

Playing  
Time:  
**57:37**

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Peter  
**MENNIN**  
(1923-1983)

- |          |   |              |
|----------|---|--------------|
| <b>1</b> | <b>Moby Dick –<br/>Concertato for Orchestra</b> | <b>10:53</b> |
|          | <b>Symphony No. 3</b>                           | <b>20:26</b> |
| <b>2</b> | <b>Allegro robusto</b>                          | <b>4:50</b>  |
| <b>3</b> | <b>Andante moderato</b>                         | <b>8:11</b>  |
| <b>4</b> | <b>Allegro assai</b>                            | <b>7:25</b>  |
| <b>5</b> | <b>Symphony No. 7<br/>‘Variation-Symphony’</b>  | <b>26:18</b> |

**Seattle Symphony**  
**Gerard Schwarz**

Previously released on Delos International.  
Recorded at Seattle Opera House, Seattle, WA,  
on 21st and 22nd November, 1994,  
and 30th January, 1995

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AMERICAN CLASSICS  
**SEATTLE SYMPHONY**  
COLLECTION

Peter Mennin was a leading member of the school of American symphonic composers who came of age in the 1930s and 1940s, a group that includes David Diamond, William Schuman and others. Cast in a traditional design of three movements in a fast-slow-fast pattern, *Symphony No. 3* is a work of great contrapuntal energy, percussive accents and propulsive rhythms. The composer described the passionate slow movement as “an extended song ... making use of sustained voice-weaving.” *Symphony No. 7* develops in a single movement of remarkable contrasts and intensity. An exception to Mennin’s “pure” compositional approach, the concertato *Moby Dick* depicts “the emotional impact of the novel as a whole.” This recording has been acclaimed as “a fine tribute to an inexplicably neglected figure of the century’s American music scene” (*Chicago Tribune*).

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