

Robert Schumann The Complete Works for Cello And Piano

Mendelssohn

Song Without Words for Cello
and Piano in D Major, Op. Posth. 109

Nathaniel Rosen, cello Doris Stevenson, piano

NH; and Southern Methodist University. Since 2011, he has lived with his wife and family in Matsuyama and Yamanakako, Japan.

Pianist Doris Stevenson has won lavish praise from critics and public alike in performances around the world. She has soloed with the Boston Pops and played at Carnegie Hall and Alice Tully Hall in New York, the Kennedy Center in Washington D.C., Salle Pleyel in Paris and Suntory Hall in Tokyo. Her acute sensitivity and profound musicality have made her a sought-after partner with some of the leading lights in string playing, including, in addition to Nathaniel Rosen, Gregor Piatigorsky, Ruggiero Ricci, Henri Temianka and Paul Tortelier. Early in her career she was invited to play with Heifetz and Piatigorsky, and she was pianist for the cello master classes of Piatigorsky, who described her as “an artist of the highest order.” She is a founding member of the Sitka Summer Music Festival in Alaska and has participated in many other chamber music festivals, including the Grand Canyon Festival, Steamboat Springs in the Mountains, Park City International Festival and Chamber Music/L.A.

The list of distinguished artists with whom she has performed and recorded reads like a “who’s who” of great string players. In addition to the above mentioned luminaries, the list includes cellists Andre Navarra, Leslie Parnas, Gary Hoffman and Zuill Bailey, violinists Charles Castleman, Elmar Oliveira, Andrés Cárdenes and Mark Peskanov, and violists Walter Trampler and Paul Neubauer. Miss Stevenson taught for ten years at the University of Southern California and has been Artist in Residence at Williams College since 1987.

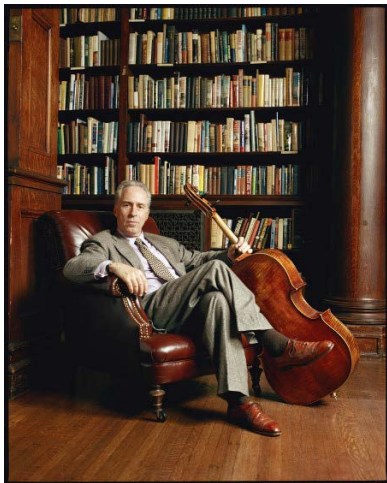
Restoration and Notes by John H. Haley

Schumann: Complete Works for Cello and Piano

Nathaniel Rosen, Cello

Doris Stevenson, Piano

Great American cellist Nathaniel Rosen made his first recordings for Desmar Records, including this recording of the complete Schumann works for cello and piano. The recording date and venue are unknown—Mr. Rosen recalls that they were recorded at some point prior to 1978, the year that he won first place in the revered International Tchaikovsky Competition in Moscow. He is heard playing his magnificent 1738 Domenico Montagnana cello, one of whose previous owners was François Servais (1807–1866), who invented the cello endpin in standard use today. Rosen acquired this important instrument in 1972.



Although Rosen has had an important and busy career as a front-rank soloist and chamber musician, he has clearly been under-recorded. HDTT is privileged to bring a number of his stunning recordings back into release in hi-def formats, including his two excellent recordings for Desmar and some of his subsequent recordings, by special arrangement with the distinguished audiophile label, John Marks Records. Releases of some wonderful live recordings are planned as well.

Born in California in 1948, Rosen began study with legendary cellist Gregor Piatigorsky at University of Southern California at age 13. He also studied chamber music at USC with Jascha Heifetz and William Primrose, and while in college at USC, studying with Piatigorsky, he became a founding member of the Los Angeles Chamber Orchestra. After graduating from USC at age 22, he served as Piatigorsky's teaching assistant for five years until the latter died in 1976. The following year he became principal cellist of the Pittsburgh Symphony Orchestra under Andre Previn. At age 17 he had been a finalist in the International Tchaikovsky Competition, and in 1978 he returned to win the Gold Metal, being the first American to do so since Van Cliburn. This win launched his professional career as a leading international soloist.



That career has included solo appearances with, among others, the New York Philharmonic, Los Angeles Philharmonic, Czech Philharmonic, London Symphony, Philadelphia Orchestra, Dresden Philharmonic, and Leipzig Gewandhaus, as well as participation in major chamber music festivals including Marlboro Music Festival, Casals Festival, Manchester Music Festival, Sitka Festival (where he was a founder) and Park City International Festival. He has further held teaching posts at a number of universities and conservatories, including University of Southern California; California State University, Northridge; University of Illinois; Manhattan School of Music; Thomas More College of Liberal Arts in Merrimack,

Strings of Gold

U.S. players triumph in Moscow competition

Twelve years ago, a young cellist named Nathaniel Rosen, then 18, journeyed from California to Moscow to compete in the famous International Tchaikovsky Competition. Held every four years, it is one of the world's most demanding and prestigious tests of talent in violin, cello, piano and voice. Rosen, the youngest cello entrant, made it to the finals but did not place. The three-week series of eliminations left him exhausted. "I'd love to go back to the Soviet Union," he concluded, "but probably not as a competitor."

This year he changed his mind, and a fortunate thing too. At 30—now the oldest of the cello competitors—he returned to play, among other pieces, Tchaikovsky's *Variations on a Rococo Theme*, which he performed in 1966. This time he won a rousing ovation and a first-prize gold medal. In what can only be called the year of the strings for America, Elmar Oliveira, 28, of Binghamton, N.Y., shared a gold medal in the violin division with the Soviet Union's Ilya Grubert; Violinist Dylana Jenson, only 17, shared a second-place silver medal, and Daniel Heifetz shared fourth-place violin honors. It was the U.S.'s most impressive showing ever; its only other gold medals went to Pianist Van Cliburn in the first competition, held in 1958, and to Soprano Jane Marsh in 1966.

This year's event was held primarily in the Palace of Congresses, a huge modern hall inside the Kremlin, presided over by an enormous portrait of Tchaikovsky. It drew 250 musicians from 37 countries, and all sessions were sold out weeks in advance. Said Rosen: "One of the things that sustains you in the competition is the love of the Russian public for the music. There is no apathy, no sleepiness; everyone concentrates on the musician."

Soviet critics praised Rosen's "splendid technique and beautiful full sound." Principal cellist with the Pittsburgh Symphony under André Previn, Rosen was elated by his second-time-around victory. "Before, I was examining the



Cellist Winner Nathaniel Rosen

Tchaikovsky was looking on.

style of others," he said. "This time, I was much more intense, concentrated." He began playing the cello at six when his father, an amateur violist, and his mother, a pianist, started their son practicing in hopes of gaining an addition to their family chamber group. At 13, he made his debut with a symphony orchestra in Redlands, Calif., and began studying with Cellist Gregor Piatigorsky.

A broad-ranging musician who has even played on rock records, Rosen won the Naumburg cello competition in New York last year. His new triumph was no surprise to his father, who accompanied his son to Moscow and predicted the outcome from the start. Previn was not surprised either. Said he: "I kept telling him that he would win because he is the finest young cellist in the world."

Oliveira, a solo violinist whose U.S. recitals have earned him a reputation as a dramatic, virtuoso performer, was praised by Russian critics for the "wealth of timbres, imagination and artistry" in his work. He began taking lessons at nine from his older brother, now a violinist with the Houston Symphony, and used a violin made by his father, a carpenter. He debuted with the Hartford Symphony at 14, and won a



Gold Medal Violinist Elmar Oliveira

Naumburg prize two years before Rosen, in 1975. Although Oliveira feels that competitions are too powerful a force in establishing musicians' reputations, he was still happy: "Such a prize gives a performer a tremendous boost. It opens up more engagements with finer orchestras, better recitals throughout the world."

Indeed it does. Offers are pouring in for Oliveira to perform with symphonies across the U.S. He can now command \$3,000—\$1,000 more than his precompetition rate. As for Rosen, he may be able to support himself as a soloist. Says he: "It is much more difficult for a cellist to have a soloist career than it is for a pianist or a violinist. It would be a fantastic achievement if I could do even a small thing to advance the cause of cellists." ■

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Nathaniel Rosen, Cello

Doris Stevenson, Piano

Fantasiestücke, Op. 73 (Fantasy Pieces)

01. I. Zart und mit Ausdruck (Tender and with expression)

02. II. Lebhaft, leicht (Lively, light)

03. III. Rasch und mit Feuer (Quick and with fire)

04. Adagio and Allegro, Op. 70

Fünf Stücke im Volkston, Op. 102 (Five Pieces in Folk Style)

05. I. Mit Humor (With humor)

06. II. Langsam (Slow)

07. III. Nicht schnell, mit viel Ton zu spielen (Not quick, played with much tone)

08. IV. Nicht zu rasch (Not too quickly)

09. V. Stark und markirt (Strong and marked)

10. Mendelssohn: Lied ohne Worte, Op. Posth. 109 (song without words)

Date and Venue of recording unknown transferred from the original master tapes
released by Desmar Records 1978



Booklet, compilation, restorations and remasterings:

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