

A close-up photograph of the body of an antique violin, showing the intricate scrollwork and the f-hole. The wood is a rich, warm brown color with visible grain and some wear. The violin is positioned on the left side of the frame, with the rest of the image being a plain white background.

THE COLOURS OF ANTONIO STRADIVARI

OLEG KASKIV
plays the Irish Burgundy
violin from c1694

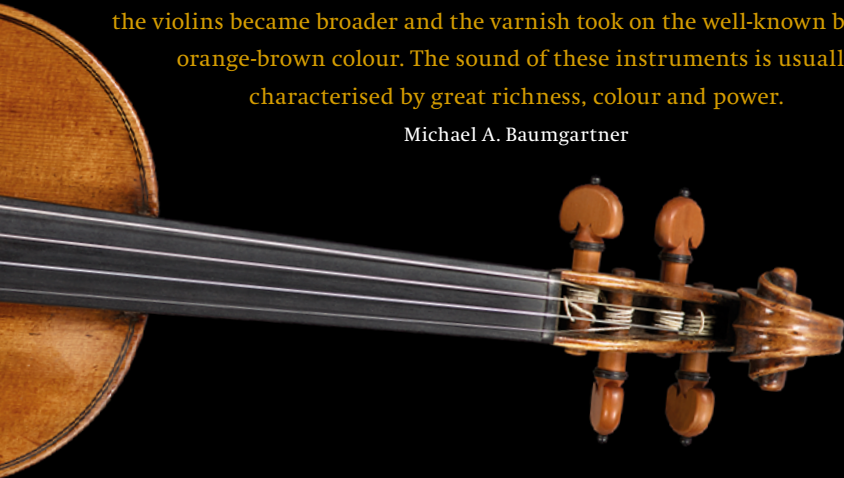
The Irish Burgundy of c1694



ANTONIO STRADIVARI (1644–1737)

Antonio Stradivari is universally regarded as the greatest of all violin makers. The combination of tonal qualities, visual beauty and mastery of workmanship of his instruments has never been surpassed. The striking varnish that has a great influence on the quality and power of his violins is a secret to this day. The golden period of Antonio Stradivari (defined as from 1700–1720) led to the ultimate development of his ingenious work. The chosen tone woods are beautifully flamed maple backs in one or two pieces. The shape of the violins became broader and the varnish took on the well-known brilliant orange-brown colour. The sound of these instruments is usually characterised by great richness, colour and power.

Michael A. Baumgartner



“My enthusiasm flows towards the heritage of the phenomenal Cremonese violins. After showcasing the wonderful violins by Antonio Stradivari, c1718, the ‘ex Deszö Szigeti/ex Benno Walter’ and by Guarneri del Gesù, c1724, the ‘Caspar Hauser’ (private edition), it is my pleasure to present another violin by Antonio Stradivari, the ‘Irish Burgundy’, c1694. The violin concerto by Ludwig van Beethoven presents a wonderful platform for this instrument with its warm and clear sound, and most especially for the great violinist Oleg Kaskiv, professor at the International Menuhin Music Academy. Perfected by a masterfully executed recording, this CD presents an excellent mix for any audiophile who is interested in the beauty of the great Cremonese violins.”

Walter Fischli





THE INSTRUMENT: A VIOLIN BY ANTONIO STRADIVARI (1644–1737)

The outstanding genius of the luthier's art in Cremona was Antonio Stradivari. The resounding miracle of sound embodied by his instruments was probably only understood in its profundity by Stradivari himself, who is considered part of the Amati school. In Antonio Stradivari's oeuvre, three periods are distinguished; the 'Irish Burgundy' belongs to the second one, when he made his long pattern violins (1686–1698). During that time he combined the mellow, soulful sound of Amati instruments with the powerful sound of Maggini violins. The master's increasing wealth enabled him to obtain the best materials. The wood of these violins is excellent, the backs being most beautifully grained and the soundboards made of especially slow-grown spruce. It was presumably also during this time that he found the recipe for his varnish, a secret to this day, which has a transparent luminance and changed from its earlier dark yellow to a more brilliant reddish colour. The 'Irish Burgundy' exemplifies all the above-named qualities. / [Michael A. Baumgartner](#)

THE 'IRISH BURGUNDY' c1694: ITS HISTORY

This violin is an excellent representation of Stradivari's first period, and shows traces of the influence that Nicolò Amati (1596–1684) had. The violin, which still bears its original label dated 1694 (1) and is structurally remarkable due to its one-piece belly, comes from the end of Antonio Stradivari's Early Period and conforms to the Long Pattern type. The violin was made at a time of great productivity in Stradivari's working life; at least 14 other instruments are known to have come from this year. / At first glance, one is immediately captivated by the violin's carefully chosen wood. The one-piece top has an interesting structure: the broad grain on the bass side narrows towards the treble side to such a degree that the spaces become barely perceptible to the naked eye. The back is likewise from a single piece of wood and is cut on the slab; a 1 cm wide flank of maple is located on each side of the lower bout. Like the back, the ribs also have an attractive, slightly flowing grain structure, while the flames on the head are broader and milder. All of this harmonises perfectly with the round, flowing form of the long model and is further emphasised by the f-holes, which slant inwards. The good condition of the violin can be attributed to its varnish, which still has a mellow red-brown colour in many places and even a red tint on the belly, giving rise to the name 'Burgundy'. / The provenance of this exceptionally well-preserved and wholly original instrument can be traced back to the beginning of the 19th century, based largely on a letter (which still accompanies the violin) written by W.E. Hill & Sons on 14 December 1931 to the then owner, Anton Maaskoff. The instrument's story begins in Spain, where – according to Gand – it is thought to have been in the possession of Garcia de Cádiz from the Andalusian city of Cádiz (2). It was in this southern Spanish town that the violin was purchased in around 1809 by Allen Dowell, who took the instrument with him to Ireland (3). Dowell, an

amateur violinist and wine merchant from Dublin, had had close business links in Spain for some time and had lived for a number of years in Jerez. As well as wine, he purchased numerous old instruments, including a 1720 Stradivari cello known as the 'Piatti / Red cello', which he managed to purchase in Cádiz in 1818. After Dowell, the violin went through the hands of various Irish collectors and is thus sometimes referred to as 'The Irish' in the standard literature (4). It is possible that the instrument was initially acquired from Dowell for £50 by the London dealer John Betts (1755–1823) (5); however, it clearly remained in Ireland, since the next known owner was John Sweetman (1805–1859), who at the time ran the successful Sweetman's Brewery in Dublin. / The violin subsequently passed into the hands of Richard Michael Levey (1811–1899), who came from an Irish family of musicians. An outstanding violinist and interpreter of classical and Irish music, Levey was known as 'Paganini redivivus'. In 1858 and 1873 he published two substantial collections of Irish dance music, thus preserving a number of traditional folk tunes which would otherwise have been lost. By 1885, the violin had come into the possession of the London collector and dealer C.G. Meier, who is thought to have purchased it for 15,000 French francs (6). Meier sold the instrument in 1889 to William Ebsworth Hill (1817–1895), who was able to sell it on in the same year to Thomas Baker (7). In no later than 1909, however, the violin was once more in the possession of William E. Hill & Sons in London, who sold it in that year to George Wedekind, an amateur violinist from Norwood, London (8). Shortly before Wedekind's death, the Hills bought the instrument back from him, selling it in 1931 to the American violinist of Russian descent Anton Maaskoff (*1893). Maaskoff, who used the violin as his concert instrument, was a violin professor in Los Angeles and accordingly took the instrument back with him to the United

States. The violin remained on the West Coast throughout the following years: in 1945 it was in the possession of Ansley K. Salz (1880–1957), a rich manufacturer, instrument collector and patron of the arts from San Francisco (9). Although Salz collected valuable string instruments (which he later donated to the University of Berkeley), he only kept this violin until 1947 when, according to a letter from Hill & Sons, it came into the possession of the antique dealers Paul B. Volk & Son in Boston, Massachusetts. In 1954 the instrument was in the hands of the violin dealership Rembert Wurlitzer of New York, who showed it to Emil Herrmann for the purposes of writing a certificate for the violin. Wurlitzer was able to sell the instrument on 5 April 1954 to the successful pathologist and amateur violinist Dr. F. William Sanderman (1900–2003) of Philadelphia, who was able to call it his own for almost 50 years. In 2003, following Sanderman's death, his heirs handed the instrument over to the violin dealership Reuning & Son in Boston, Massachusetts (10). The Boston dealership passed it on in 2005 to the dealership Bein & Fushi in Chicago, who finally sold the violin to its current owner, a businessman from Switzerland. / **Dr. Christian Eder**

ICONO- & BIBLIOGRAPHY

(1) Gand, Charles Eugène, 'Stradivarius—Guarnerius del Gesù: Catalogue descriptif de leurs instruments', Les Amis de la Musique, Spa, 1994, p. 41. In 1870 he still read the date as 1693. (2) Gand, *op.cit.*, p. 41 ('ex Garcia de Cadiz'). (3) The violin mentioned in Hill, W Henry/Hill, Arthur F./Hill, Alfred E., 'Antonio Stradivari—His Life and Work (1644–1737)', Dover Publications, New York, 1902, reprint 1963, p.267, which was purchased by Dowell in 1809 in Cádiz, could be identical to the instrument currently under discussion. (4) See, for example, Goodkind, Herbert K., 'Violin Iconography of Antonio Stradivari 1644–1737', Larchmont, New York, 1972, p. 727. The violin is also known under the name 'Weinberger'; see Henley, William, 'Antonio Stradivari, Master Luthier, Cremona, Italy, 1644–1737—His Life and Instruments', Amati Publishing, Brighton, 1961, p. 30; Pigaillem, Henri, 'Stradivarius—Sa vie—Ses instruments', Zurfluh, Bourg-la-Reine, 2000, p. 146. (5) See Hill/Hill/Hill, *op.cit.*, p. 267 (6) Gand, *op.cit.*, p. 41. (7) See Reuning & Son Violins, Newsletter, Fall 2004, p. 1. (8) Letter from William E. Hill & Sons, London, to Paul B. Volk & Son, Boston, Massachusetts, 28 August 1947. (9) See Doring Ernest N., 'How Many Strads?', supplement, Violins and Violinists, August–September 1945. (10) Reuning & Son Violins, Newsletter, Fall 2004, p. 1.

LUDWIG VAN BEETHOVEN (1770–1827)

CONCERTO FOR VIOLIN AND ORCHESTRA

IN D MAJOR, OP. 61 (1806)

1 Allegro ma non troppo

2 Larghetto

3 Rondo: Allegro

Soloist

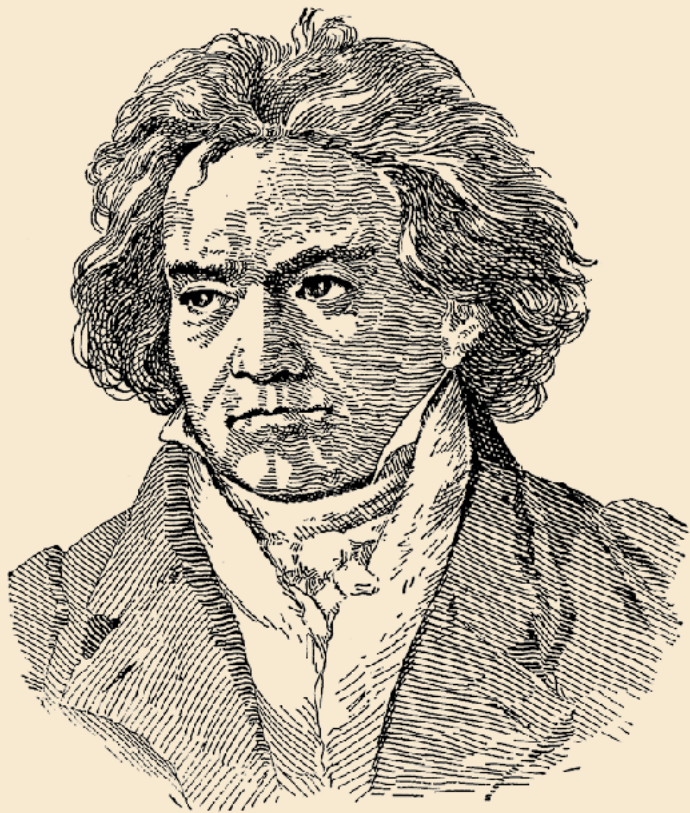
Oleg Kaskiv

Conductor

Ariel Zuckermann

Orchestra

Gstaad Festival Orchestra



THE MUSIC: LUDWIG VAN BEETHOVEN, CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR, OP. 61 (1806)

Ludwig van Beethoven wrote the Concert for Violin and Orchestra in D major op. 61 in 1806. The composer dedicated it to his friend Stephan von Breuning. Its premiere by Franz Clement, however, was not well accepted and for some decades the Concert was only rarely performed. In 1844, after Beethoven's death, the Concert was given a second life through its performance by the great violinist Joseph Joachim with the London Philharmonic Society orchestra conducted by Felix Mendelssohn. Since then it has become one of the best-known violin concertos, and one that is frequently performed and recorded. The Concert consists of three movements:

- 1 Allegro ma non troppo (D major)
- 2 Larghetto (G major)
- 3 Rondo: Allegro (D major)

The various thematic material of the first movement requires high technical mastery and great expressiveness in order to connect the thinnest lyrical images with the most dramatic content. The dramaturgy of the movement develops within a fine lyrical plan. / The melodious theme of the second movement gradually transforms from the pastorale into its resolute finale by the cadenza which leads without break into the third movement. / The third movement has a vivacious, life-asserting character. The simple, melodious theme contrasts with the general musical development. After the cadenza, the Coda comprises some technically very difficult solo passages. / The Concert for Violin and Orchestra in D major by Ludwig van Beethoven is one of the most important works of the violin repertoire. The orchestration has an important dramaturgic function and contributes to the timbre and dynamic expression of the concerto. The standard is high, allowing each violinist to express his own unique performing style. / Oleg Kaskiv, a bright representative of Yehudi Menuhin's school and student of the renowned Argentine violinist and teacher Alberto Lysy, interprets the Concert with the cadenza by Fritz Kreisler in the spirit of elevated classicism. His performance impresses with a deep understanding of the atmosphere of a Concert, refined feeling in lyric episodes and masterly possession of all facets of expression of the art of the violin. / **Bohdan Kaskiv, Head Professor of Violin, Mykola Lysenko L'viv National Music Academy**



THE SOLOIST: OLEG KASKIV

Oleg Kaskiv was born into a family of musicians in 1978, in the small Ukrainian village of Kremenezh. He started playing the violin at the age of seven under the guidance of his violinist parents, and later entered the M. Lysenko National Academy of Music in Lviv. / In 1996, he won a scholarship to study in Switzerland at the famous International Menuhin Music Academy (IMMA), which was founded by Lord Yehudi Menuhin in 1977. At the academy, Oleg's great mentor was Professor Alberto Lysy (who himself was educated directly by Lord Yehudi Menuhin – his only student), who passed to him the art of playing the great Romantic violin. / Today, Oleg Kaskiv is a soloist and lead violin professor at the IMMA. He has also been teaching at the Conservatoire de Genève since 2007. / As a soloist, Oleg Kaskiv performs regularly with a great deal of success in his native country along with the National Symphony of Ukraine, the Odessa Philharmonic Orchestra, and the Lviv Philharmonic Symphony Orchestra, as well as worldwide with the Camerata Lysy, Camerata de Lausanne, Symphonisches Orchester Zürich, Orchestre National de Belgique, Orchestre Symphonique de Montreal, and Sinfonieorchester Baden-Baden. / He is a laureate of many prestigious violin competitions: the Queen Elisabeth International Music Competition (Belgium), the International Oistrakh Competition (Ukraine), the International Kotorovych Violin Competition (Ukraine), the International Spohr Competition (Germany), the International Montreal Competition (Canada), the International Premio Lipizer (Italy), the International Niredgazi Violin Competition (Japan), the International Dvarionas Violin Competition (Lithuania), and the International Molinari Competition (Switzerland).

THE CONDUCTOR: ARIEL ZUCKERMANN

Ariel Zuckermann was born in Israel and studied conducting with Jorma Panula at the Royal College of Music in Stockholm, graduating from the Musikhochschule München as a student of Bruno Weil. In 2007, he was nominated Chief Conductor of the well-known Georgian Chamber Orchestra in Ingolstadt. / As early as 2003 he was appointed assistant of Iván Fischer and the Budapest Festival Orchestra where he acquired a broad repertoire. In the mean time he worked with many orchestras around the world, including the Young Israel Philharmonic Orchestra. / He started his career as a flutist and won several international competitions, promoted by his teachers Alain Marion and Aurèle Nicolet. With his ensemble 'Kolsimcha' he recorded the electrifying program 'Contemporary Klezmer' with the London Symphony Orchestra.





THE ORCHESTRA: THE GSTAAD FESTIVAL ORCHESTRA

The Gstaad Festival Orchestra (GFO, www.gstaadfestivalorchestra.ch) is made up of the best musicians from Switzerland's leading orchestras like the Tonhalle Orchestra and Philharmonia Zürich, the Chamber Orchestra and the Symphony Orchestra Basel and the Bern Symphony Orchestra. Furthermore some of the best students from Swiss and international academies are added as invited guests. Its concert master is Vlad Stanculeasa, long-standing concert master at the Göteborg Symphony Orchestra and educated by Alberto Lysy, as Oleg Kaskiv or Pierre Amoyal. The aim is to bring the high-quality sound and famous musical spirit of the top Swiss orchestras together, creating a process of dialogue between the musicians and and at the same time assembling a dynamic, unique-sounding orchestra every year. / Since 2014 the GFO is 'Orchestra in Residence' at the Gstaad Conducting Academy consisting of 15 international young conductors lead by professors like Jaap van Zweden, Neeme Järvi, Johannes Schläefli, Leonid Grin and Gennady Rozhdestvensky. / **Christoph Müller, Gstaad Menuhin Festival & Academy AG, www.menuhinfestivalgstaad.ch**

THE RECORDING: THE ART OF SOUND ENGINEERING

“Human beings have only two ears, so music should be recorded with two microphones only. Anything else ruins the listening experience.” As a sound engineer, I hear statements like these regularly from music lovers, much to my amusement. In fact, the opposite is true: During a concert, our brain works at peak performance to accurately localise and evaluate the sound streaming in from all directions. Measurements show that the sound of a solo violin playing with an orchestra is actually too soft – but our brain can compensate for this. The fact that we see the performing musicians also helps. / When it comes to recordings, the die is cast, and the mix made. Hearing the music through speakers, our brain is confined to enjoying (hopefully) the results of the sound engineer’s work. It can no longer compensate by amplifying the sound of individual instruments, for example. There is an analogy here to photography: Once the picture is taken, it is impossible to bring into focus a blurred background. In reality, however, our eye will focus on whatever we are looking at. / A microphone always only transmits a part of the overall sound (and has nothing in common with an ear). To convey the music in all its facets and, especially, to ensure that the music’s magic reaches the listener at home, it takes the art of sound engineering as well as first-class technology. Several microphones are required; some to map the size of the orchestra, others to transmit the minute details and the intimacy of the instruments. It takes additional microphones to capture the sound of the violin so that listeners perceive it to be in perfect harmony with the orchestra. Amalgamating all these signals into a unified whole is what the art of sound engineering is all about. / This recording was realised with the best and most legendary vintage



microphones ever built. The effort that went into it can be compared to the famous DECCA label's great productions in the 1960s. It gives one pause to think that the tube microphones of the fifties and sixties are better suited to convey the emotional quality of music than today's models. The components used back then (tubes, large transformers) produced a beautiful sound, pleasing to the ear, even though they were not built with that in mind. Today's components (ICs, transistors) have their advantages for computer manufacturing, but in general, the sound they provide is not particularly good. / This recording was made with about 64 microphones and then mixed in a lengthy process on one of the best-sounding mixing consoles ever built (CADAC G Series) to find the perfect acoustic balance. At the same time, we also had a dummy head recording running (that's a model of a human head with a microphone in each ear); to hear what an orchestra with solo violin sounds like when recorded with just two microphones, you can request this version by sending an email to studio@ideeundklang.com with the subject line 'Beethoven 2017 dummy head'. / **Daniel Dettwiler, responsible sound engineer**

CONTRIBUTIONS

Recording dates: 22–25 August 2016; **recording location:** Landgasthof, Riehen / **Sound director, recording, balance and mastering engineer:** Daniel Dettwiler / **Recording producer and editing:** Joël Cormier / **Assistant engineering:** Benjamin Gut / **Mixing & mastering** at Idee und Klang Studio, Basel / **Violin expert and care:** Michael Baumgartner, Basel / **Photos:** Jan Roehrmann, Köln / **Leaflet design:** Sprenger Grafik Design, Basel / **Producer:** Walter Fischli, Allschwil

Daniel Dettwiler, Joël Cormier, Benjamin Gut





