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GERARD SCHWARZ
conductor

NEW YORK CHAMBER SYMPHONY



GREAT
AMERICAN COMPOSERS COLLECTION

DISC 1 [1]-[5] **DIAMOND:** Music for Shakespeare's "Romeo and Juliet" [23:37]
[6] **HANSON:** Serenade for Flute, Harp and Strings, Op. 35 [6:16]
[7] **HANSON:** Variations on a Theme of Youth [11:47]
Carol Rosenberger, piano — *GRAMMY® NOMINATION*
TOTAL PLAYING TIME: 57:17 [8]-[10] **PISTON:** Sinfonietta [15:41] — *GRAMMY® NOMINATION*

DISC 2 [1]-[3] **PISTON:** Serenata for Orchestra [11:56]
[4]-[5] **DIAMOND:** Concerto for Small Orchestra [13:45]
[6] **HANSON:** Pastorale for Oboe, Harp and Strings, Op. 38 [7:26]
TOTAL PLAYING TIME: 62:13 [7]-[11] **CRESTON:** Choreografic Suite, Op. 86A [29:03]

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GREAT AMERICAN COMPOSERS COLLECTION

DISC 1

Diamond: Music for Shakespeare's "Romeo and Juliet" [23:37]

1. Overture (Allegro maestoso) (3:14)
2. Balcony Scene (Andante semplice) (5:06)
Syoko Aki, solo violin
Jean Dane, solo viola
3. Romeo and Friar Laurence (Andante) (3:41)
4. Juliet and her Nurse (Allegretto scherzando) (2:14)
5. The Death of Romeo and Juliet (Adagio sospirando) (9:22)

6. Hanson: Serenade for Flute, Harp and Strings, Op. 35 (6:16)

Judith Mendenhall, flute
Susan Jolles, harp

7. Hanson: Variations on a Theme of Youth (11:47)* — GRAMMY® NOMINATION

Piston: Sinfonietta [15:41]

— GRAMMY® NOMINATION

8. Allegro grazioso (6:16)
9. Adagio (5:19)
10. Allegro vivo (4:06)

DISC 2

Piston: Serenata for Orchestra [11:56]

1. Con allegrezza (2:53)
2. Con sentimento (6:13)
3. Con spirito (2:50)

Diamond: Concerto for Small Orchestra [13:45]

4. I. Fanfare • Prelude and Fugue (6:17)
5. II. Prelude and Fugue II • Interlude • Transition • Fanfare [Coda] (7:28)

6. Hanson: Pastorale for Oboe, Harp and Strings, Op. 38 (7:26)

Randall Ellis, oboe • *Susan Jolles, harp*

Creston: Choreografic Suite, Op. 86A [29:03]

7. Preamble (4:42)
8. Sarabandesque (8:04)
Randall Ellis, oboe
9. Burletta (4:44)
10. Cantilena (7:16)

Judith Mendenhall, flute
Paul Ingraham, horn

11. Festive Dance (4:17)

TOTAL PLAYING TIME: DISC ONE: 57:17 • DISC TWO: 62:13

GERARD SCHWARZ, CONDUCTOR • NEW YORK CHAMBER SYMPHONY • CAROL ROSENBERGER, PIANO*



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Compilation supervised by *Jeff Mee*

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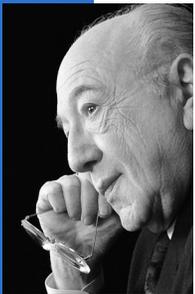


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NOTES ON THE PROGRAM

It is my strong feeling that a romantically inspired contemporary music, tempered by reinvigorated classical technical formulas is the way out of the present period of creative chaos in music ...To me, the romantic spirit in music is important because it is timeless.

— David Diamond



Despite his disdain for many of the modernistic paths concert music has taken in the last half a century, **DAVID DIAMOND (b. 1915)** may be considered a member of that most insurgent band of revolutionaries: an artist who remains true to his own vision, disregarding pressures both subtle and overt to conform to the fashion of the day.

It is with evident pleasure that Diamond acknowledges that his own brand of tonal music continues to attract new, appreciative audiences: “I still feel that, as Schoenberg himself said, tradition is everything, because it’s constantly renewable. Indeed, in 1949 Schoenberg and I were discussing the 12-note technique and whether I should have taken a course in it with him. He said to me, ‘Why do you need to? You’re a new Bruckner...I never meant [the technique] for everybody.’”

Schoenberg was right. Through his studies with Bernard Rogers, Paul Boepple, Roger Sessions and

Nadia Boulanger, and through his rigorous, disciplined exploration of musical form, the New York-born Diamond cultivated his own style, in which the tonality and expressiveness of Romantic music is joined with complex twentieth century harmony and rhythm. (Diamond also would join Schoenberg in becoming one of music’s most admired instructors, teaching at Salzburg, Juilliard, Eastman and elsewhere.)

Although the diatonicism of the majority of his works has been joined more recently by an exploratory chromaticism, Diamond has remained a master of orchestral writing and musical structure. In the relatively early works presented here, one senses the eagerness with which he explores a variety of harmonic, rhythmic and lyrical possibilities.

The **Concerto for Small Orchestra** dates from 1940. Diamond had returned from studies in Paris the previous year; he settled comfortably for a time at Yaddo, the Trask estate at Saratoga Springs, New York, which had been the site of many contemporary music activities. The *Concerto* is one of Diamond’s most orchestrally attractive works, “made of the finest musical materials,” as Virgil Thomson noted. It is written in two parts which open and conclude with a Fanfare, with two Preludes and Fugues in between; the leaping, angular lines of its fan-

fare and its rhythmic buoyancy are offset by lyrically introspective passages that showcase Diamond's mastery of writing for strings and winds. The composer conducted its first performance with the Yaddo Chamber Orchestra on September 7, 1940.

Diamond's wonderful **Music for Shakespeare's Romeo and Juliet** was premiered by The Little Orchestra Society of New York on October 20, 1947. When asked in 1991 if he had conceived this celebrated suite as pure concert music or had originally envisioned its employment in a stage production, Diamond responded: "Pure concert music. Then later, when Dwight Wiman and Peter Glenville gave their production on Broadway with Olivia de Havilland in 1951, they wanted to use it because Olivia had known the work and liked it (she had a copy of the first recording, made the year of the premiere on Columbia 78s). When I got to rehearsal, they started talking about chopping up the long, sustained movements I had written, and I said, 'Nothing doing — if it's agreeable to you, I'd prefer to write a whole new score.' So there is a separate *Romeo and Juliet* suite, which is not published but is sometimes rented out to accompany productions of the play."

I recognize, of course, that romanticism is, at the present time, the poor stepchild, without the social standing of her elder sister, neoclassicism. Nevertheless, I embrace her all the more fer-

vently, believing, as I do, that romanticism will find in this country rich soil for a new, young and vigorous youth.

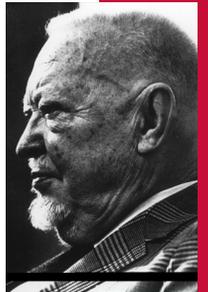
— Howard Hanson

Throughout his long career, **HOWARD HANSON (1896–1981)** was many things, but rarely an equivocator. In life as in his music, he was forthright and generous; the "fervent embrace" he gave Romanticism extended also to teaching, conducting, and encouraging the work of others.

Hanson's stature as one of America's most important musical educators is a matter of record; but the indifference of a generation more excited by experimentation than Romanticism resulted in a widespread neglect of Hanson's music—a situation being rectified by more and more conductors today.

Hanson's 1945 **Serenade for Flute, Harp and Strings, Op. 35** was a wedding gift to Margaret Elizabeth Nelson, whom he married in 1946. The work's chief voice is the flute, which unspools long, flowing melodies to the harp's rhythmic obbligato. Its gentleness notwithstanding, Hanson gives the *Serenade* a propulsive dynamism that carries the listener with the inevitability of a flowing brook.

The 1949 **Pastorale for Oboe, Harp and Strings, Op. 38** is also dedicated to the composer's wife. Although similar in texture to the *Serenade*, it is a more pensive work, reflecting the melancholy color of its solo instru-



ment. The *Pastorale* was originally scored for solo oboe and piano; later that year, Hanson expanded the instrumentation to oboe, harp and strings. The revised version was first performed in 1950 by Eugene Ormandy and the Philadelphia Orchestra.

Hanson created a reflective tribute to a previous generation in his 1951 **Fantasy Variations on a Theme of Youth**. The work, written for piano and string orchestra, commemorated the 100th anniversary of the founding of Northwestern University, where the composer had studied and served as an assistant teacher in 1915-1916.

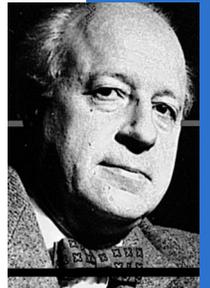
Observed Hanson: "It occurred to me that it would be appropriate if I could write a series of variations on a theme which I wrote when I was a young student there. Looking through my student works I found one theme which seemed to be as fresh today as it was when it was written well over thirty years ago. It was the opening theme of a *concerto da camera* for piano and string orchestra and I determined to use it as the basis for my new work."

The *Fantasy* begins with a statement of the theme exactly as it appeared in Hanson's original piece (illustrating how early the composer's Northern melancholia had taken root). The first variation utilizes the dark modal colors found throughout Hanson's 1933 opera *Merry Mount*, while in the second variation, percussive rhythms alternate with fluid passages for piano. The

third variation features poignant writing for strings accompanied simply by the soloist, until the fourth — a fierce, unstoppable dialogue for piano and orchestra, *allegro feroce*—propels the work to its dramatic climax and its gentle, resigned coda.

The *Fantasy's* premiere took place at Northwestern University on February 18, 1951, with the composer conducting.

"I must say I've always composed music from the point of view of the performers," **WALTER PISTON (1894–1976)** once remarked. "I love instruments, and I value the cooperation of the performers. I believe in the contribution of the player to the music as written. I am very old-fashioned that way."



Unsurprising comments from a composer who taught himself to play the violin, then the piano, as a child; and who spent the next decade performing in theater orchestras, dance bands, hotels and restaurants while studying to become an architect (the latter act sheds light on his remarkable sense of structure and balance in music). Walter Piston loved creating and exploring orchestral sonority, just as he loved the classical forms and abstract language of music.

His often neo-classical approach, however, makes him no less an American composer than a Copland or

Ives. "Ours is a big country and we are a people possessing a multitude of different origins," Piston observed. "If...composers will increasingly strive to perfect themselves in the art of music and will follow only paths of expression that would seem to take them the true way, the matter of a national school will take care of itself."

Piston himself was the product of a multitude of origins, among them his native Maine, where he was born in 1894; the syncopated dance and theater music he performed as a young man; the energetic, exuberant American nationalism of the 1920s; European musical tradition and academia, personified by his legendary teacher Nadia Boulanger; and Piston's own years as a much-admired teacher at Harvard (his pupils included Leonard Bernstein, Irving Fine, Gail Kubik and Elliott Carter).

Recognition came relatively early in Piston's composing career (he received a Guggenheim Fellowship and the Coolidge Medal in 1935), and it is no coincidence, perhaps, that his music shares a similar sense of purpose and direction, with no wasted movement. Often astringent and harmonically adventurous, it is nonetheless rooted in traditional, accessible forms (sonatas and rondos, to name two) with which most listeners are at least subconsciously familiar.

The early **Sinfonietta** was written in 1941 for conductor Bernard Zighera (it had its first performance on

March 10, 1941, in Boston). In the first movement *Allegro grazioso* Piston juxtaposes a variety of nervous, contrapuntal forces with Hindemith-like control; the second movement *Adagio* stems from a haunting, lyrical theme for oboe and winds that seems to carry us into even bleaker terrain; until finally, an unabashedly playful and vigorous *Allegro vivo* (in the major) brings the work to a rousing end.

Also full of exhilarating contrasts in meter, harmony, and orchestration is the three-movement **Serenata**, composed in 1956 and scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and harp. "The title is not intended to designate a character piece," Piston wrote, "but rather the instrumental form of moderate dimensions known as the serenade, partaking of attributes of both the suite and the symphony."

Its brief, bracing outer movements — whose titles, *Con allegrezza* and *Con spirito*, provide ample self-description — house a slow movement almost as long as the other two combined. Marked *Con sentimento*, it nevertheless avoids obvious sentimentality to impart a graver sense of yearning — another Piston triumph of balance between form and personal emotion.

Steven C. Smith



"I make no special effort to be American," **PAUL CRESTON (1906–1985)** once declared. "I conscientiously work to be my true self, which is Italian by parentage, American by birth, and cosmopolitan by choice." Despite this disclaimer, there is in fact something very American indeed about Creston, both the music and the man. The music, in large forms like the Fifth Symphony, radiates a breadth and boldness that seem to reflect the robust quality of the American experience.

"I look upon music, and more specifically the writing of it, as a spiritual practice," he once wrote. "This may be at complete variance with the speculations of art theorists, but inasmuch as it pertains to my way of life, I have found it the most satisfactory justification of my pursuit of art....To me, musical composition is as vital to my spiritual welfare as prayer and good deeds; just as food and exercise are necessities of physical health and thought and study are requisites of mental well-being."

On the more specific aspects of his music, he had this to say: "My philosophical approach to composition is abstract. I am preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression; not with imitations of nature, or narrations of fairy tales, or propounding of sociological ideologies. Not that the source of inspiration may not be a picture or a story. Only that regardless of the origin of the subject

matter, regardless of the school of thought, a musical composition must bear judgement purely on musical criteria. Its intrinsic worth depends on the integration of musical elements toward a unified whole."

Creston spent his life as a teacher imparting these truths to students at Swarthmore, the New York College of Music, and Central Washington State College. In 1975 he moved to San Diego, where he died on August 24, 1985.

The **Choreographic Suite** was commissioned by the Rebekah Harkness Foundation in 1965. While the rhythmic pulse so innate in his writing is always apparent, as one would expect in a set of dance movements, the orchestration is consistently airy and transparent, with much sunlit writing for woodwinds. Each movement has its own distinct character. The *Preamble* (I), robust and assertive, allots a solo to each of the upper wind instruments. The *Sarabandesque* (II), grave and solemn, in keeping with the stately nature of the traditional sarabande, includes a rhapsodic melody for the oboe, followed by a variety of individual wind statements. The *Burletta* (III) is a sparkling, rather comic essay in which the clarinet is particularly impish. The *Cantilena* (IV) is led by the flute in a calm and pastoral vein; and the *Festive Dance* (V), driven by repetitive, off-center motoric rhythms, eventually gives rise to a closing flourish.

Shirley Fleming

ARTIST BIOGRAPHIES



The renowned American conductor **Gerard Schwarz** has been Music Director of the Seattle Symphony since 1985, New York's Mostly Mozart Festival since 1982 and the New York Chamber Symphony since 1976–77. His appearances as a guest conductor have brought him to major orchestras throughout North America and Europe, earning praise from both critics and audience alike for the compelling sensitivity and depth that he brings to a vast repertoire. Maestro Schwarz first conducted the Mostly Mozart Festival in 1978, and during the 20 years he was its Music Director he brought that ensemble to the Tanglewood and

Ravinia festivals, on annual tours of Japan, and appeared annually on the PBS *Live from Lincoln Center* programs. In his 17 years with the Seattle Symphony he has initiated several concert series; introduced numerous new works; and led award-winning recordings for the Delos label, for which he earned ten Grammy® nominations. Maestro Schwarz has expanded the New York Chamber Symphony's programming to a full schedule of New York appearances, tours and recordings. His innovative programs have included recent works by Diamond, Danielpour, Kernis and Sheng.

Beginning with the 2001 season, Maestro Schwarz assumed his new position as Music Director of the Royal Liverpool Philharmonic Orchestra. Founded in 1840, the Liverpool ensemble is the third oldest orchestra in the world. Its past music directors have included Max Bruch, Sir Malcolm Sargent, Sir Thomas Beecham and Sir Charles Groves.

Mr. Schwarz made his debut as a conductor in 1966, and

within ten years he had been appointed musical director of the Erick Hawkins Dance Company, the Eliot Feld Dance Company, the Waterloo Festival, the New York Chamber Symphony, and the Los Angeles Chamber Orchestra. During his tenure with the Los Angeles Chamber Orchestra he also led a number of highly praised recordings on Delos. In 1981, he established the Music Today contemporary music series, serving as its music director until 1989. He made his Philadelphia Orchestra debut in March 1992, conducting a program of works by Perle, Mozart, Shostakovich and Hindemith. His operatic debut came with the Washington Opera at the Kennedy Center in 1982, with Mozart's *Die Entführung aus dem Serail*. Since then he has led performances with the Seattle Opera, the San Francisco Opera, the Juilliard Opera Theater, and the Kirov Opera. The operas he has led include all of the major Mozart operas; Strauss's *Elektra*, *Salome* and *Der Rosenkavalier*; Beethoven's *Fidelio*; Wagner's *Der Fliegende Holländer*; Verdi's *La Traviata*; Janáček's *The Cunning Little Vixen*; Stravinsky's *Le Rossignol*; and Debussy's *Pelléas et Mélisande*.

Mr. Schwarz was named "Conductor of the Year" by *Musical America* in 1994, and he has received the Ditson Conductor's Award from Columbia University, an honorary Doctorate of Music from The Juilliard School, as well as honorary doctorates from Fairleigh Dickinson University, the University of Puget Sound, and Seattle University. In 2000, Mr. Schwarz was made an Honorary Fellow of John Moore's University in Liverpool, England.

Founded in 1977, the **New York Chamber Symphony** is comprised of New York's most respected instrumentalists, many of whom maintain active solo and chamber music careers, and teach at institutions including The Juilliard School, Peabody Conservatory, Yale University, and the Eastman School of Music. Since its inception this chamber orchestra has earned a distinguished reputation, presenting programs and recordings of both baroque and classical repertoire with an emphasis on contemporary work and American music. The orchestra plays at Lincoln Center's Alice Tully Hall.

In its 25 years under founding music director Gerard Schwarz, the orchestra has had regular performances at the McCarter Theater in Princeton N.J., the Tilles Center at C.W. Post on Long Island, N.Y., and the Kennedy Center in Washington D.C. Many of today's major performing artists, including Itzhak Perlman, Yo-Yo Ma, Harolyn Blackwell, Nadja Salerno-Sonnenberg, Dawn Upshaw, Emanuel Ax, Gil Shaham, Yefim Bronfman, Joshua Bell, Hélène Grimaud, Horacio Gutiérrez, and Hilary Hahn appeared early in their careers with the New York Chamber Symphony and continue to have a close relationship with the Orchestra. Additionally the Kalichstein-Laredo-Robinson Trio made its debut with the Symphony, and acclaimed pianist Alfred Brendel performed all of the Beethoven concerti with the Symphony at Carnegie Hall.

The New York Chamber Symphony was also featured in the 92nd Street Y's "Schubertiade," the Museum of Modern Art's "Vienna 1900" exhibition, Lincoln Center's Mostly Mozart Festival and fundraising gala, and in performance with renowned dancer/choreographer Mark Morris. Recently, the orchestra has appeared in both the "Wall-to-Wall Bach" and the "Wall-to-Wall Weill" programs at New York's

Symphony Space. These concerts were broadcast live on New York's radio station WNYC. Annually, the well-known Master Musicians Collective has engaged the New York Chamber Symphony to present and later record concerts of world premieres by American composers. Each summer, the orchestra performs free concerts in Central Park under the sponsorship of the Naumburg Foundation. In June of 2000, the orchestra received a \$100,000 challenge grant from the Knight Foundation to begin work on a new music/audience development project designed to accomplish the selection of new music by the orchestra musicians and their audiences. Most recently, the orchestra was engaged to play for Brazil's 500th Anniversary celebration at Lincoln Center.

Since 1991, David Diamond has served as the orchestra's composer-in-residence. During the 2000-2001 season, in celebration of his 85th birthday, the orchestra played Ravel's *Le Tombeau de Couperin*, which included Mr. Diamond's transcription of the Fugue, hitherto available only to be played on the piano. The symphony's commissioning program has included many preeminent composers including Bright Sheng, Stephen Albert, Richard Danielpour, Theodore Shapiro, Aaron Jay Kernis, and Hugo Weisgall, Michael Nathaniel Hirsch and David Stock. The 1999-2000 season included world premieres of commissioned works by Deborah Drattell and Philip Lasser and the 2000-2001 season included premieres by Ned Rorem, Aaron Kernis, Henri Lazarof, Andy Stein and Daniel Brewbaker.

The orchestra's discography consists of over 20 recordings and includes works by Paul Creston, David Diamond, Howard Hanson, and Walter Piston as part of Delos acclaimed Great American Composers Series as well as recordings on Angel/EMI, Nonesuch, Pro Arte, and RCA Red Seal.

The orchestra has received three Grammy® award nominations for works by Copland and Hanson.

A landmark program in the field of arts education, the Sidney A. Wolff School Concert Series, founded in 1983 by the visionary philanthropist Joyce Eichenberg, has become a model music education program in New York City. Often replicated by many American orchestras, the program provides concerts and in-classroom teaching in 10 schools serving over 1500 inner-city school children annually.

In 1993, the New York Chamber Symphony received an ASCAP award for its commitment to new music programs and in 1994 Gerard Schwarz was named conductor of the year by *Musical America*.



“Ravishing, elegant pianism” wrote *The New York Times* of American pianist **Carol Rosenberger**, who continues to attract an international audience as she brings her special blend of refined virtuosity and poetically compelling interpretations to both traditional and contemporary repertoire. “Eloquent and sensitive playing” wrote *The Times* of London, while that city’s *Daily Telegraph* commented: “Her playing was alive to every fleeting sense impression, yet intellectually commanding. These were ideal performances.”

Since her 1970 debut tour, which elicited such comment in New York, Boston, London, Paris, Vienna, Berlin and other capitals, Ms. Rosenberger’s distinguished recital programs and guest appearances with orchestras have carried her to most major European and American cities. Her most recent concert appearances include New York’s Town Hall, Philharmonic Hall and the Great Hall of the Tchaikovsky Conservatory in Moscow, Peter the Great’s Palace in St. Petersburg,

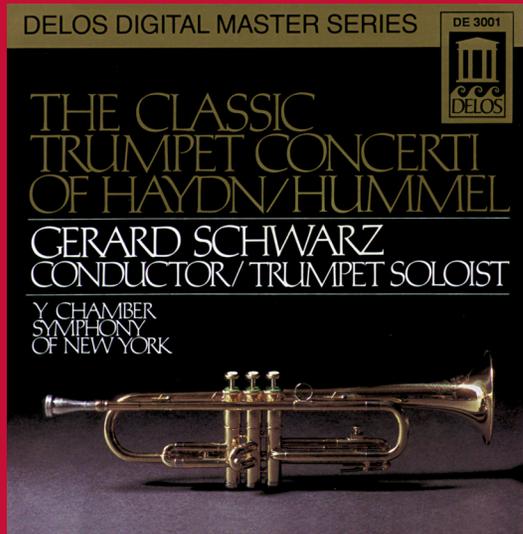
Italy’s Rossini Opera House, and a 13-concert tour of Scandinavia, all with the Moscow Chamber Orchestra under Constantine Orbelian.

Carol Rosenberger’s many recordings for Delos have garnered a number of awards and commendations, including a Grammy® Award nomination, *Gramophone’s* Critic’s Choice Award, *Stereo Review’s* Best Classical Compact Disc, *Billboard’s* All Time Great Recording, and *CD Review’s* “10/10.” Rosenberger recently collaborated with Constantine Orbelian conducting the Moscow Chamber Orchestra in a premiere recording of the Frank Bridge Chamber Concerto, Orbelian’s arrangement of the 1912 Quintet (DE 3263).

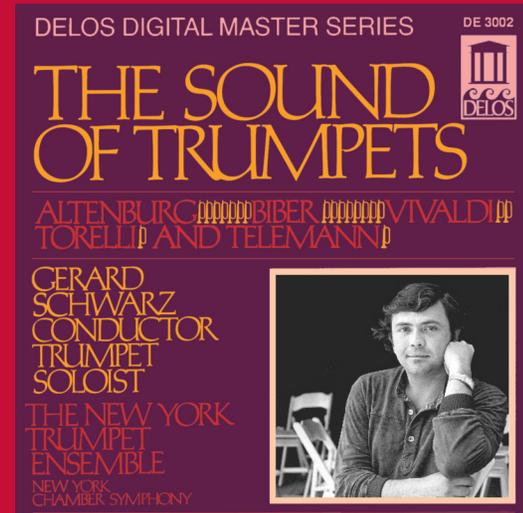
Ms. Rosenberger’s distinguished series of concerto recordings with Gerard Schwarz includes the Haydn Concerto No. 2 in D and Concerto No. 5 in G with the Scottish Chamber Orchestra, the Hanson Piano Concerto and the Strauss *Burleske* with the Seattle Symphony, the Falla *Nights in the Gardens of Spain* and the Beethoven 4th Concerto with the London Symphony Orchestra, and the Shostakovich 1st Concerto with the Los Angeles Chamber Orchestra. Her recording of Hindemith’s *The Four Temperaments* with James DePreist and the Royal Philharmonic Orchestra was an instant classic.

Carol Rosenberger has given workshops for young musicians at universities across the country, in the wide-ranging area of musical, physical and psychological preparation for performance. She has produced and co-produced some of the most celebrated recordings in the Delos catalog, and has guided the Delos Music for Young People Series.

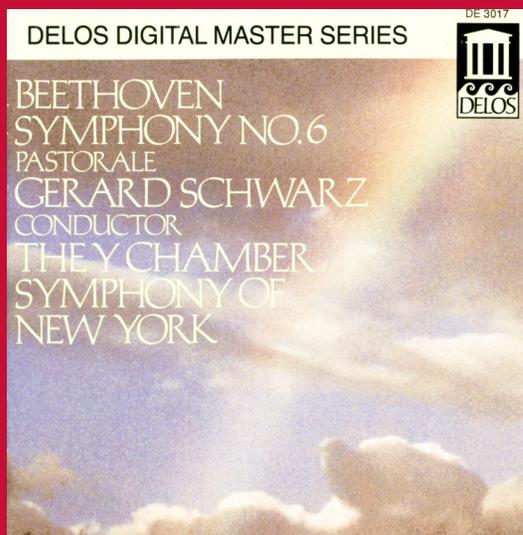
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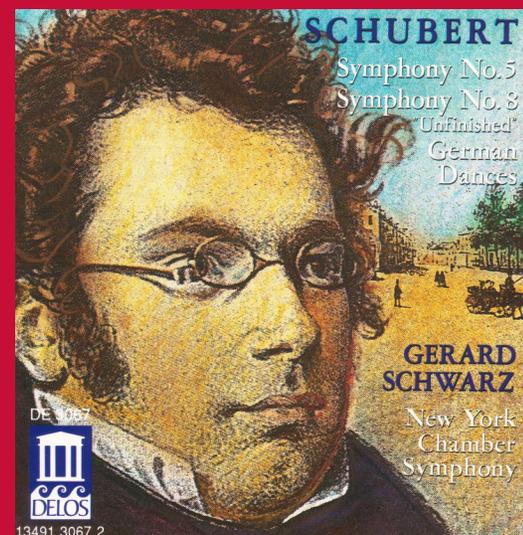
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