



William Steinberg (originally Hans Wilhelm Steinberg) (August 1, 1899 – May 16, 1978) was a German conductor. He was born in Cologne, but left Germany for (what is now) Israel in 1936. He decided to leave Germany because the Nazis had removed him from the Frankfurt Opera in 1933 and had limited him to conducting all-Jewish orchestras. Eventually, together with Bronislaw Huberman he founded and conducted the Israel Philharmonic Orchestra. Steinberg left for the United States in 1938. He conducted the Buffalo Philharmonic Orchestra from 1945 to 1952. From 1958 to 1960 he conducted the London Philharmonic Orchestra. From 1969 to 1972 he conducted the Boston Symphony Orchestra. He was also principal guest conductor of the New York Philharmonic from 1966 to 1968. He is best known for directing the Pittsburgh Symphony Orchestra from 1952 to 1976. William Steinberg was given a star on the Hollywood Walk of Fame. He died in New York City.

SCHUBERT

“Unfinished” Symphony No. 8 in B minor
Symphony No. 3 in D

William Steinberg—The Pittsburgh Symphony Orchestra



Franz Schubert's Symphony No. 8 in B minor, D.759 (sometimes renumbered as Symphony No. 7, in accordance with the revised Deutsch catalogue and the Neue Schubert-Ausgabe, commonly known as the "Unfinished Symphony" (German: *Unvollendete*), is a musical composition that Schubert started in 1822 but left with only two movements—though he lived for another six years. A scherzo, nearly completed in piano score but with only two pages orchestrated, also survives. Many[who?] have theorized that Schubert may have sketched a finale that instead became the big B minor entr'acte from his incidental music to *Rosamunde*, but all evidence for this is circumstantial. One possible reason for Schubert's leaving the symphony incomplete is the predominance of the same meter (triple meter). The first movement is in 3/4, the second in 3/8 and the third (an incomplete scherzo) also in 3/4. Three consecutive movements in basically the same meter rarely occur in symphonies, sonatas, or chamber works of the most important Viennese composers. Schubert's eighth symphony is sometimes called the first Romantic symphony due to its emphasis on expressive melody, vivid harmony, and creative combinations of orchestral tone color despite the architecturally imposing Classical structures of its two completed movements highlighted by the dramatically climactic development section of the first movement based solely on its quietly sinister opening theme. To this day, musicologists still disagree as to why Schubert failed to complete the symphony.[citation needed] Some have speculated that he stopped work in the middle of the scherzo in the fall of 1822 because he associated it with his initial outbreak of syphilis—or that he was distracted by the inspiration for his *Wanderer Fantasy* for solo piano, which occupied his time and energy immediately afterward. It could have been a combination of both factors.

Franz Schubert's Symphony No. 3 in D major, D. 200, was written between 24 May and 19 July 1815, a few months after his eighteenth birthday. Like the other early symphonies (the six written before the "Unfinished" Symphony of 1822), it was not published during Schubert's lifetime. It just appeared many years later, in the

first Schubert complete works edition in 1884.

The length of this symphony is approximately 21–23 minutes. It is in four movements:

I. Adagio maestoso – Allegro con brio

II. Allegretto in G major

III. Menuetto. Vivace

IV. Presto vivace

The Allegro con brio, which follows a broad introduction in a form which reminds us of the French Overture in two parts, the first slow and dramatic, the second more lyrical, is remarkable for its charm and the interplay of solo clarinet with syncopated strings, which developed *pp* from within the bounds of the style of chamber music to the larger sphere of the symphonic form. This is an extremely dramatic movement in sonata form. It owes much, as Michael Trapp points out in the liner notes of Günter Wand's recording, to the influence of Rossini, whose music was quite popular at the time, particularly evident in the overture-like structure. According to Blair Johnston, this Symphony also shows Haydn's influence in the youthful Schubert's, mainly in this introduction: "long-sustained octaves, complete with timpani roll, precede gradually shifting harmonies that, in true late Haydn fashion, migrate into a sullen D minor."

A delightful Allegretto in ternary form follows, full of grace and humor. The tune that unfolds has the character of a peasant's dance and its rhythms spread to the subsidiary melody as well.

Then comes a high-spirited Minuet, which, with its accented up-beats, suggests a scherzo and a popular flavor due to this low and popular gesture, and is contrasted by a graceful Ländler-like trio.

The concluding Presto in tarantella rhythm is remarkable for its bold harmonic progressions and for its wealth of dynamic contrast. This movement is in sonata form with a looser conception.

SCHUBERT *Symphony No. 8 and 3*

WILLIAM STEINBERG and the Pittsburgh Symphony Orchestra

Symphony No. 8

1. Allegro moderato
2. Andante con moto

Symphony No. 3

3. Adagio maestoso – Allegro con brio
4. Allegretto in G major
5. Menuetto. Vivace
6. Presto vivace

Recorded by Command Classics 1962 on 35mm film

Engineer Mastering - George Piros Engineer Recording Chief - Robert Fine Producer - Enoch Light

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