

Compiled by Whitaker & Nieweg

RACHMANINOV SYMPHONY No. 2 - Chart of NINE different so called
“authorized” listings of cuts by Conductors

The work is now performed complete by most conductors and a proofed
corrected edition of the complete work has been published: RACHMANINOV,
Sergei Vassilievich (1873-1943) - Symphony No. 2 in E minor, Op. 27
(corrected by C. F. Nieweg/ Chris Morgan). ~~EDWIN F. KALMUS ©2011~~
~~A1901~~ / **NOW Serenissima Music Inc.** 2020

orch: 3d1, 3d1, 2+1, 2 - 4, 3, 3, 1, timp, perc, str / Dur 56

HORN PARTS 1-4 INCLUDE THE FULL PART IN E, AND ALSO THE
FULL PART TRANSPOSED TO F.

Full Score and Parts for Sale: https://www.emsmusic.com/product_p/emsg26488.htm

This edition replaces the infrequent Rehearsal Numbers in the original
publication with Measure numbers. 5 page errata list available. [For the
original uncorrected publication there is an incomplete 165 page errata list]

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From Ron Whitaker. Principal Librarian [retired] The Cleveland Orchestra -
Chart created 2004

"Let me assure everyone there is no such thing as standard cuts in this work.
There are the cuts that Ormandy used in Minneapolis (and later in
Philadelphia). Mitropoulos used these same cuts. Rodzinski used a different
set, Koussevitzky a radically different set, while Stokowski did it complete.
Cleveland has a score signed by Rachmaninoff with cuts done by him around
1919-20 for performances by our then music director, Nikolai Sokoloff – they
are quite different from anyone else. Then there are the Stransky (New York
Philharmonic) cuts -- 29 in all, and he claimed Rachmaninoff authorized these
as well.

Rachmaninoff did not conduct this work after 1914. Basically, he approved
anything -- he just wanted to have the work performed. Left to his own
preferences, he wished to have it performed complete. Stokowski was the only
conductor of that generation who agreed.

Your request for the “standard” cuts involves a bit more work than one might
expect, as we have not performed the work with cuts in well over twenty-five
years (except for last year, when Yuri Temirkanov utilized two cuts). In order to
give you some sort of answer, I have listened to seven recordings made
between 1928 and 1959, since this was the period the symphony was always
performed with cuts. My discovery was that there is not a standard set of cuts,

but instead a huge number of which conductors have picked and chosen according to their own whims. There also seems to be several different schools of thought: Cleveland, Philadelphia, Boston and Russia.

In 1919 Nicolai Sokoloff (our first music director) went over the score with Rachmaninoff devising cuts to bring the length down to about 46 minutes. Rachmaninoff autographed this score (which has been in our library ever since — unfortunately it has also been used by several conductors in the meantime, many with their own set of cuts marked). Sokoloff recorded this version in 1928, and since Rachmaninoff was involved in the preparation, this version commands some authority. I reconstructed the cuts from listening to this recording while following the marked score (as I did with all other versions). Ormandy recorded the work four times (the last time was uncut) and I've listened to two of them — from 1934 with Minneapolis and 1959 with Philadelphia. As you can see, the cuts are almost identical. Artur Rodzinski, our second music director, recorded it with New York in the mid-1940's. He also performed it in Cleveland before going to New York, and his cuts are marked in the score mentioned in the previous paragraph. As he was Stokowski's assistant in Philadelphia before coming to Cleveland, it is no surprise that Rodzinski's and Ormandy's cuts are quite similar. Dimitri Mitropoulos recorded it in the mid-40's as well with Minneapolis (where he succeeded Ormandy as music director), and again not surprisingly his cuts are almost identical to Ormandy's. All of these are what I consider the Philadelphia school.

[From the Rachmaninoff CUT score in the PO library I had a set marked with these cuts, deposited at the Fleisher Collection at the Free Library of Philadelphia. Those parts can be borrowed for a handling fee - C.F. Nieweg]

Koussevitzky was a close compatriot of Rachmaninoff in pre-revolutionary Russia, and he was a staunch champion of Rachmaninoff's music during his entire career in Boston. His performance, from 1944, is quite different, having fewer cuts than was the norm in those days.

Finally, the Russian school. Except for a couple of years in the 30's, Rachmaninoff's music was constantly played there, and one must assume that Kurt Sanderling's recording with the Leningrad Philharmonic, made in 1956, is representative of the cuts employed during the first half of the century there. Notice no cuts at all in the second and third movements.

Only the last movement is there a real common ground between the different ways of thinking. Given this, all I can do is give you the list of cuts as employed by all the conductors and let the conductor determine, those that you wish to use. This is really the conductor's job, and it is unfair to ask anyone else to make these kinds of decisions.

One last thing: some cuts might have to be adjusted one to two beats either way to finish or start a new phrase. And obviously, the first movement repeat is not taken.

I should add that I listened to a broadcast dating from around 1946 of Leopold Stokowski conducting the work with the Los Angeles Philharmonic at the Hollywood Bowl. One would have expected him to utilize a number of cuts, as no one during that era did the work complete. Surprisingly he did the work absolutely complete, with not one note excised.

There are also the Stransky cuts from the New York Philharmonic, which I have not seen (nor heard). They supposedly total 29 and were approved as well by Rachmaninoff."

Ron Whitaker

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Nicolai Sokoloff — The Cleveland Orchestra (1928)

Mvt. 1

17th of 10 – 23rd of 10

8 before 15 – 15

16 before 18 – 18

12 before 20 – 8 before 20

5th of 23 – 15th of 23

8 before 24 – 4 before 24

Mvt. 2

10 before 38 – 40

Mvt. 3

50 – 4 before 51

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

69 – 8th of 69

76 – 4 before 81

8 before 84 – 4 before 84

Eugene Ormandy — Minneapolis Symphony (1934)

Mvt. 1

13 before 4 – 11 before 4

4 before 10 – 10

17th of 10 – 23rd of 10

5th of 13 – 9th of 13

13th of 13 – 15th of 13

14 – 15

16 before 18 – 18

12 before 20 – 4 before 20

5th of 23 – 15th of 23

8 before 24 – 4 before 24

9th of 24 – 5th of 25

Mvt. 2

40 – 42

Mvt. 3

50 – 4 before 51

53 – 55

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

69 – 8th of 69

76 – 4 before 81

8 before 84 – 4 before 84

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Dimitri Mitropoulos — Minneapolis Symphony (mid-40's)

Mvt. 1

13 before 4 – 11 before 4

4 before 10 – 10

17th of 10 – 23rd of 10

5th of 13 – 9th of 13

13th of 13 – 15th of 13

14 – 15

16 before 18 – 18

12 before 20 – 4 before 20

5th of 23 – 15th of 23

8 before 24 – 4 before 24

9th of 24 – 5th of 25

Mvt. 2

40 – 42

Mvt. 3

50 – 4 before 51

53 – 6 before 56

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

69 – 8th of 69

76 – 4 before 81

8 before 84 – 4 before 84

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Artur Rodzinski — New York Philharmonic (mid-40's)

Mvt. 1

13 before 4 – 11 before 4

4 before 10 – 10

17th of 10 – 23rd of 10

3rd of 13 – 7th of 13

13th of 13 – 15th of 13

14 – 15

16 before 18 – 18

12 before 20 – 6 before 20

5th of 23 – 15th of 23

10 before 24 – 8 before 24

6 before 24 – 4 before 24

Mvt. 2

40 – 42

Mvt. 3

50 – 4 before 51

53 – 6 before 56

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

69 – 8th of 69

76 – 4 before 81

8 before 84 – 4 before 84

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Eugene Ormandy —The Philadelphia Orchestra (1959)

Mvt. 1

13 before 4 – 11 before 4

4 before 10 – 10

17th of 10 – 23rd of 10

5th of 13 – 9th of 13

11th of 13 – 13th of 13

14 – 15

16 before 18 – 18

12 before 20 – 4 before 20

5th of 23 – 15th of 23

8 before 24 – 4 before 24

9th of 24 – 5th of 25

Mvt. 2

40 – 42

Mvt. 3

50 – 4 before 51

53 – 55

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

69 – 8th of 69

76 – 4 before 81

8 before 84 – 4 before 84

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Serge Koussevitzky — Boston Symphony (1944)

Mvt. 1

3rd of 13 – 7th of 13

13th of 13 – 15th of 13

14 before 20 – 8 before 20

10 before 24 – 8 before 24

6 before 24 – 4 before 24

Mvt. 2

40 – 8 before 43

Mvt. 3

53 – 6 before 56

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

69 – 8th of 69

76 – 4 before 81

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Kurt Sanderling — Leningrad Philharmonic (1956)

Mvt. 1

8 before 20 – 4 before 20

8 before 24 – 4 before 24

Mvt. 2

none

Mvt. 3

none

Mvt. 4

5th of 61 – 5th of 62

2nd of 68 – 6th of 68

8 before 69 – 69

2 before 73 – 73

82 – 5th of 84

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Rachmaninoff's cuts listed in Threlfall, Robert and Geoffrey Norris.
A Catalogue of the Compositions of S. Rachmaninoff. Scolar Press: London,
1982.

Numbers are rehearsal numbers.

Movement I

after 3, first 2 bars of Allegro moderato

4 bars before 1

first ending and repeat, after 10

6 bars at Tempo I after 10

14-15

8 bars at 19+9 bars

a tempo after 23 until Piu mosso; bars 5-8 after Piu mosso

8 bars at 24+9 bars

Movement II

40 to 17 after 42

Movement III

8 bars at 50

1 beat before 53 to 2 beats before 55 (start again on pickup to 55)

Movement IV

61 + 9 bars to 62 + 9 bars

7 bars at 6976 to 4 bars before 81

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Stansky cuts from the New York Philharmonic

29 cuts - details not known

On 4/16/2020 4:02 PM, klscmus@aol.com via groups.io wrote:

Ormandy recorded Rachmaninoff's second symphony three times - twice for Columbia (cut) and once for RCA (uncut, no first movement repeat). However, there is a video of him conducting the symphony with the Philadelphia Orchestra from the mid-1970s where he employed the cuts (and this is after he recorded it uncut!).

Rachmaninoff's second symphony received its American premiere in 1909 by a pre-Stokowski Philadelphia Orchestra under the composer's baton during his first tour of America, while the Third was premiered by Stokowski and Philadelphia in 1936. Stoki, it should be noted, waited close to forty years before recording the Third with the National Philharmonic on the short-lived Desmar label, and is currently available on EMI/Warner Classics in a recording I consider to be the best of that work.

And of course, there is Charles Dutoit's recording of all three Rachmaninoff symphonies with the Philadelphia Orchestra for Decca which I find quite good. *[After the recording Dutoit said to me that the uncut version felt to him to be shorter! C.F. Nieweg]*

Kevin Scott
New York