

Leonard Rose (July 27, 1918 – November 16, 1984) is considered one of the greatest American cellists of the 20th century.

Born in Washington, D.C., Rose took lessons from Walter Grossman, Frank Miller and Felix Salmond and after completing his studies at Philadelphia's Curtis Institute of Music at age 20, he joined Arturo Toscanini's NBC Symphony Orchestra, and almost immediately became associate principal. At 21 he was principal cellist of the Cleveland Orchestra and at 26 was the principal of the New York Philharmonic.

He made many recordings as a soloist after 1951 including concertos with conductors such as Leonard Bernstein, Eugene Ormandy, George Szell and Bruno Walter among others. Rose also joined with Isaac Stern and Eugene Istomin in a celebrated piano trio.

Rose's legacy as a teacher remains to this day: his students from the Juilliard School, Curtis Institute and Ivan Galamian's Meadowmount Summer School fill the sections of many American orchestras, notably those of the Boston Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra, and the New York Philharmonic. His pupils include Desmond Hoebig, Christopher von Baeyer, Thomas Demenga, Stephen Kates, Lynn Harrell, Hans Jørgen Jensen, Bruce Uchimura, Donald Whitton, Yo-Yo Ma, Ronald Leonard, Steven Pologe, Sara Sant'Ambrogio and John Sant'Ambrogio. He played an Amati cello dated 1662. Rose died in White Plains, New York, of leukemia.



**LEONARD ROSE**  
Cello

**Schumann: Cello Concerto**

Leonard Bernstein / New York Philharmonic

**Bloch: Schelomo** — (Rhapsody for Cello and Orchestra)

Eugene Ormandy / The Philadelphia Orchestra



**Bloch Schelomo** is a composition for cello and orchestra written by Ernest Bloch. This *Rhapsodie hébraïque pour violoncelle et grand orchestre* was completed during Bloch's "Jewish Cycle," which lasted from 1912–1926. Bloch claimed that he wrote music as an expression of emotion that he felt resulted from his Jewish heritage, not specifically Jewish melodies. Controversy remains over Bloch's label as a "Jewish composer". Bloch wrote, "It was this entire Jewish heritage that moved me deeply, and was reborn in my music. To what extent it is Jewish, to what extent it is just Ernest Bloch, of that I know nothing. The future alone will decide." *Schelomo* was written around 1915.

Troubled by the agony and suffering that followed the outbreak of World War I, Bloch was especially moved by the Biblical book of Ecclesiastes and had begun drafting a work for voice and orchestra. A meeting with the cellist Alexandre Barjansky inspired him to give the solo voice to the cello, which Bloch wrote was "vaster and deeper than any spoken language." In program notes that Bloch wrote for a performance of *Schelomo* in 1933, he established that the solo cello is the voice of King Solomon while the orchestra represents the world surrounding him.

The first section of *Schelomo* opens with a rhapsodic lament in the solo cello leading into a cadenza in the low range of the instrument. The first section is thickly orchestrated and utilizes many extravagant tonal colors and effects including unresolved dissonances, exotic chord progressions, *col legno* in the strings, and bold brass statements. The first section ends with a powerful orchestral climax leading into the central section of the work.

The second theme is a rhythmic figure stated first by the bassoon and soon after by the oboe. The cello repeats the cadenza of the first theme while the second theme continues as a counter melody in the woodwinds and brass. The solo cello continues to reiterate the first theme but is overwhelmed by the swelling and increasingly frenzied orchestra.

The third section begins with material first presented in the first and second sections. A forceful orchestral climax gives way to a hushed, tense mood where the cello makes its final statement, ending on a resigned low D.

The Italian critic Guido Gatti wrote of *Schelomo*, "The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory. The

violoncello part is of so remarkably convincing and emotional power that it may be set down as a veritable masterpiece; not one passage, not a single beat, is inexpressive; the entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose."

**Schumann: Cello Concerto** The concerto is considered one of his more daring and adventurous works, due to the length of the exposition and the transcendental quality of the opening. On the autographed score, Schumann gave the title *Konzertstück* (concert piece) rather than *Konzert* (concerto), which suggested he intended to depart from the traditional conventions of a concerto from the very beginning.

Like Schumann's other concertos, the first movement of the cello concerto begins with a very short orchestral introduction followed by the solo introduction, which in turn is followed by a short tutti that leads into a lyrical melody.

The second movement is a very short lyrical movement in which the soloist occasionally uses double stops. It also features a descending fifth, a gesture used throughout the piece as a signal and homage to his wife, Clara Schumann.

The third movement is a lively rondo which contrasts with the first two movements. At the end of the movement, there is an accompanied in-tempo cadenza, something unprecedented in Schumann's day, that leads into the final coda. In recent years, some cellists have chosen instead to include their own unaccompanied cadenza at this point, although there is no indication that Schumann wished for one.

Schumann famously abhorred receiving applause between movements. As a result, there are no breaks between any of the movements in the concerto.

# Leonard Rose plays Schumann Cello Concerto

Leonard Bernstein The New York Philharmonic

## Bloch Schelomo

Eugene Ormandy The Philadelphia Orchestra

1 Schumann Concerto In A Minor For Cello And Orchestra 23:52

2 Bloch Schelomo 21:07

Released by Columbia Records 1961



For more info e-mail us:  
[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
[www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)