

As an idea, the concerto is as old as African call and response songs or the actor-chorus convention of Greek theater. In its manifestations in Western music, the concerto form has shown remarkable resiliency over the past 400 years, from its documented birth in the late 1500s as church music for groups of musicians, the *concerto da chiesa*, through its secular manifestations pioneered by Torelli, who published in 1686 a *concerto da camera* for two violins and bass, and its subsequent elaborations leading to the poised musical essays for soloist and orchestra of the late 1700s and early 1800s, and the epic transfigurations resulting in the massive “piano symphonies” of the late nineteenth century.

Throughout the twentieth century, the concerto has continued to evolve, although along familiar grooves. Stravinsky, Bartók, Prokofiev, Berg, Schoenberg, Strauss, Barber, Diamond, Poulenc, de Falla, Hindemith, Sibelius, Elgar, Holst, Sessions, Carter, Rorem, Copland, Gershwin, Persichetti, and many other composers have written works that continued the tradition, infusing their concertos--or, in some cases, works that *were* concertos although they did not bear the name--with idioms of their own rather than radically reinventing the form. If anything, the concerto of the final decades of the twentieth century is slimmer, leaner, more concentrated than its titanic Romantic predecessor. A kind of musical liposuction practiced by composers, perhaps, in reaction to the persistence of the high-fat diet of the Post-Wagnerians?

As a format, the concerto has remained rather stable from Vivaldi and Bach onward: The solo instrument is profiled through a series of fast and slow movements against an instrumental group, a chamber ensemble or a full orchestra. Virtuosity is demanded of the soloist, who bears a considerable amount of responsibility for musical statement and development. Balance between soloist and group (the *ripieno* of the Baroque concerto grosso form) is a problem solved by the composer in a variety of ways--by utilizing registers of the solo instrument that contrast with the orchestra or can cut through its bulk; by exposing the solo through the courtesy of reducing the orchestration when the solo plays, like a noisy room at a party that falls quiet upon the entrance of the expected one; or by setting the solo against a sympathetic noncompetitive backdrop, as Persichetti did in his Concerto for English Horn and String Orchestra (NW 80489-2).

In this time of hasty musical transition that has witnessed the rise and fall of Modernism, Minimalism, and Post-Modernism, the antique forms have held up quite well. Symphony, opera (which has perhaps undergone the most radical changes via Wilson-Glass and Adams-Sellers), and the concerto--these three and a lot more abide. How, in light of its hoary lineage, to bring fresh ideas to the four-centuries-old idea of concerto? That is a question that must preoccupy the mind of any composer setting out to write in this time-worn form. And yet there is evidence again and again, that composers are up to it, probably because the framework of the concerto form has remained plastic enough to hold the ideas of a host of composers who have written and will be writing concertos well into the twenty-first century.

The trio of concertos on this disc illustrates the permeability and resilience of the form, how receptive it is to new voices and how it is still recognizable through the pens of three composers. Counting back from the beginning, concertos for piano and violin doubtlessly outnumber those for other solo instruments. But hosts of concertos have been composed for almost all the other instruments. Wind instrument concertos, and that includes for the French horn, are in abundance. In today's symphonic culture, first-chair players in an orchestra, exemplary musicians fully capable

of being soloists, are frequently asked to rise from leading their sections to take center stage. While big-draw names are imported as soloists for the piano and violin concerto repertory, an orchestra's own regulars are often invited forward to play concertos for their instruments.

Oboe, French horn, and bassoon, three wind instruments of markedly different timbre, range, pungency, and ability to hold their own against a mass of other instruments, are in fact familiar solo instruments in musical history. The oboe, like a soprano singer, the diva of instruments (think of Mozart's Oboe Quartet); the French horn, the hunter, noble of calling (compare the two Strauss Horn Concertos); the bassoon, not at all a baritone oboe, quick-witted, sometimes cast as the buffoon but, if a comic, a Falstaff (the plaintive opening of Stravinsky's *Sacre du Printemps*): Each presents a different musical personality to a composer. And each composer here has dealt with instrumental character differently.

**Benjamin Lees'** Concerto for French Horn and Orchestra was commissioned by the Pittsburgh Symphony Orchestra and completed on Christmas Eve 1991 with the premiere being performed on May 14, 1992. The concerto is scored for horn solo, three flutes and two piccolos, three oboes, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, cymbals (crash and suspended), celesta, glockenspiel, chimes, and strings.

Lees' Concerto takes the usual three-movement order, the energetic outer movements framing a lyrical slower one that--for Lees, and therefore likely for the listener--forms the affective as well as the structural center of the work. In the first movement (marked *Boldly*) the horn's opening six-note theme is prefigured in the strings; simultaneously angular and circular, it zigzags through a complicated set of intervals, returning again and again to its highest note. Shortly the soloist moves on to a much more contained second theme that oscillates mostly between two adjacent notes, and these two themes form much of the material for the rest of the movement, including the solo cadenza near its end.

The second movement (*Calmly*) begins softly, with the horn singing a distant plaint centered on a continually recurring note to which and from which the tune rises and falls, by a horn-call fifth. Gradually the low strings fill in with complex harmonies, then the whole orchestra takes over the melody. A new and slightly faster theme follows, built of chains of rising thirds. The mood intensifies further with a third theme, this one full of rapid-fire repeated notes, but as this section builds to an impassioned climax it returns to the original opening plaint, now fortissimo. Then the horn, which began it all, reenters softly, and the orchestra fades, leaving the soloist alone as at the start.

A kettledrum tattoo sets off the third movement (*Lively*), a perpetual-motion piece in the traditional compound triple meter of finales: mostly 6/8, but with constant rhythmic shifts and displacements to keep the ear off guard. The theme is obsessive, circular, but quickly expands from its first circumference of thirds to the horn-call fifths of the second movement. Indeed, the whole finale reads like a 6/8-time summary of the previous two movements.

Lees was born of Russian parents in Harbin, China (Manchuria), on January 8, 1924. He moved with his family to San Francisco before he was two, and he now lives outside New York City. His father came from what was then the Ukraine, his mother from the Black Sea region. But Lees' music is no more Russian than it is Chinese. "Every time I use a woodblock," he has said, "some reviewer writes

that I'm remembering my babyhood." China was only a temporary stop on the family's protracted escape from the economic upheavals of the 1917 Revolution. Rich Russians traveled west to get out; poor ones went to the East.

Russian was Lees' first language, and well enough remembered that, when he visited his motherland in his forties (on a six-week tour in 1967), he was able to operate quite handily. A savvy American judge had very early suggested that the family shorten its polysyllabic name to something more suited to the American tongue. And even the Russian émigré community of San Francisco, into which his parents moved in the 1920s, gave way soon enough to a typically American upbringing.

The family moved to Los Angeles in 1939 when Lees was fifteen and, after military service in World War II, the young musician (who had started piano lessons at five) majored in composition under Halsey Stevens and Ingolf Dahl at the University of Southern California. After college, he spent four years studying advanced composition with George Antheil, whose *Ballet mécanique* had made him a lightning rod of controversy in the Twenties, and who now lived in California teaching and writing for movies and television. Lees won a Fromm Foundation Award in 1953, and his first Guggenheim Fellowship the following year.

Wishing to escape from the twelve-tone wars then rife in American academic circles, Lees moved with his wife to Europe for seven years (1955 to '62), living mostly in a village just outside Paris, but also in Vienna and Helsinki. There he consolidated his own style, conservative but spiked with highly energized rhythmic complexities, piquant harmonic clashes, and a strong lyrical impulse. From this period date his first mature works: the first two symphonies; a concerto each for piano, violin, oboe, and orchestra; two string quartets; a horn sonata and four piano sonatas; and songs, chorales, and an opera.

In 1962 the Lees moved to Baltimore, where the composer was for several years W. Alton Jones professor of composition at the Peabody Conservatory. In between and subsequently he has taught composition at Queens College, the Manhattan School of Music, and the Juilliard School. And he has written a long series of compositions, including a Passacaglia for Orchestra; a Concerto for Woodwind Quartet and Orchestra; another for Brass Choir and Orchestra; the moving Symphony No. 4 (*Memorial Candles*) (commissioned by the Dallas Symphony for the fortieth anniversary of the end of the Holocaust); a fourth string quartet (commissioned by Chamber Music America for the Aurora Quartet); a Fifth Symphony (for the Delaware Symphony); a Fifth Quartet (for the Portland Quartet); and *Mirrors*, a work for solo piano.

**Ellen Taaffe Zwilich** was born April 30, 1939, in Miami, Florida; she currently resides in New York City. The composer has embarked on a series of concertos for various instruments with orchestra. In addition to the works for piano and two pianos, she has composed both a Trombone Concerto and a Bass Trombone Concerto, both premiered by the Chicago Symphony; an Oboe Concerto for the Cleveland Orchestra; a Concerto for Trumpet and Five Players, commissioned by three performing groups, including the Pittsburgh New Music Ensemble, and recorded by players from the New York Philharmonic; a Concerto for Violin, Cello, and Orchestra premiered by the Louisville Orchestra; and a Flute Concerto first performed by the Boston Symphony and recorded by the London Symphony (this work has received the signal honor of being featured in a "Peanuts" comic strip in October 1990).

Now she has added to this series the Concerto for Bassoon and Orchestra, composed for, dedicated

to, and premiered May 13, 1993, by Nancy Goeres, Lorin Maazel, and the Pittsburgh Symphony Orchestra. Commissioned by the Pittsburgh Symphony Society, it is scored for solo bassoon, piccolo, flute, oboe, English horn, clarinet, bass clarinet, two horns, trumpet, trombone, strings, and a large battery of percussion instruments: large suspended cymbal, medium suspended cymbal, sizzle cymbal, two small splash cymbals (one muted), hi-hat cymbals, piccolo snare drum, four tom-toms, and two pedal bass drums.

Zwilich has written of her experience writing the concerto:

“In recent years I have composed a number of concertos for orchestral instruments. For me this has been a source of great pleasure and inspiration. Perhaps the most interesting aspect of writing a concerto for an instrument I do not play is the challenge of discovering and exploring the nature of the instrument, and trying to internalize its spirit, so that I feel that my concerto issues from the ‘soul’ of the instrument itself. Particularly in the case of the bassoon (whose solo literature is limited, and whose orchestral use overemphasizes the ‘comical’ or grotesque qualities that are possible on the bassoon), I felt a mission to portray the instrument as it possibly can be, not as it is usually characterized.

"To my delight, I have found that the bassoon is a remarkable solo instrument with a wide range of expressive power. An artist-virtuoso can perform just about anything on the bassoon, from fluid, vocal, singing lines to wildly virtuosic fast passages. Perhaps more than any other instrument, the bassoon is able to suggest a single line breaking into multiple voices, even at breakneck speed. My concerto calls on all of these abilities, plus the ability to respond to the orchestra (the bassoon even has a significant relationship to the percussion). But, above all, I have tried to write more than an instrumental exercise, but through the bassoon to make a highly personal musical statement.

"The first movement, mostly slow in tempo, grows out of the lyric, singing, and dramatic qualities of the bassoon, with a brisk allegro between the slow sections. The second movement is mostly very fast, interrupted by a virtuoso cadenza that begins by recalling the slow music of the first movement."

The characteristics of the solo instrument that appeal to the composer are evident in the first solo. The entire range, from its highest notes to its lowest B-flat, is present. The music sweeps in virtuoso fashion from one register to another, and yet maintains a fundamentally expressive lyricism. This bravura increases in the fast middle section, begun and concluded with the bassoon in dialogue with the percussion. The tendency of the solo instrument to sweep across its entire range intensifies in the final movement, where it frequently leaps vast distances quickly, from low notes to high notes and back. Virtuosity reaches its height in the cadenza.

Zwilich began to compose at the age of ten. Among her early pieces were several for her high school band in Florida. She sang in an early-music group, and played violin and jazz trumpet. She was concertmaster of a student orchestra led by the Hungarian composer and pianist Ernst von Dohnányi. After completing an M.M. degree in composition at Florida State University, she earned a doctorate at the Juilliard School, where her principal composition teachers were Elliott Carter and Roger Sessions. She also studied violin under Richard Burgin and Ivan Galamian. Her deep interest in and mastery of orchestral composition owe a lot to her experience playing in orchestras. While at Juilliard, for example, she was also a member of the American Symphony Orchestra under Leopold

Stokowski. At that time she married the late violinist Joseph Zwilich.

After finishing her formal education, Zwilich made the decision to compose professionally. She has said:

"I think that teaching and playing are wonderful experiences to have had. They are very much part of a composer's background. But they interfere with your work. Teaching, for example, is very demanding and takes a lot of the same energy that writing does. And the problem with playing is that you are immersed in other people's music. A century ago, when there was only one style of composition, playing and composing were more compatible. But with today's profusion of musical expression, it's more difficult to have the kind of remove that is probably necessary for a composer."

One of Zwilich's first orchestral successes was *Symposium*, performed in 1975 by the Juilliard Orchestra under Pierre Boulez and subsequently by the American Symphony. After several successful chamber works, she composed her First Symphony, which Gunther Schuller conducted with the American Composers Orchestra and which was later recorded by the Indianapolis Symphony under John Nelson. The Pulitzer Prize was awarded to Zwilich for the First Symphony, and that prize led to many other commissions and performances.

Her most performed orchestral work, *Celebration*, was premiered and recorded by the Indianapolis Symphony. *Concerto Grosso* (1985) was recorded by the New York Philharmonic. The San Francisco Symphony under Edo de Waart introduced Zwilich's Second Symphony. Pianist Marc-André Hamelin first played her Piano Concerto with the Detroit Symphony under Gunther Herbig. *Images* for two pianos and orchestra was premiered by the National Symphony Orchestra. Zubin Mehta and the New York Philharmonic premiered (and later recorded) her *Symbolon* in St. Petersburg, Russia, in 1988. They subsequently took this, the first American symphonic work ever premiered by a U.S. orchestra outside this country, on European tour. The same orchestra under Kurt Masur later commissioned and has premiered Zwilich's Third Symphony. The New York City Ballet has presented her ballet *Tanzspiel*, choreographed by Peter Martins.

**Leonardo Balada**, born September 22, 1933, in Barcelona, now lives in Pittsburgh, where he is a professor of music at Carnegie Mellon University. *Music for Oboe and Orchestra: Lament from the Cradle of the Earth* was commissioned by Lorin Maazel and the Pittsburgh Symphony Orchestra for its principal oboist Cynthia Koledo DeAlmeida, and dedicated to them. The premiere was given November 5, 1993.

The score calls for solo oboe with an orchestra of two flutes and piccolo, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, glockenspiel, vibraphone, marimba, xylophone, chimes, brake drum, tambourine, suspended cymbal, tam-tam, maracas, guiro, wood blocks, temple blocks, snare drum, bongos, conga drum, three toms, bass drum, timpani, piano, harp, and strings.

In *Music for Oboe and Orchestra: Lament from the Cradle of the Earth* the composer combines a one-movement concerto and a tone poem. Its virtuoso character conforms with the former, while its dramatic connotation suggests the latter in this musical illustration of the struggle of humanity and nature to co-exist. Out of character for the oboe is the "bending" of tones by an instrument historically called upon to set the tuning standard for the orchestra before it plays by sounding a

firm, unwavering A.

The composer has provided the following about *Music for Oboe and Orchestra*:

"In a symbolic, as well as a musical way, the simplicity and purity of the oboe contrast with a complex and threatening orchestra. This duality exists from the very beginning, when the orchestra establishes its harmonic premises in the first measure. A succession of vertical chords that starts with perfect fifths and passes through more or less accurate triads, arrive at a thunderous cluster, followed by several measures of unaccompanied lyrical oboe playing.

"While at first the soloist and the orchestra with deep exotic rhythms appear to go hand in hand with peaceful coexistence, gradually the conflict between the two becomes more obvious. Near the end the orchestra takes over, as though innocence is devoured by satanic forces, or the simplicity of nature is overtaken and destroyed by selfish and shortsighted modern man. It is a lament, a cry, in view of the destructiveness of homo sapiens who turns the air, the rain forest, and other natural wonders into devastation. Only in the very last measures as the oboe reappears, may hope be on the horizon.

"There are two sound-contrasting elements at work: the well-tempered world with tonal lines and some rather traditional harmonies, and the non-tempered world of clusters, textures, and noise-like utterances. The blending of these two worlds has been a trademark in . . . [my] music . . . in an effort to find a third direction through tradition and experimentation."

A bright moment for Leonardo Balada came in 1989, when his opera *Christopher Columbus* was performed in Barcelona, with Montserrat Caballé and José Carreras as Isabella and Columbus. This was a homecoming for Balada, who left that city in 1956 to study at the New York College of Music, and who had remained in the New World after that. He studied with Aaron Copland and Vincent Persichetti, then taught for seven years at the United Nations International School before joining the faculty of Carnegie Mellon University in 1970.

Balada's catalog includes a number of symphonic works: *Fantasia Sonoras* (1987); *Sardana* (1982); an orchestral ballet, *Maria Sabina* (1975); *Steel Symphony* (1973); and *Guernica* (1969). In addition to *Christopher Columbus*, he has composed a second full-length opera, *Zapata* (1990). He also has written two *Homages* in 1976: one to the Spanish cellist and humanitarian Pablo Casals and the other to the nineteenth-century violinist Pablo de Sarasate. Current works include *Preludis Obstinants*, which will be recorded by the pianist Alicia de Larrocha, and a sequel to *Christopher Columbus*, tentatively entitled *Death of Columbus*.

—Howard Klein

Howard Klein *is a pianist and Director of Artists and Repertory for New World Records.*

### **Lorin Maazel provided the following:**

I was doubly motivated in commissioning American composers to write concerti for soloists of the Pittsburgh Symphony: the music would celebrate the centennial season of a major American orchestra (1995-1996) and would provide vehicles for soloists selected among the forty-odd musicians I had engaged as a part of an eight-year restructuring program designed to place the PSO

in the forefront of the baker's dozen of the world's top symphonic ensembles.

This CD partially documents our commitment, since only three of the works commissioned are represented. Ms. Cindy DeAlmeida is a superlative protagonist of Balada's discursive, pithy oboe concerto, Ms. Nancy Goeres, a supple, brilliant interpreter of Zwilich's ebullient bassoon concerto, and Mr. William Caballero's mastery of the awesome technical challenge of Benjamin Lees' major contribution to the French Horn concerto literature seems unsurpassable.

We were pleased to receive the ASCAP award for the year's most important contribution to the dissemination of American music (on each of the twenty-four subscription programs of the 1994-1995 season, an American work was performed). These three works were a vital part of that project.

We all may listen here with pride to these American instrumentalists and composers. Today, we Americans make music about the world and, I believe, contribute meaningfully to the international music scene.

Mr. Klein's notes incorporate original program notes for the three concerti, written by Michael Fleming (Leonardo Balada) and Jonathan Kramer (Ellen Zwilich). No annotator credits were available for the Benjamin Lees program notes.

**Lorin Maazel** can be heard with the Bavarian Radio Symphony Orchestra of Munich (Music Director since 1993); in new opera productions in Salzburg and on tour with the Vienna Philharmonic. As a violinist, he records virtuoso repertory and as a composer he has recently completed two concerti for violoncello and flute, respectively. In the past decade, the Maestro has organized and appeared in many galas for the benefit of the UNHCR, UNESCO, UNICEF, and the like. A passionate environmentalist, his many performances for the WWF have raised substantial funds. Over the past three decades as Music Director and Administrator, the Maestro restructured and reinforced The Deutsche Opera Berlin and the RSO Berlin (1965-1971), the Cleveland Orchestra (1972-1982), the Vienna State Opera (1982-1984), and the Pittsburgh Symphony Orchestra (1988-1996). He regularly conducts the New Year's Concert with the Vienna Philharmonic.

### **Pittsburgh Symphony Orchestra**

The 1995-1996 season was the Pittsburgh Symphony's centennial season. The list of conductors and music directors who have headed the Pittsburgh Symphony since its inception as the Pittsburgh Orchestra in 1896 includes Victor Herbert, Otto Klemperer, Emil Paur, Antonio Modarelli, Fritz Reiner, William Steinberg, André Previn, and Lorin Maazel. Of the PSO's twenty-one international tours Lorin Maazel directed thirteen, including seven European tours and three trips to the Far East. The Orchestra has traveled to the Soviet Union, Poland, Spain, Germany, Switzerland, Italy, Mexico, Brazil, Venezuela, Argentina, Korea, Japan, Israel, and the Canary Islands. The PSO has performed in the nation's major music centers including Washington, D.C., Philadelphia, Boston, and New York City. At home the Orchestra offers subscription concerts, a Pops series, and a series of free concerts for area preschool and school-age youngsters as part of its educational activities. In addition, the PSO provides summer free-admission concerts in area parks, plus a series of year-round Community Outreach Concerts throughout southwestern Pennsylvania. The Pittsburgh Symphony has worked on record, radio, and television. As early as 1936, the Orchestra was broadcast coast to coast. Since 1982 the Pittsburgh Symphony has presented an annual series of network radio broadcasts, first over National Public Radio and currently over Public Radio

International. The PSO made its first commercial recording in 1941 and has recorded for Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical, and Telarc. In April 1995, Mariss Jansons was announced as the Pittsburgh Symphony's next Music Director.

**Cynthia Koledo DeAlmeida** became Principal Oboe of the Pittsburgh Symphony Orchestra in September 1991. She received the Bachelor of Music degree from the University of Michigan, Ann Arbor, and the Master of Music degree from Temple University in Philadelphia. In 1984 she was awarded the Henri Kohn Memorial Prize as the most outstanding member of the Fellowship Program at the Berkshire Music Center at Tanglewood. Ms. DeAlmeida was a winner in the University of Michigan Concerto Competition and the Temple University Soloists Competition, respectively, and in 1986 performed a recital at Carnegie Recital Hall as a finalist in the Lucarelli International Oboe Competition. Ms. DeAlmeida has recorded for RCA Red Seal. She is on the faculty at Carnegie Mellon University and holds the PSO's Dr. William Larimer Mellon Jr. Principal Oboe Chair.

**William Caballero** joined the Pittsburgh Symphony Orchestra as Principal Horn in May of 1989. Previously he had been a member of l'Orchestre Symphonique de Montréal, the Boston Symphony Orchestra, the Boston Pops, and the Hartford Symphony, and was Principal Horn with the Houston Symphony Orchestra. He has also played with the Houston Grand Opera, l'Opera de Montréal, the Opera Company of Boston, and the New England Ragtime Ensemble. Mr. Caballero was graduated from the New England Conservatory. Now a faculty member at Duquesne University, he was previously an artist teacher at Rice University, the Shepherd School of Music in Houston, and Carnegie Mellon University. Mr. Caballero also is a member of the artist board of the Summit Brass, and performs regularly with them. William Caballero holds the PSO's Anonymous Foundation Principal Horn Chair.

**Nancy Goeres** is currently the Principal Bassoon of the Pittsburgh Symphony Orchestra. Before joining the PSO, she performed as Principal Bassoon with the Cincinnati Symphony, the Florida Symphony, the Caracas Philharmonic, and the Florida Orchestra (Tampa Bay). She has performed at the Tanglewood, New College, and Marlboro festivals. She also has performed at the Mainly Mozart Festival in San Diego and New York's 92nd Street Y Chamber Music Series, and has toured regularly with the Musicians from Marlboro. Ms. Goeres is a member of the faculty of Carnegie Mellon University and the Aspen Music Festival. She also has given classes in Caracas, Buenos Aires, Taipei, and Seoul. Her principal teachers were Sherman Walt and Richard Lottridge.

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*Invenzione*. E. Orner, violin. Albany TROY 138.

*Prologue, Capriccio & Epilogue*. Portland Youth Philharmonic Orchestra, Jacob Avshalomov, conductor. CRI CD 634.

Sonata No. 1. E. Orner, violin; J. Wizansky, piano. Albany TROY 138.

Sonata No. 2. E. Orner, violin; J. Wizansky, piano. Albany TROY 138.

Sonata No. 3. E. Orner, violin; J. Wizansky, piano. Albany TROY 138.

String Quartet 1. Juilliard String Quartet. Epic LC-3325.

**Ellen Taaffe Zwilich:**

*Celebration*. Indianapolis Symphony Orchestra, John Nelson, conductor. New World 80336-2.

*Chamber Symphony*. Boston Musica Viva, Richard Pittman, conductor. CRI CD 621.

Concerto for Trombone and Orchestra. Christian Lindberg, trombone; Malmö Symphony Orchestra, James DePreist, conductor. BIS 628.

*Concerto Grosso 1985*. New York Philharmonic, Zubin Mehta, conductor. New World 80372-2.

Concerto for Flute and Orchestra. D. Anthony Dwyer, flute; London Symphony Orchestra, James Sedares, conductor. Koch International Classics 3-7142-2 H1.

*Symbolon*. New York Philharmonic, Zubin Mehta, conductor. New World 80372-2.

**Leonardo Balada:**

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*Apuntes*. Quatuor de Guitares de Versailles. Quantum 6948.

Concerto for Piano, Winds, and Percussion. Carnegie Mellon Concert Winds; Harry Franklin, piano; Richard Strange, conductor. New World 80442-2.

*Escenas Borrascosas*. Katy Shackelton-Williams, soprano; Nancy Balach, mezzo-soprano; Matthew Walley, tenor; Carnegie Mellon Philharmonic Orchestra; Carnegie Mellon Concert Choir; Carnegie Mellon Repertory Chorus; Robert Page, chorus director; Juan Pablo Izquierdo, conductor. New World 80498-2.

*Mosaico*. American Brass Quintet. Serenus SRS 12041.

*Steel Symphony*. Pittsburgh Symphony Orchestra, Lorin Maazel, conductor. New World 80348-2.

*Torquemada*. Stephen Totter, baritone; Carnegie Mellon Contemporary Ensemble; Carnegie Mellon Concert Choir; Robert Page, conductor. New World 80442-2.

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**PITTSBURGH SYMPHONY ORCHESTRA LORIN MAAZEL, Conductor 80503-2**

**Benjamin Lees** (b. 1924)

Concerto for French Horn and Orchestra (publ. Boosey & Hawkes, Inc.) (24:12)

1 I *Boldly* 8:10

2 II *Calmly* 10:41

3 III *Lively* 5:14

William Caballero, French horn

**Leonardo Balada** (publ. Beteca Music) (b. 1933)

4 *Music for Oboe and Orchestra: Lament from the Cradle of the Earth* (20:42)

Cynthia Koledo DeAlmeida, oboe

**Ellen Taaffe Zwilich** (publ. Theodore Presser Co.) (b. 1939)

Concerto for Bassoon and Orchestra (16:54)

5 I 7:43  
6 II 9:11  
Nancy Goeres, bassoon

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