces stand, in any respect, as strong examples of his radical approach in the wake of the Wagnerian tidal wave and of his remarkable interpretation of musical light.

Among the cornerstones of twentieth-century music are the ballet scores created by the Russian-born Igor Stravinsky (1882-1971) for Sergei Diaghilev's now-legendary Ballet Russe: The Firebird (1910), Petrushka (1911), and The Rite of Spring (1913). Originally received with shock and fascination, the three were the compositions that catapulted Stravinsky to international eminence. As products of an exciting transitional era in musical culture, the early ballets exhibit his personal and highly influential mixture of the old and the new. Subsequent musical developments have made them seem rather "tame" but no less compelling, a fact that must account for their great popularity.

The genesis of Petrushka rests with Stravinsky's decision in 1910 to compose a concerto-substitute for the piano in which the solo instrument was conceived by him as "a puppet, suddenly endowed with life, exasperating the patience of the orchestra." Once the work was completed, he chose to name the piece after Petrushka, "the immortal and unhappy hero of every fair in all countries." This character, introduced to European culture as a member of the commedia delle arte, is also known as Pulcinello and Punch.

At the suggestion of Diaghilev, Stravinsky agreed to rework his concert piece for the stage. They also agreed that the setting for the new ballet should be the colorful whirl of the pre-Lenten Shrovetide Fair in St. Petersburg and that the main characters--the puppet dolls of Petrushka, the Ballerina, and the Blackamoor--should magically come to life during the fair and live out the intrigue of a love triangle. With the assistance of the artist Alexander Benois, Stravinsky produced a scheme of four tableaux: the first and last present the reality of the Fair; the inner scenes depict the fantasy world of the dolls come to life. True to the tradition of his character, the uncouth Petrushka not only fails to win the love of the Ballerina but is destroyed by the overbearing belligerent Blackamoor.

Musically, Petrushka is an unqualified delight to the ear, but it presents an intellectual challenge as well. The score might well be viewed as a textbook of musical practices newly re-evaluated by a "modern" composer: emphatic and irregular rhythms, distinctive harmonies (created in part by the use of the tritone and by combining tonalities), and adventuresome orchestration. Whenever appropriate to the narrative, Stravinsky takes advantage of the quotation technique and thereby insinuates folk song, folk dance, and popular music--either literal or stylized--into the fabric of the music. Thus, the unorthodoxies of his imagination are cleverly balanced by well-known and reassuring elements. Both in ways like and unlike those of Debussy, Stravinsky must be cited as a master of creating atmosphere through music. His seemingly inexhaustable gift of musical invention enabled him to produce, throughout a long career, music of unpredictable variety, although each of his creations carries the unmistakable mark of his hand and his time.

Notes by Michael Budds

AUDIENCE REMINDERS

CONCERT PREVIEWS

This is the third season that the UMC Concert Series is able to offer its patrons the added feature of informal lectures concerning the repertory of its guest artists. The general success and usefulness of this series of informal talks by audience educator Michael Budds can be inferred from last year's attendance: approximately 1,800 concert-goers attended the fifteen lectures given. This year it is necessary to reduce somewhat the number of such talks, and interested members of the audience should note well the following details.

- Concert Previews are held at 7:00 p.m. in the Recital Hall of the Fine Arts Building immediately preceding specified concerts. Ample time for a leisurely walk to Jesse Auditorium is provided following each talk.
- Concert Previews will be provided for each of the five events in the Jesse Series, including a presentation with dancers for the January 22 appearance of the Alvin Ailey American Dance Theater.
- A special "Opera Preview" to Verdi's Rigoletto featuring UMC voice students will be held at 8:00 p.m. on March 8 (Friday), two days before the New York City Opera National Company production. Because the opera will be sung in its original Italian version, this lecture may be especially informative to those unfamiliar with the work.
- Concert Previews for the Chamber Series will be given only for the two chamber orchestras: the Northern Sinfonia of England on October 17 and the baroque ensemble Ars Musica on February 13.
- A Concert Preview will also be given for the third appearance this season of the Saint Louis Symphony Orchestra, a special event to be held on March 14. Because of the 7:30 p.m. downbeat for this concert, the lecture will commence at 6:30 p.m. It is hoped that a specially-prepared box supper can be made available for purchase as a convenience to interested concert-goers. More information will be announced.

Concert Previews are designed to entertain as well as to illuminate with comments on the style and historical context of the works to be heard that evening. An attempt is made to call attention to those aspects of the music that will heighten both the appreciation and enjoyment of the "live" performance. The lectures are free. Bring a friend. All are welcome!

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Jesse Box Office is open between 10:00 a.m. and 4:00 p.m. the day preceding and the day of the event and at 7:00 p.m. immediately prior to a concert. If the weekend interrupts this schedule, the box office will be open on the two work days preceding the event. For questions concerning Jesse Box Office hours, call 882-3781.

Approximately three weeks before each event, individual tickets will also be available at the following outlets: the Missouri Bookstore Customer Service Counter, Brady Commons Room 214, and University Hospital & Clinics Personnel Department (1W-42).

Discounts on ticket prices for groups of ten or more persons may be arranged. For information, call 882-3875.

SOLD-OUT HOUSES AND UNUSED TICKETS

Any Jesse Series subscribers unable to make use of their tickets are encouraged to return them to the Box Office or the Concert Series Office for use by other patrons. We will be happy to present you with a receipt for a tax-deductible contribution to the Concert Series. Returning tickets is a gesture of certain kindness in case of sold-out concerts.

When all tickets for a particular event have been sold, a waiting list for the resale of any returned tickets will be maintained at the Jesse Box Office starting one hour before the program begins.

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AUDIENCE REMINDERS

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After a performance has begun, as a courtesy to the artists and to other members of the audience, patrons arriving late will be seated only at the first convenient pause in the program. Please cooperate with ushers attempting to execute this policy.

DISTRACTIONS

The auditorium's acoustics enhance the sounds of coughing and other distracting noises; cough drops are available at the Box Office.

CAMERAS AND RECORDING EQUIPMENT

To fulfill contractual obligations with the artists and to insure audience enjoyment, cameras and tape recorders are not permitted in the hall. This equipment may be checked at the Box Office.

PARKING

Vehicles must not be parked in the loading zone of Jesse Auditorium. Any unattended vehicles will be towed away.

EMERGENCIES

Physicians on call should inform the Box Office of their seat locations in case of emergencies. Beepers will be monitored in the Box Office.

AMENITIES

Restrooms are located on each floor of Jesse Hall, including the basement directly beneath the auditorium lobby. Drinking fountains are located on either side of the main lobby. Smoking and the consumption of food and beverages are permitted in the outer lobby only.

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Leonard Slatkin, conductor, unless otherwise noted.

- Beethoven: Choral Fantasy in C, Op. 80; Rondo in B-Flat; Elegiac Song; Calm Sea and Prosperous Voyage (Walter Klein, piano; Jerzy Semkow, cond.)..... CANDIDE CE 31111; (C) CT 2246
- Bizet: Carmen Suite/Grieg: Peer Gynt Suites 1 & 2..... TELARC DG 10048; (CD) 80048
- Colgrass, Michael & Jacob Druckerman: Deja Vu; Light Spirit; Aureole..... NEW WORLD 318
- Debussy: La Mer; Prelude to the Afternoon of a Faun..... TELARC DG 10071; (CD) 80071
- Del Tridici, David: In Memory of a Summer Day..... NONESUCH 79043; (C)
- Dvorak, Anton: Concerto in A for Violin, Op. 53..... NONESUCH 79052; (C)
- Dvorak, Anton: Symphony No. 9 in E, Op. 95, "New World"..... TELARC DG 10053
- Dvorak, Anton: Piano Concerto in G, Op. 33 (Rudolf Firkusny, piano; Walter Susskind, cond.)
TURNABOUT TV 34691; (C) CT 2145
- Dvorak, Anton: Slavonic dance No. 1 in C, Op. 46/Smetana: The Moldau; Dance of the Comedians from 'The Bartered Bride'/Mussorgsky: Introduction, Entr'acte & Dance of the Persian Slaves from 'Khovanschina'/Borodin: In the Steppes of Central Asia/Khachaturian: Sabre Dance from 'Gayne' (Walter Susskind and Leonard Slatkin, cond.)..... TURNABOUT TV 34718; (C) CT 2239
- Dvorak, Anton: Cello Concerto; Silent Woods; Rondo in G (Zara Nelsova, cello; Walter Susskind, cond.)
TURNABOUT (C) 2105
- Dvorak, Anton: All the Works for Solo Instrument & Orchestra (Zara Nelsova, cello; Ruggiero Ricci, violin; Rudolf Firkusny, piano; Walter Susskind, cond.)..... VOX BOX SVBX 5135; (C) CBX 5135
- Gershwin, George: An American in Paris; Catfish Row (Suite from 'Porgy and Bess'); Promenade
TURNABOUT TV 34594; (C) CT 2101
- Gershwin, George: Concerto in F; Rhapsody in Blue; 'I Got Rhythm' Variations (Jeffrey Siegel, piano)
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- Gershwin, George: The Complete Orchestral Music (Jeffrey Siegel, piano) VOX BOX 5VBX 5132;
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- Holst, Gustav: The Planets (Walter Susskind, cond.)..... TURNABOUT TV 34598; (C) CT 2153
- Mahler, Gustav: Symphony No. 1 in D..... TELARC DG 10066
- Mahler, Gustav: Symphony No. 2 in C, "Resurrection".... TELARC DG 10081/82; (CD) 80081/82
- Mussorgsky, Modest: Pictures at an Exhibition: Night on Bald Mountain. TURNABOUT TV 34633;
(C) CT 2109
- Pachelbel, Johann: Kanon/Tchaikovsky: Serenade for Strings/Vaughan Williams: Fantasia on 'Greensleeves'/Borodin: Nocturne..... TELARC DG 10080; (CD) 80080
- Paine, John Knowles: Mass in D (Gunther Schuller, cond.)..... NEW WORLD 262/3
- Prokofiev, Sergei: Cinderella (Ballet excerpts)..... RCA ARCI-5321; (C); (CD)
- Prokofiev, Sergei: Symphony No. 5, Op. 100..... RCA ARCI-5035; (C) ARE 1-5035
- Prokofiev, Sergei: Music from the Films - Alexander Nevsky, Op. 78; Ivan the Terrible, Op. 116; Lieutenant Kizheh suite, Op. 60 (Claudine Carlson, Mezzo-soprano; Arnold Voketaitis and Samuel Timberlake, basses)..... VOX CUM LAUDE 3-VCL 9004X; (C) 2—VCS 9004X
- Prokofiev, Sergei: Alexander Nevsky (Claudine Carlson, Mezzo-soprano).... CANDIDE CE 31098;
(C) CT 2182

- Rachmaninoff, Sergei: The Bells, Op. 35; The Rock, Op. 7; Three Russian Songs, Op. 41; Symphonic Dances, Op. 45; Youth Symphony; Spring Cantata, Op. 20; Prince Rotislav; Caprice Bohemien, Op. 12; Sherzo in F; The Isle of the Dead, Op. 29; (Arnold Voketaitis, Baritone; Marianna Christos, Soprano; Walter Piante, Tenor).....VOX CUM LAUDE 4-VCL 9013X; (C) 3-VCS 9013X
- Rachmaninoff, Sergei: Piano concerto No. 2 in C, Op. 18; Paganini Rhapsody, Op. 43 (Abbey Simon, piano).....TURNABOUT TV 34658; (C) CT 2148
- Rachmaninoff, Sergei: Piano Concerto No. 3 in D, Op. 30 (Abbey Simon, piano)....TURNABOUT TV 346682; (C) CT 2272
- Rachmaninoff, Sergei: Symphony No. 2 in E, Op. 27.....TURNABOUT (C) CT 2280
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- Rachmaninoff, Sergei: The 3 Symphonies.....VOX BOX SVBX 5152; (C) CBX 5152
- Ravel, Maurice: Bolero; Daphnis et Chloe - Suite No. 2; Pavane pour une Infante defunte. TELARC DG 10052; (CD) 80052
- Rimsky-Korsakov, Nikolai: Scheherazade (Jerzy Semkow, cond.)TURNABOUT TV 34667; (C) CT 2136
- Schumann, Robert: Symphony No. 3 in E-Flat, Op. 97 "Rhenish"; Manfred Overture (Jerzy Semkow, cond.) TURNABOUT (C) CT 2291
- Schumann, Robert: The 4 Symphonies; Manfred Overture (Jerzy Sermkow, cond.)VOX BOX SVBX 5146; (C) CBX 5146
- Schwantner, Joseph & William Schumann: Magabunda; American Hymn...NONESUCH 79072; (C)
- Smetana, Bedrich: Ma Vlast; Overture & Dances from 'The Bartered Bride' (Walter Susskind, cond.) TURNABOUT 2-TV 34619/20; (C) CT 2116
- Strauss, Richard: Also Sprach Zarathustra (Walter Susskind, cond.)TURNABOUT TV 34584; (C) CT 2197
- Vaughan Williams, Ralph: Fantasia on a Theme by Tallis/Samuel Barber: Adagio for Strings (from Quartet, Op. 11)/Gabriel Faure: Pavane, Op. 50/Percy Grainger: Irish Tune from County Derry/Erik Satie: Trois Gymnopedies.....TELARC DG 10059; (CD) 10059
- Wagner, Richard: Overture to 'Rienzi'; Prelude to Acts I & III of 'Lohengrin'; Prelude to 'Die Meistersinger'; Good Friday Spell from 'Parsifal'; Ride of the Valkyries from 'Die Walkure' (Jerzy Semkow, cond.).....TURNABOUT TV 34719; (C) CT 2236
- "Marche Slav" and other Russian favorites.....TELARC DG 10082; (CD) 80072

Garrick Ohlsson Discography

- Brahms: Concerto No. 1 in d for Piano, Op. 15.....ANGEL SZ-37568
- Chopin: Concerto No. 1 in e for Piano, Op. 11; Krakowiak, Rondo, Op. 14, for Piano & Orchestra ANGEL RL 32092; (C)
- Chopin: Concerto No. 2 in f for Piano, Op. 21; Grand Fantasy on Polish Airs, Op. 13....ANGEL RL 32093; (C)
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