

viola; his purpose in so doing was undoubtedly to give the instrument a brighter sound to avoid being overshadowed by its more penetrating violin companion.

The soloists for whom the Sinfonia concertante was composed are not known, but they may have been Antonio Brunetti, the leader of the Salzburg court orchestra, and the violinist Joseph Hafender. The work is in three movements: Allegro maestoso, Andante and Rondo. The orchestra includes two oboes, two horns, an optional pair of bassoons, and strings. The work is notable for its warm expansiveness; the Andante is particularly delectable with its ravishing dialogue between the two soloists. The scoring is unusually full and rich; Mozart's frequent divisi writing for the violas produces textures that presage the sumptuous writing in *Idomeneo, ré di Creta* (1781), the opera seria composed for Munich less than a year later.

*JASCHA HEIFETZ, violin  
GLAZOUNOV: Violin Concerto  
conducted by Walter Hendl*

*JASCHA HEIFETZ, violin  
MOZART: Symphonie Concertante  
in E-Flat (K. 364) for Violin and Viola  
with William Primrose  
conducted by Izler Solomon*



This attractive concerto, small but offering plenty of special effects for the soloist, is probably the most widely played of Glazunov's works. It elegantly wraps up various Romantic takes on the concerto idea into an easily grasped package. The three movements of the traditional concerto are contained within the fast-slow-fast structure of this work's single movement, and the entire work, moreover, unfolds from the melodic material stated at the beginning, giving the concerto the character of a single sonata form movement. The moody slow section serves as a "development" of the opening material and builds to a spectacular cadenza. The final section, serving the function of a recapitulation, unleashes more soloistic fire. This concerto was a concert-hall favorite in the first half of the twentieth century and has continued to hold the stage even as most of Glazunov's other work has declined in popularity outside Russia.

The magnificent Sinfonia concertante for violin, viola, and orchestra in E flat major, K. 364, is Mozart's only

surviving complete work of this type, a genre that incorporates elements of both the symphony and concerto. Generally scored for two or more solo instruments and orchestra, the *sinfonia concertante* was particularly popular in Paris in the eighteenth century. It was there, in fact, that Mozart composed such a work in 1778 for four outstanding wind soloists from the Mannheim orchestra who were also then in the French capital; that work, however, is now known only in a spurious nineteenth century edition.

During this period Mozart also began two other works in the *sinfonia concertante* genre, one for violin and piano in D major (1778), and another for violin, viola and cello in A major, K. 320e (ca. 1779-1780), neither of which progressed beyond the first 130 or so measures before the composer set it aside. The present work may be a replacement for the aborted D major work. It was composed in Salzburg during the summer or fall of 1779, about the same time as that work. In both works, Mozart calls for a higher tuning than is usual for the



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**Glazounov Violin Concerto in A minor, Op. 82**

**1 Moderato 4:00**

**2 Andante sostenuto 3:25**

**3 Più animato 6:04**

**4 Allegro 5:28**

**Mozart Sinfonia concertante in Eb major, K320d**

**5 Allegro maestoso 12:08**

**6 Andante 8:42**

**7 Presto 5:49**

Recorded by RCA 1963

Recording Director - John F. Pfeiffer

Recording Engineers - John Norman and Leslie Chase

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