

Konsertmytt

*Special issue for the third United States concert tour
of the Stockholm Philharmonic Orchestra
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Stockholm Philharmonic Orchestra
United States tour
November 14 – December 7, 1975

Under the gracious patronage of
H.M. King Carl XVI Gustaf

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The Stockholm Philharmonic Orchestra

The Stockholm Philharmonic Orchestra was originally founded in 1902, when an invitation signed by Wilhelm Stenhammar and other Swedish composers was sent out, soliciting participation in an association with the task of making available a great sum of money for regular orchestral concerts in Stockholm. The primus motor in the work was Tor Aulin. Two years earlier he had founded what was then called the "Musikföreningens Orkester", i. e. "the Orchestra of the Musicians'

Association" and was himself the conductor. Early activities were on a moderate scale and the concerts took place in the old building of the Royal Music Academy. Already from the start, there was the emphasis on "good art for the broad masses", which was to be re-initiated in the founding regulation of the Concert Hall 24 years later. The musicians were paid per concert and there was no question of a permanent contract. Small grants were given by the City of Stockholm but despite that, the financial situation was very poor, and in 1909 the board found it impossible to continue the concerts.

Later on, the Concert Association was unexpectedly able to take over a hall with 1800 seats. The former king, Gustav VI Adolf, then Crown Prince, became Honorary Chairman. Thanks to grants from



Cover photo: Gennady Roshdestvensky

the public and the City Council, it was possible to create a new orchestra of 60 members, and in January 1914, the first concert was given in a series which has since continued without interruption.

The orchestra's first prominent conductor-in-chief was Georg Schnéevoigt, who began in 1915 and remained until 1924. It became possible to engage prominent foreign guest artists; Richard Strauss, Max Fiedler and Arthur Nikisch were among the visiting conductors and the soloists included Adolf Busch, Serge Rachmaninoff and Arthur Schnabel.

After the first successful period new difficulties arose, but the completion of the Concert Hall in 1926, which provided the orchestra with a home of its own, solved many problems. The orchestra was lucky enough to engage Vaclav Talich as conductor-in-chief, a post which he occupied for ten years. He was followed by Fritz Busch, who, however, only stayed until 1940. After him came Carl Garaguly until 1953. Two years later Hans Schmidt-Isserstedt took over for a decade. In 1966, Antal Dorati became the orchestra's conductor-in-chief, succeeded in 1974 by Gennady Roshdestvensky.

In 1971, the Concert Hall was closed for rebuilding and the reinauguration took place in January 1973, when the Stockholm Philharmonic, conducted by Antal Dorati, performed Mahler's 8th Symphony.

During the years, the orchestra has made several tours abroad. The orchestras first visit to the United States took place in 1968, and it was followed by another tour in 1970, both conducted by Antal

Dorati. The orchestra has also made concert tours to West and East Germany, France, Austria, Czecho-Slovakia and Great Britain as well as the Scandinavian countries.

No presentation of the Stockholm Philharmonic, however brief, is complete without a mention of the several chamber music ensembles which have been formed by orchestra members. Many of these ensembles have toured extensively, at home and abroad, have recorded gramophone records, and give numerous concerts, under the sponsorship of the Concert Association as well as other sponsors.

Among these ensembles are the Stockholm Philharmonic Wind Quintet (who will give a concert together with the pianist Viktoria Postnikova in Chicago on November 22nd), the Stockholm Philharmonic Brass Ensemble, the Stockholm Chamber Soloists and the Crafoord Quartet.

Of the several LP records which the Stockholm Philharmonic has recorded — many featuring Swedish music — three have been released on the U.S. market; on these three records, the Orchestra is conducted by Antal Dorati.

Available on the U.S. market is a recording of Sibelius' Second Symphony (RCA VICS 1318), a record featuring music by Swedish composers Karl-Birger Blomdahl, Hilding Rosenberg and Franz Berwald — the latter is represented by his *Sinfonie Capricieuse* (RCA VICS 1319), and a recording of Allan Pettersson's Seventh Symphony (London CS 6740).

Gennady Roshdestvensky

The new conductor-in-chief of the Stockholm Philharmonic is Gennady Roshdestvensky, widely considered to be the foremost Soviet conductor today. One may safely assume that the Orchestra's artistic development will continue under his leadership. In spite of the fact that he is only a little over 40 years old, this unobtrusive musical genius has had an impressive career. At the conservatory in Moscow he has studied conducting un-

der his father, Nikolaj Anosov, and piano with Lev Oborin. In recent years, Roshdestvensky the pianist has given only few public concerts, and most of these have been together with his pianist wife, Viktoria Postnikova. Already in his 20's, Roshdestvensky began his career as conductor at the Bolshoi Theatre, and in 1963 he became conductor-in-chief and artistic director of this famous institution. A couple of years ago he left this position in order to devote himself to a growing number of other engagements.

In 1961 he became conductor-in-chief of the large symphony orchestra of the Moscow Radio, which he left about a year ago. He is professor of conducting at his old conservatory, he tours abroad frequently and is much in demand to conduct

Viktoria Postnikova and Gennady Roshdestvensky



gramophone recordings. As late as November, 1973, Roshdestvensky conducted the Leningrad Philharmonic in the United States, and was invited to open the 1974 fall season with the Chicago Symphony. He has also conducted the Cleveland Symphony Orchestra and has toured in the United States also with the Bolshoi Theatre and the London Symphony Orchestra.

Gennady Roshdestvensky appeared with the Stockholm Philharmonic, as guest conductor, for the first time in the fall of 1972 and this first meeting was so successful in every respect that the Concert Association immediately initiated negotiations to have Roshdestvensky as the next conductor-in-chief of the Stockholm Philharmonic. The negotiations reached the highest governmental levels, and in August, 1973, the Concert Association was happy to announce that they had been brought to a successful conclusion. His present contract runs for 3½ years. It may be safely assumed that this period will be one of further artistic development for the Orchestra, and that it will offer opportunities for successful tours abroad.

Viktoriya Postnikova

The pianist Viktoriya Postnikova started her music career already as a child in a Russian school for musically gifted children. She later continued her studies at the Conservatory for Jacob Flier. Viktoriya Postnikova has participated in a number of international piano competitions and has won the first price in Lis-

bon in 1968 and two years later the third price at the Tchaikovsky competition in Moscow. Miss Postnikova has recorded sonatas by Skrjabin, Mozart and Chopin and three of Mozart's piano concertos and other records. She has already made a number of appearances abroad, in Europe, Canada, Japan and the United States, where she has given concerts in New York, Chicago, Cleveland, Washington and other cities. She has performed together with the Stockholm Philharmonic already a number of times, mostly together with her husband Gennady Roshdestvensky.

Leo Berlin

Leo Berlin, Concert Master of the Stockholm Philharmonic Orchestra, was born in 1927. He studied at the Royal Conservatory of Music in Stockholm, for Georg Kulenkampff in Switzerland and later on as a stipendiary of the Sweden-America Foundation for Henri Temianka in the United States in 1951. For a number of years he played in the Radio Symphony Orchestra and became Concert Master of the Stockholm Philharmonic in 1962.

He regularly appears as a soloist and has toured in many countries. In 1972 he gave a number of recitals at the Carlson Festival in Los Angeles together with the well-known Swedish pianist Greta Erikson. Leo Berlin is also a prominent chamber musician and was for many years the leader of the Stockholm Philharmonic Chamber Orchestra.

Friends of the Stockholm Philharmonic, Inc.

Early in the planning process of a third United States concert tour for the Stockholm Philharmonic Orchestra, it was recognized by the Stockholm Concert Association — sponsors of the Stockholm Philharmonic — that there was a need for financial assistance to help subsidize the tour. While there was an assurance of a subsidy from the Swedish government, this subsidy alone would not meet the total need.

In 1973, Dr. Nils L. Wallin, President of the Stockholm Concert Association, talked to Sweden's Consul General in New York, Mr. Gunnar Lonaeus, and to Attorney Sidney I. Liebowitz, of New York, about the possibility of corporate and individual contributions for this purpose. Later, Mr. Erland Waldenström, Chairman of the Stockholm Concert Association, also participated in these preliminary discussions, and plans were drawn up. Out of these plans came the formation of Friends of the Stockholm Philharmonic, Inc., organized as a New York Not-for-Profit Corporation and approved

by the Internal Revenue Service as a charitable organization. Individuals were invited to serve on this board representing industry, foundations, banking, academia, professions and persons active in American-Swedish organizations.

Mr. Roland A. Erickson, former Executive Vice President of General Foods Corp. and now a financial consultant of Greenwich, Conn., was elected Chairman. Dr. Nils Y. Wessel, President of the Alfred P. Sloan Foundation of New York was elected Vice-Chairman, and Mrs. Lena Kaplan, of New York, was elected Secretary and Treasurer. The Clerk of the Corporation is Attorney Sidney I. Liebowitz, of New York. In addition, Consul General, now Ambassador, Gunnar Lonaeus, Mr. Erland Waldenström and Dr. Nils L. Wallin were elected Directors. Ambassador Wilhelm Wachtmeister graciously agreed to serve as Honorary Chairman.

The first meeting of the Board of the Friends of the Stockholm Philharmonic, Inc., held on April 10, 1974, established a goal of \$65,000. Their invitations to corporations and friends, both in Sweden and in America, to contribute to this cause were warmly received and formal efforts closed with the Board's December 13th meeting, at which it was announced that the objective had been achieved. By October, additional contributions had been received, whereby the goal was exceeded by over \$2,000.

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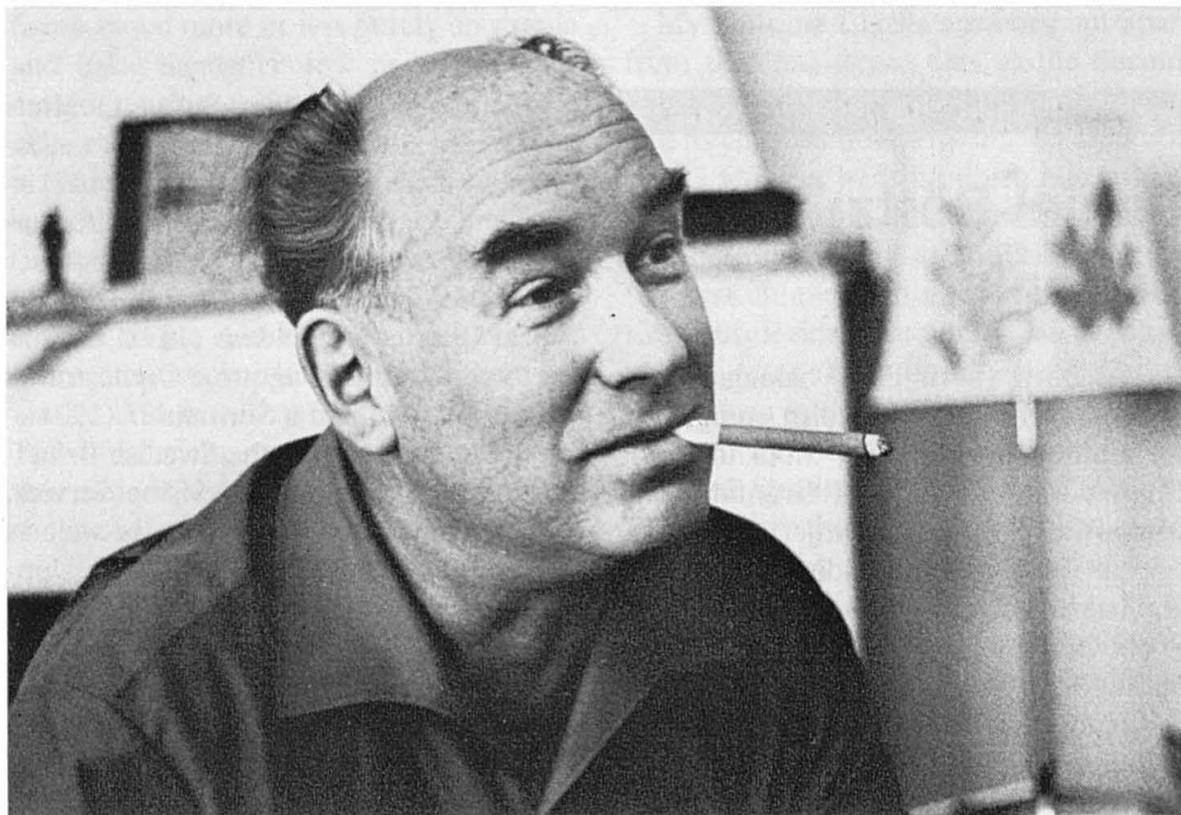
Karl-Birger Blomdahl: Symphony nr 3 (Facets)

A large space-ship — like a giant Jumbo Jet — comes out of course, loses its contact with the earth and the people on board are doomed to eternal circulation in the space. What happens under these circumstances to the individual and to the collective? This action and these questions Karl-Birger Blomdahl met with in the epos “Aniara” by Nobel Price winner Harry Martinson. It became an operatic work — often referred to as the first “Space Opera” — which in the year 1960 made the composer known all over the

world, at least in circles who took an interest in new music.

An often horror-filled fascination with the present as well as with the future, left a mark on much of Blomdahl’s production, practically without any trace of defeatism, however. His temperament and his mind were rather set on the subdued. Thus, much of his music is characterized by force of mind and of strain. The big forms — symphony, oratorio, drama — suited him better than the small and intimate ones. And in his work in Swedish music life — which was many-sided and of great importance — he always aimed more at renewal than at preservation of the traditional.

Blomdahl, who was born in 1916 (and died in 1968) in the middle of the 30’s became a pupil of Hilding Rosenberg (the father-figure of modern Swedish music) and in the 40’s belonged to the so called Monday Group, a circle of young and radically orientated musicians. First Hindemith, then Bartók, Stravinsky and the



Vienna School during those years gave him important impulses. On the whole he was an artist who carefully studied what went on in the world around him; indulging in romantic egotism was completely out of his character.

In 1950 his break-through came — both in Sweden and in Central Europe — through his *Symphony Nr 3 (Facets)*. As can be understood from the title, the work is built up in form of variations, not, however, in the traditional sense over a theme, but with the help of a 12-tone series as basic material. At the same time it must be pointed out that Blomdahl is not writing atonal music — according to strict Schönberg tradition — neither working with perpetually changing and complicated rhythmic patterns. On the contrary, Blomdahl had a great passion for dance — not a sweeping and blandishing kind but an expansive and energetic one.

In "Facets" one may discern 5 different parts, all linked together. After an introduction — with something of the force

of the punctuated rhythms of the French *ouverture* — there follows a slow movement; an elegy for strings. The third part is a scherzo (in various phases), the 4th — the culmination of the symphony — is an elegy. It starts with a couple of violent hits on the kettle-drum after which a theme, typical of Blomdahl, is introduced; energetic and with a refined change between dance and march. The movement is dominated by a climax, built up by many and rich counterpoints and bold colors, unparalleled in Swedish music. With an epilogue linked to the beginning of the work, Blomdahl lets his symphony end in a piano pianissimo.

Bo Wallner

Symphony nr 3 (Facets)

Largamente

Tranquillo ma fluente

Prestissimo

Allegro molto, deciso e ritmico

Largamente

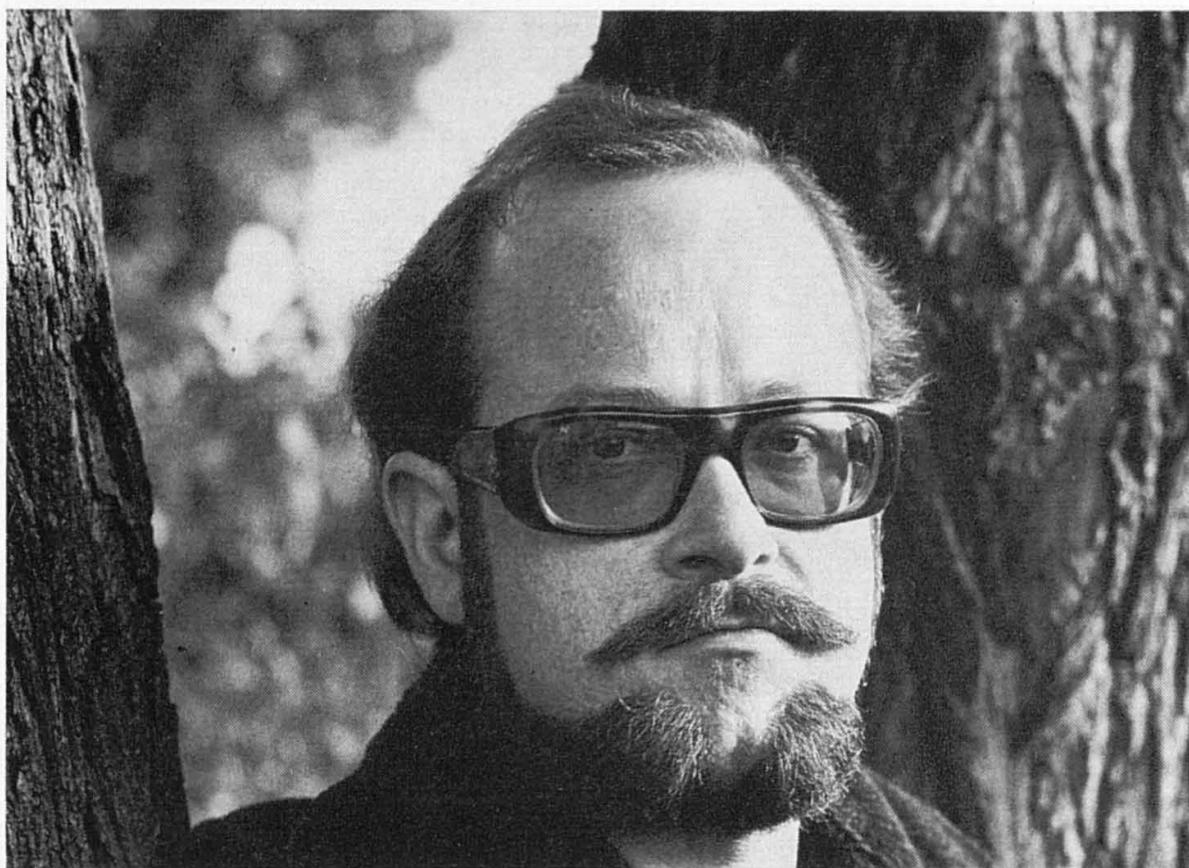
Daniel Börtz: Sinfonia I

Daniel Börtz (born 1943) belongs to the young generation of Swedish composers. He studied the violin in Stockholm for Charles Barkel and Josef Grünfarb, and composition for Karl-Birger Blomdahl, Ingvar Lidholm and Hilding Rosenberg. He has also studied abroad in U.S.A., West Germany, Italy and The Netherlands.

Among his compositions are: *Kafka-Trilogy* (1966—69) for instruments and voices, four *Monologhi* for solo instru-

ments (1965—70), two String Quartets (1966 and 1971), a Church Opera, *The Wall — The Way — The Word* (1971—72), and *St. Bridget's Death and Reception in Heaven* (1972—73), a Chamber Opera, *Landscape with River* (1972), the Vocal Quartet *Nightwinds* (1972), a Concerto per Violino, Fagotto e Orchestra da Camera (1974) and a *Sinfonia II* (1974—75), commissioned by the Swedish Broadcasting Corporation's Television Service. A *Sinfonia III* is on its way, as well as music for the re-inauguration of the Uppsala Cathedral in 1976.

The *Sinfonia I* was commissioned by the Gothenburg Symphony Orchestra and completed in 1973. For the first performance (conducted by Sixten Ehrling) the composer wrote the following:



“Already during my work on the first part (*Voces*) of the *Kafka-Trilogy* (1966 to 1968), I sometimes considered musical forms based more or less purely on simple and basic elements: low points and climaxes, tension and relaxation of the tension etc. These elements are, of course, present in practically all music, more or less evident, however.

At the time of *Voces* I was not ready to cultivate purely these forms; had I done so, the music would probably have lost other important elements: the detailed clarity and intensity, the identity of the individual elements etc. My music from that time is, I hope, in the best sense of the word a compromise. An important stage on the way to *Sinfonia I* consists of the Second String Quartet with the motto ‘... farewell to a great friend...’, composed in 1971. In it I tried an extremely simple form; a single big culmination, framed by restrained activity — nearly stillness, at one point in the shape of a

remotely sounding chorale. The Requiem-like emotional content is here introduced already in the motto of the piece.

My *Sinfonia I* lacks a motto, but apart from that has strong ties to the Second String Quartet, in its emotional content and its construction. The *sole* culmination of the Quartet here becomes *two*, where the second one has the ambition to surpass the first one ‘at any cost’. The energy of the first culmination is derived from the slow but decided bursting of an E-Major chord. After the culmination, the music sinks down into a dream-like gloom, criss-crossed by nostalgic reminiscences of Richard Strauss. A chorale, building an arch, forms the central part. The introduction of the second culmination takes the form of different, rhythmical courses, like icefloes cutting through and piling up on top of each other. The second culmination can be said to have a strong will to surpass and outdo the first one. The ending is stillness, resignation, looking back.”

Lars-Erik Larsson: Violin Concerto

Few Contemporary Swedish composers have been taken to the hearts of the Swedish people like Lars-Erik Larsson. It is mainly the *Pastoral Suite* for orchestra and the choral work, *God in Disguise*, which have won acclaim, with their idyllic tone language, their beautiful melodies and charming natural simplicity—a proof of great skill. In these works Larsson really intended to write “beautiful music”, simple to listen to. But his life as a composer has been more complicated than that, and his evolution as an artist has taken a more “zig-zag” course than what is usual. Already when composing the above works — in his 'thirties — he went through more than one metamorphosis. In the works of his youth, he was a traditional Nordic romantic. But a short period of study abroad opened his ears to new currents on the Continent, among others the young Hindemith, which led him on to a new path. He composed his *Sinfonietta* for string orchestra, a refreshing and rhythmically spirited piece. It became a great success at the World Music Festival in Florence in 1934, and Larsson immediately became one of our leading modernists, a representative of the neo-classicism which dominated the 'thirties. He then wrote a *Saxophone Concerto*, a *Divertimento* for string orchestra, and the well-known *Small serenade* for string orchestra, but gradually diminished the harsh tone language and other challenges, thus quickly arriving at the mild and ami-

able climate of his popular works — a kind of very modified and personal neo-classicism.

In 1947 Larsson was appointed Professor of composition at the Royal Academy of Music in Stockholm. At that time he started to feel, despite his successes, unsatisfied with this carefree, inoffensive music (a number of compositions for the movies may have crowned it). He found himself in a cul-de-sac.

He felt hampered and in the midst of a crisis. The result was a break-up to seek new ways of development. But even this new path was not a very straight one. Key works from this period are *Music for Orchestra* (1950), of a more harsh, dissonant, somewhat Hindemith-related style, *Missa Brevis for Choir* (1954), an attempt at modern choir polyphony in the style of Palestrina, and *Orchestra Variations* (1963), built on a completely personal kind of twelve-tone technique. Now and then, however, he has returned to his earlier mood of expression. In this sphere are the *12 Concertini* for various solo instruments and string orchestra, being achievements of the 'fifties, and of great value to the music life of the country, deliberately composed in a fairly uncomplicated technique.

Some years ago Lars-Erik Larsson left Stockholm for his home province of Skåne (in the south of Sweden).

The violin Concerto is one of Lars-Erik Larsson's few works on a large scale (two symphonies and an opera have been reduced by the composer himself to short orchestral works). The Concerto was written in 1952 for (and to some extent in cooperation with) the Hungarian-Belgian violinist, André Gertler, who played the first performance in 1953. The concerto quite clearly belongs to the type of works in which Larsson has set out to explore new means of expression. His lyrical character is still evident, e.g. in the prelude-



like orchestral opening of the first movement, in the main theme of the soloist, and in the main part of the slow movement. But hardly a trace of playful neo-classicism is to be found. On the contrary, the music contains a romantic pathos, often in gloomy colors, wild passages and outbursts in the solo part, and a heavy, often polyphonically complicated orchestra part. Added to this is the harshness of the sound (an example: the combination of between themselves dissonant sounds, which are a main ingredient in the finale).

The solo part satisfies the highest demands of virtuosity, given a rather free style, for instance in the solo cadenza of the first movement. There is a connection

between the motifs of the three movements which is sometimes, however, difficult to hear; it is most obvious when the main theme of the first movement concludes the finale. According to the composer this movement can be seen as a "retrospective rondo", probably implying not only reminiscences from other parts of the concerto, but also from years back.

Gereon Brodin

LARS-ERIK LARSSON (b. 1908)

Violin Concerto

Moderato
Andante pastorale
Lento Allegro molto

Tour itinerary

Nov. 16	Minneapolis
Nov. 18	Madison, Wisc.
Nov. 19	Iowa City, Iowa
Nov. 20	De Kalb, Ill.
Nov. 21	Champaign, Ill.
Nov. 23	Chicago
Nov. 24	Ann Arbor, Mich.
Nov. 25	East Lansing, Mich.
Nov. 28	Altoona, Penn.
Nov. 29	Wilmington, Delaw.
Nov. 30	Washington D.C.
Dec. 1	Philadelphia
Dec. 3	New York (Carnegie Hall)
Dec. 4	New York (Carnegie Hall)
Dec. 5	State College, Penn.
Dec. 6	Scranton, Penn.
Dec. 7	Boston

Tour programs

The orchestra will present five concert programs, featuring the following works:

Berlioz:	Symphonie fantastique
Blomdahl:	Symphony No 3 (Facets)
Börtz:	Sinfonia I
Larsson:	Violin Concerto
Prokofieff:	Piano Concerto No 3
Ravel:	Daphnis and Chloë, suite No 2
Tchaikovsky:	Symphony No 5