

STEREO
35
MM

Original COMMAND master recorded on 35/mm magnetic film

CC 11019 SD
Command
CLASSICS

BEETHOVEN
SYMPHONY NO. 3 in E FLAT OP. 55
"EROICA"

William Steinberg—The Pittsburgh Symphony Orchestra

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BEETHOVEN
SYMPHONY NO. 3 in E FLAT OP. 55
"EROICA"
William Steinberg—The Pittsburgh Symphony Orchestra

The Critics Hail:

"A Truly Magnificent Recording"¹

"Bravissimo! The Cumulative Effect Is Tremendous"²

WILLIAM STEINBERG
and the Pittsburgh Symphony Orchestra

play

The Eroica

BEETHOVEN'S Symphony No. 3 in E Flat, Op. 55

Rarely has any recording been showered with the *unqualified critical acclaim* that has been poured upon this brilliant performance of Beethoven's monumental Third Symphony. Maestro Steinberg, his magnificent Pittsburgh Symphony Orchestra and Command's unparalleled recording techniques have all shared in the joyous cheers that the nation's music critics have raised.

When R. C. Marsh heard it, his reaction was to throw his critical hat in the air with complete abandon.

"The Steinberg performance is firmly propulsive. *I approve*," he cheered in *High Fidelity* magazine. "The lines are very open; one can hear everything. *Bravo!* It is eloquent but it lets the eloquence come out of the music; it is not applied like a sauce. Bravissimo! The cumulative effect is tremendous. Right!"

"In the Spirit of Today"

Mr. Marsh minced no words as he went on to proclaim that it is "played in the spirit of today with a firm, fairly quick pulse and the absence of romantic malarkey." As for the technical aspects of the recording, he said, it is "remarkable for its clean-cut registration and unimpeded dynamic range."

Another writer in the same publication, R. D. Darrell, was equally enthusiastic. This "gloriously invigorating and eloquent *Eroica*," he wrote, "... is as rewarding sonically as artistically, with recorded sound that is live, luminously transparent and tonally honest."

"Sheer Realism of Sound"

"For sheer realism of sound," wrote Ray laRocque in the Worcester (Mass.) *Sunday Telegram*, "this record has no peer. It presents the orchestra in a natural concert hall sound that gives a striking presence to the Beethoven melodies."

In the orchestra's home town, Pittsburgh, where the critics are particularly aware of the potential that has developed under Dr. Steinberg, the recording received equally unstinted praise. In the *Pittsburgh Post-Gazette*, Donald Steinfirst called it "a truly magnificent recording of the *Eroica* that matches in every way an eloquent reading of the Symphony.... An absorbing record in every way."

"Intense, Vital"

"Overall, it is as good a Third as you will find," enthused William Allan in the *Pittsburgh Press*. "An intense, vital reading by Dr. William Steinberg, precise, resonant sound from the orchestra and true, expansive recording by Command."

Critics, particularly those in the field of music, do not give their total, unqualified approval in a casual manner and S. Gordon Gapper of the Flint (Mich.) *Journal* took cognizance of this when he wrote, "Allowing for the dangers of going out on a limb, one can say that *there has never been a better recording of Beethoven's Third Symphony.*"

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A Heroic Performance

"Under William Steinberg's direction," he continued, "the familiarity of the *Eroica* falls away and one finds oneself compelled to sit, listen and be completely swayed by a performance that is heroic indeed."

Happily, we can all share, now and forevermore, in the joys and the excitement that nation's critics have discovered in this superlative recording of the Beethoven Third by William Steinberg and the Pittsburgh Symphony Orchestra.

1. Donald Steinfirst in the *Pittsburgh Post-Gazette*.
2. R. C. Marsh in *High Fidelity*.

Other outstanding albums by
WILLIAM STEINBERG and the Pittsburgh Symphony Orchestra

- CC 11002 SD (stereo) • CC 33-11002 (mono)
BRAHMS/Symphony No. 2 in D, Op. 73
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BRAHMS/Symphony No. 1 in C Minor, Op. 68
- CC 11012 SD (stereo) • CC 33-11012 (mono)
WAGNER/Selections ... Der Ring Des Nibelungen
- CC 11014 SD (stereo) • CC 33-11014 (mono)
BEETHOVEN/Symphony No. 7 in A, Op. 92
- CC 11015 SD (stereo) • CC 33-11015 (mono)
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BEETHOVEN

SYMPHONY NO. 3 in E FLAT OP. 55 "EROICA"

William Steinberg—The Pittsburgh Symphony Orchestra

If Beethoven was, as one of his biographers called him, "the man who freed music," then the "Eroica" Symphony must be considered the turning point in that liberation. Not that anyone realized quite how significant a work it was when it was first performed in 1804. Its early audiences found it, on the whole, unappetizing. It was not only a "heavier" symphony than they had been used to, it was a considerably longer one. Beethoven's loyal patron, Prince Lobkowitz, bought the performing rights for a few years and insisted on having it played to his guests at every opportunity until it achieved its rightful recognition. But not even the Prince could have imagined that future music lovers would look back over centuries of symphonies and see the natural division into pre-Eroica and post-Eroica works. The Beethoven Symphony No. 3 was the most monumental work in the *genre* yet composed and was to remain its composer's favorite. If future symphonists could reject the Eroica, they certainly could not ignore it.

Beethoven had long planned to write a symphony on Napoleon, probably the only man in Europe he considered his equal. The suggestion for such a project had come from Napoleon's illustrious General Bernadotte, himself, when that noted soldier first entered Beethoven's Vienna in 1798. For the Republican, revolutionary composer, Bernadotte was the representative of his idol, Napoleon, and the musician immediately warmed up to the General. Now, six years later, the music which was to revolutionize the art of the symphony—indeed, of composing—lay complete on its composer's desk. The title page read *Sinfonia grande: Napoleon Buonaparte* and was signed, to keep the Italian flavor of the French First Consul, *Luigi van Beethoven*. A pupil, Ferdinand Ries, came in with some startling news. Napoleon, symbol of Republicanism, nemesis of the Royalists, had proclaimed himself Emperor!

Napoleon, Emperor? It seemed incredible. Emperor Napoleon. Only a few months had passed since he had uncovered the latest Royalist plot. "They seek to destroy the Revolution by attacking me, personally," he had announced at the time. But then hadn't he added, "I am the Revolution" which sounded familiarly and ominously like the detested Louis XIV's "I am the State"? At any rate, to "defend" the twelve-year-old Revolution, Bonaparte had the Senate ratify his "Constitution of the year XII" and this prize document of Republicanism declared that "Napoleon Bonaparte, present First Consul of the Republic, is Emperor of the French." Napoleon, of course, considered no man his equal, and at his Coronation, snatched the crown from the officiating Pope and placed it on his head without assistance.

"Luigi" reacted strongly to his pupil's news. He did some snatching himself, of the title page from his masterpiece. After Beethoven tore the Emperor's name from it he retitled it *Sinfonia eroica—per festeggiar il souvenir d'un gran uomo: Heroic Symphony*—to celebrate the memory of a great man. The official premiere took place at the famous Theater an der Wien on April 7th and bore a dedication to Prince Lobkowitz.

Napoleon probably never realized what a bad bargain he had made in trading the *Eroica* for the Empire. The former is as alive today as when it was written; the latter lasted only a decade. But when the decade was nearly over, in 1813, Beethoven wrote his notorious *Wellington's Victory* and the British Duke responded the following year by trouncing Napoleon at Waterloo.

Leonard Marcus

William Steinberg

When musicians discuss those conductors for whom they have the greatest respect, the name of William Steinberg is always one of the most prominent. In a field where glamor often seems to take precedence over musicianship, Dr. Steinberg is admired for both the absolute mastery he has in his craft and the absolute dedication he has to the art—not just *his* art—of music. It is no wonder that when Arturo Toscanini, who was also noted for these attributes, came upon the young conductor a quarter of a century ago, he more or less adopted him.

The fateful meeting occurred in Palestine, where William Steinberg had migrated from Nazi Germany and Toscanini had come to inaugurate the Palestine Symphony Orchestra's first season. The orchestra—now known as the Israel Philharmonic Orchestra—had been trained by Steinberg, who had had extensive conducting experience in the Opera Houses of Prague, Frankfurt, Berlin, and Cologne. Toscanini brought his young colleague to New York and made him Associate Conductor of the newly formed NBC Symphony. Dr. Steinberg left NBC when he was offered the Music Directorship of the Buffalo Philharmonic Orchestra, where he remained until he accepted his present position in Pittsburgh in 1952.

Currently, Dr. Steinberg fulfills a very busy schedule. Not only will he be conducting an increased season of twenty-nine concerts for the regular Pittsburgh subscription audiences, but he will appear with the Pittsburgh Symphony in New York City, Boston, Virginia, Florida and other southern states during the 1963-1964 season.

In addition to this hectic schedule, he is often called upon and honored to be the guest conductor of many orchestras. For example, during the summer of 1963, Dr. Steinberg conducted a series of concerts for the Tannhalle Orchestra at the Zurich Festival, the National Philharmonic Orchestra of Poland at the Festival of Montreux in Switzerland, the Israel Philharmonic, in which he conducted a performance of *Fidelio* sung in Hebrew, the Warsaw National Philharmonic in Poland and the Berlin Sender Orchestra in Berlin. Included in his future engagements as guest conductor, Dr. Steinberg will assume the post of guest conductor of the New York Philharmonic during the 1964-1965 season for a period of 12 weeks.

Miss Cyril first visited Paris in 1950 where she studied under the famed William Stanley Hayter at his Atelier 17. She quickly made a dynamic impression with her sensitive and imaginative work and was honored within the year with one-man shows at the Redfern Gallery, London, and Nina Dausset Gallery, Paris. In 1957 she was awarded a Fulbright Scholarship in Graphic Art for further study

in France. Her work has been exhibited extensively throughout the United States and in Berlin, Stuttgart, Rome, London and Honolulu. She is represented in the permanent collections of Bibliothèque Nationale, Paris; The Print Club of Philadelphia, The Fogg Museum, The New York Public Library, and The Dallas Museum of Fine Art.

Original COMMAND master recorded on 35 mm magnetic film

Command CLASSICS STEREO 35 MM

■ The original master for this COMMAND CLASSIC was recorded on 35 millimeter magnetic film rather than on ¼-inch or ½-inch tape. 35 mm magnetic film recording offers many advantages over more conventional tape recordings. These advantages become most important and exciting in the recording of very large orchestras.

1. Film has no flutter because of the closed loop sprocketed guide path which holds it firmly against the recording head.
2. 35 mm film is more than four times as wide as the ¼-inch tape, thus the film is able to carry the equivalent of three ¼-inch tape tracks with more than enough space between each track to guarantee absolute separation of channels.
3. The thickness of the film—5 mils—(three times thicker than tape) greatly reduces the possibility of contamination by print-through.
4. Excellent frequency response is assured by the fast speed at which the film travels—18 inches per second, or ninety feet per minute, and the low impedance head system.
5. The wider track allows for a very wide, previously unheard of range of dynamics without distortion.
6. The great tensile strength of film and the sprocket drive effectively eliminates any pitch changes due to "tape stretch."
7. Signal to noise ratio is far superior.

TECHNICAL DATA.

■ This record is an example of the finest quality sound fidelity that can be achieved with a multiple microphone pick-up. From the origin of the sound in a large acoustically perfect auditorium to the editing and the final pressing of the record, only the finest equipment is used. Some of the microphones used, representing the best of all manufacturers available, are: the Telefunken U-47, the RCA-44 BX, Telefunken KM 56, Altec 639 B, RCA-77D and special Church microphones.

The reason for the multiplicity of microphone types is to insure that the optimum instrumental sound will be reproduced by use of the microphone whose characteristics are most complimentary to that particular instrument.

Recording is from 35 millimeter magnetic film through a Westrex RA 1551 reproducer. The sound signal is fed through a specially modified Westrex cutting head which is installed on an Automatic Scully lathe fitted with variable electronic depth

control and variable pitch mechanisms.

From the preparation of the acetate master to the final stamper used to make this copy, all phases of the manufacturing process are carefully supervised and maximum quality control is exercised to the highest degree known at the present state of the industry.

RIAA standards are fully complied with in these new COMMAND CLASSICS and for the best results we recommend that standard RIAA reproduction Characteristic Curve for each channel should be used.

Great care should be exercised in the selection of the stereo cartridge—properly adjusted for optimum tracking force and a minimum of tracking error—and, when played through a two-channel reproducing system of quality workmanship this COMMAND CLASSIC will delight the most discriminating audiophile.

Originated and Produced by ENOCH LIGHT

Recording Chief: ROBERT FINE Mastering: GEORGE PIROS Associate Producers: JULIE KLAGES and ROBERT BYRNE

Art Director—CHARLES E. MURPHY

STEREO
33 $\frac{1}{3}$ RPM



WORLD LEADERS IN RECORDED SOUND

CC 11019 SD

Side I
(CC 11019 SD-A)

BEETHOVEN

SYMPHONY NO. 3 in E Flat, Op. 55 ("Eroica")

First Movement: *Allegro con brio* 14:31
Second Movement: *MARCIA FUNEBRE - Adagio assai* 6:53

William Steinberg conducting the
Pittsburgh Symphony Orchestra

Time Side I - 21:27

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STEREO
33 1/3 RPM



WORLD LEADERS IN RECORDED SOUND

CC 11019 SD

Side II
(CC 11019 SD-B)

BEETHOVEN

SYMPHONY NO. 3 in E Flat, Op. 55 ("Eroica")

Second Movement: MARCIA FUNEBRE - Adagio assai (concluded)	8:50
Third Movement: SCHERZO - Allegro vivace	5:56
Fourth Movement: FINALE - Allegro molto, Poco andante, Presto	11:03

William Steinberg conducting the
Pittsburgh Symphony Orchestra

Time Side II - 25:52

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