

David Oistrakh is considered the premiere violinist of mid-20th century Soviet Union. His recorded legacy includes nearly the entire standard violin repertory up to and including Prokofiev and Bartók. Oistrakh's violin studies began in 1913 with famed teacher Pyotr Stolyarsky. Later he officially joined Stolyarsky's class at the Odessa Conservatory, graduating in 1926 by playing Prokofiev's First Violin Concerto. Performances of the Glazunov concerto in Odessa and Kiev in 1927, and a 1928 debut in Leningrad (Tchaikovsky concerto), gave Oistrakh the confidence to move to Moscow. He made his premiere there in early 1929, but the event went largely unnoticed. In 1934, however, after several years of patiently refining his craft, Oistrakh was invited to join the Moscow Conservatory, eventually rising to the rank of full professor in 1939.

Meanwhile, Oistrakh was gaining success on the competition circuit, winning the 1930 All-Ukrainian contest, and the All-Soviet competition three years later. In 1935 he took second prize at the Wieniawski competition. In 1937 the Soviet government sent the now veteran violinist to Brussels to compete in the International Ysaÿe Competition, where he took home first prize.

With his victory in Brussels, Soviet composers began to take notice of their young compatriot, enabling Oistrakh to work closely with Myaskovsky and Khachaturian on their concertos in 1939 and 1940, respectively. In addition, his close friendship with Shostakovich led the composer to write two concertos for the instrument (the first of which Oistrakh played at his, and its, triumphant American premiere in 1955). During the 1940s Oistrakh's active performing schedule took him across the Soviet Union but his international career had to wait until the 1950s, when the political climate had cooled enough for Soviet artists to be welcomed in the capitals of the West.

The remaining decades of Oistrakh's life were devoted to maintaining the highest possible standards of excellence throughout an exhausting touring schedule (he returned to the U.S. six times in the 1960s), and he began a small but successful sideline career as an orchestral conductor. His death came suddenly in Amsterdam in 1974, during a cycle of Brahms concerts in which he both played and conducted. Oistrakh's unexpected death left a void in the Soviet musical world which was never really filled.

Throughout his career David Oistrakh was known for his honest, warm personality; he developed close friendships with many of the leading musicians of the day. His violin technique was virtually flawless, though he never allowed purely physical matters to dominate his musical performances. He always demanded of himself (and his students) that musical proficiency, intelligence, and emotion be in balance, regardless of the particular style. Oistrakh felt that a violinist's essence was communicated through clever and subtle use of the bow, and not through overly expressive use of vibrato. To this end he developed a remarkably relaxed, flexible right arm technique, capable of producing the most delicate expressive nuances, but equally capable of generating great volume and projection.

As a teacher, David Oistrakh maintained that a teacher should do no more than necessary to help guide the student toward his or her own solutions to technical and interpretive difficulties. He rarely played during lessons, fearing that he might distract the student from developing a more individual approach, and even encouraged his students to challenge his interpretations. Perhaps the best evidence of the Oistrakh's gift for teaching is that he felt that he gained as much from the teaching experience as his students did.



Mastered in DSD256



DAVID OISTRAKH



Beethoven Violin Concerto in D Major French National Radio Orchestra - André Cluytens

Beethoven wrote his Violin Concerto in D major, Op. 61 (1806), at the height of his so-called "second" period, one of the most fecund phases of his creativity. In the few years leading up to the violin concerto, Beethoven had produced such masterpieces as the Symphony No. 3, Op. 55 (1803), the Piano Concerto No. 4, Op. 58 (1805-1806), and two of his most important piano sonatas, No. 21 in C major, Op. 53 ("Waldstein," 1803-1804), and No. 23 in F minor, Op. 57 ("Appassionata," 1804-1805). The violin concerto represents a continuation -- indeed, one of the crowning achievements -- of Beethoven's exploration of the concerto, a form he would essay only once more, in the Piano Concerto No. 5 (1809). By the time of the violin concerto, Beethoven had employed the violin in concertante roles in a more limited context. Around the time of the first two symphonies, he produced two romances for violin and orchestra; a few years later, he used the violin as a member of the solo trio in the Triple Concerto (1803-1804). These works, despite their musical effectiveness, must still be regarded as studies and workings-out in relation to the violin concerto, which more clearly demonstrates Beethoven's mastery in marshalling the distinctive formal and dramatic forces of the concerto form. Characteristic of Beethoven's music, the dramatic and structural implications of the concerto emerge at the outset, in a series of quiet timpani strokes that led some early detractors to dismiss the

work as the "Kettledrum Concerto." Striking as it is, this fleeting, throbbing motive is more than just an attention-getter; indeed, it provides the very basis for the melodic and rhythmic material that is to follow. At over 25 minutes in length, the first movement is notable as one of the most extended in any of Beethoven's works, including the symphonies. Its breadth arises from Beethoven's adoption of the Classical ritornello form -- here manifested in the extended tutti that precedes the entrance of the violin -- and from the composer's expansive treatment of the melodic material throughout. The second movement takes a place among the most serene music Beethoven ever produced. Free from the dramatic unrest of the first movement, the second is marked by a tranquil, organic lyricism. Toward the end, an abrupt orchestral outburst leads into a cadenza, which in turn takes the work directly into the final movement. The genial Rondo, marked by a folk-like robustness and dancelike energy, makes some of the work's more virtuosic demands on the soloist.

At the prompting of Muzio Clementi -- one of the greatest piano virtuosos of the day aside from Beethoven himself -- Beethoven later made a surprisingly effective transcription of the violin concerto as the unnumbered Piano Concerto in D major, Op. 61a, famously adding to the first movement an extended cadenza that employs tympani in addition to the piano.

Beethoven Violin Concerto in D Major

DAVID OISTRAKH, violin

French National Radio Orchestra - André Cluytens

I. Allegro ma non troppo 25:31

II. Larghetto 9:46

III. Rondo. Allegro 10:29

Total Time: 45:46

Recorded by EMI records 1959
Transferred from a 15ips 2-track tape



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com