

Oistrakh - born musician with exceptional natural talent. Can a normal kid to stop their antics from the fact that he threatened not to go with my mother in the theater and did not hear the orchestra, the sound is literally fascinated? "I was three and a half years old when my father brought home a toy fiddle," playing "with which I am very happy fancies himself a street musician... I thought not and could not be happier than go from house to house with a violin". Dream come true pretty soon. Touring journey Oistrakh - concerts soloist, began when he was barely 16 years old. His first and only music teacher called David F. eminent violin teacher - Peter Stolyarsky, creator of the famous schools - this factory talents. The teacher, in turn, recalled that his best pupil "with childhood showed exceptionally brilliant and almost breakneck speed along the road of mastering a difficult violin playing". "When I think of myself in those years, it seems to me that I was playing quite freely and fluently, tonally pure. But there is still many years of hard work over the sound, rhythm and dynamics. of course, most importantly, a deep comprehension of the inner content ". Then there was a landmark meeting with Alexander Konstantinovich Glazunov, and the invitation to speak in Leningrad. And finally - moving to Moscow, where he was to gain prestige, the name. The great creative will, desire and ability to work, a thirst for self-improvement led him to a brilliant victory in the competition named Eugene Ysaye in Brussels. Hence, in 1937, the international fame Oistrakh. Then the news spread around the world about the "appearance of violinist worldwide". Oistrakh in Moscow he was in classes most prominent professors of the Moscow Conservatory Violin - Lev Zeitlin, Abram Yampolsky and Constantine Mostras, listening to a set of Soviet and foreign artists, but to learn from everyone, he wrote in his motion to the heights of artistic maturity was obliged to myself itself. Technical difficulties for Oistrakh did not exist, while no one remembers that he was rehearsing for 25 hours a day. His violin repertoire was enormous, but he gave preference to large canvases - a concert of Beethoven, Tchaikovsky, Brahms, Sibelius, Glazunov and Shostakovich. This was a choice rather than a virtuoso, as artist-philosopher. His creative thought gave birth to all new and new interpretations of works, play with it countless times. Not by accident, as recognized by the Oistrakh, he did not like to listen to their records, so that they allowed him to move forward. With particular force and a powerful intellect temper included when Oistrakh had to play the premiere of a new, modern works. For it was written, you can say "library" of works, crowned with such masterpieces as the sonata by Prokofiev, concerts of Shostakovich and Aram Khachaturian. Never - even in childhood - Oistrakh no one to emulate. And this despite the fact that at that time with him on the international musical Olympus was Fritz Kreisler, Jascha Heifitz, Yehudi Menuhin, Joseph Szigeti, George Enescu, Isaac Stern, Myron Polyakin and many others. 60 years, he never let go of the hands of the violin, has traveled throughout Europe and North America, Japan, Australia and New Zealand, has performed with leading orchestras in the world, and most eminent of his colleagues gave him the palm. "On stage, Oistrakh impression of the Colossus - wrote an outstanding American violinist Isaac Stern. - He stands firm on the ground, he proudly holds a fiddle, he creates music, pouring in an endless stream of beauty and elegance".

Facts about this Recording

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DAVID

OISTRAKH

Bruch Scottish Fantasy in E-flat major, Op. 46

Jascha Horenstein / London Symphony Orchestra

Hindemith Violin Concerto

Paul Hindemith / London Symphony Orchestra



Max Bruch was born on January 6, 1838 in Cologne and died on October 20, 1920 in Friedenau, Germany. He composed *Scottish Fantasy for Violin and Orchestra*, Op. 46 in 1880. During George Bernard Shaw's stint as a music reviewer, he observed that this *Fantasia* – which makes free use of Scottish folk melodies – was superior to any of Bruch's actual violin concertos. Bruch sought the feedback of violinists while composing the *Scottish Fantasy*, most notably Joseph Joachim, the leading German violinist of his day. Joachim advised Bruch on fingering, bowing, and other technical matters, and later became an important champion of the new work.

The stark, brooding landscape of Scotland is conveyed unmistakably by the folk-influenced harmonies and dark sonorities of the *Scottish Fantasy*. Bruch based each movement on an authentic folk tune gleaned first-hand from his travels in Britain. The first movement (*Adagio cantabile*) sets a leisurely meditation on "Auld Rob Morris" introduced by the violin and harp, and expanded in an increasingly luxuriant setting. The second movement, which Bruch labelled "Dance," is based on a tune called "The Dusty Miller," and a rustic atmosphere is established by the dance rhythm, by drones that imitate bagpipes, and by double-stops in the violin part that mimic country-fiddle technique.

The heart of the piece is the central slow movement (*Andante sostenuto*), and its tender theme from the song "I'm Down for Lack of Johnnie," given out by the violin, then reiterated in a richly ornamented form, accompanied by a solo horn. The middle section of the movement is faster, more ardent and rhapsodic, but the movement ends quietly, with the folk tune reprised in yet

another lush setting. Bruch strikes a militaristic note in the finale (*Allegro guerriero* actually means "fast and war-like"). The movement is based on the song "Scots wha hae" which, according to legend, was sung by Robert the Bruce at his triumphant battle against the English at Bannockburn in 1314.

Having the Hindemith Violin Concerto (1940) conducted by the composer makes it a very special historical statement. The first movement of the work shows the composer's free use of atonal melodies, without subscribing to the rigors of the 12-tone serialists. Moreover, the composer's tremendous eclecticism is demonstrated in the other two movements. The second begins with a lovely and expressive melodic line, but is interrupted by loud military-sounding music which seems to come from the war years in Germany (Hindemith was smart enough to escape by emigrating to the U.S. before the war). The lengthy finale provides a showcase of skilled playing on Oistrakh's part, with strong melodic content of an often Romantic bent.

Listen just to the last few bars of the Introduction to Bruch's *Fantasia* -- the physical sense of Oistrakh's ineffably beautiful tone is palpable. The performances themselves are superlative -- Jascha Horenstein leads the London Symphony in a detailed accompaniment for Oistrakh's expressive performance of Bruch's *Fantasia*, and Paul Hindemith himself leads the LSO in an aggressive accompaniment for Oistrakh's muscular performance of his own concerto -- but anyone with the slightest interest in the art of recording and remastering owes it to himself to hear this disc.

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1. Introduction; Grave, Adagio cantabile
2. Scherzo; Allegro
3. Andante sostenuto
4. Finale; Allegro guerriero

Hindemith Violin Concerto

6. Massig Bewegte Halbe
7. Langsam
8. Lebhaft

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