

croons and surges aloft to sink in chains of trills, spent, to a sumptuous cadence.

Mozart's works for violin and orchestra were largely composed in Salzburg between 1773 and 1776. It is not known whether they were written for Mozart, a fine violinist himself, or a member of the Salzburg court orchestra. The oft-repeated assertion that they were composed for the Italian violinist Antonio Brunetti, the leader of the Salzburg orchestra, has been challenged on the grounds that Brunetti was not appointed leader until 1776, the year following the completion of the concertos. However, Brunetti is known to have performed them after taking the post, and the present Adagio is almost certainly that referred to by Leopold Mozart in a letter to his son as "the Adagio you wrote specially for Brunetti." Key relationships make it likely that the movement was intended as a substitute for the slow middle movement of the Violin Concerto No. 5 in A, K. 219, which according to Leopold had been found "too artificial" by Brunetti. Dating from 1776, the serenity of the movement is enhanced by orchestral accompaniment scored for muted strings, with a pair of flutes replacing the oboes employed in the outer movements.

Composed between mid-April and mid-June 1896, the Poème was given its première at the Nancy Conservatoire on December 27 of that year by Ysaÿe, to whom it is dedicated. In a sublime gesture, Chauss-on's friend, Isaac Albéniz, secretly arranged for Breitkopf to publish the score, paying for it from his own pocket, to buoy the composer through one of his periodic bouts of self-doubt.



LEONID KOGAN

KHACHATURIAN
Violin Concerto

Boston Symphony Orchestra

PIERRE MONTEUX

CHAUSSON

Poème, for violin & orchestra

USSR State Symphony Orchestra

PAVEL KOGAN

MOZART

Adagio for Violin & Orchestra
in E MAJOR K261

Moscow Philharmonic Orchestra

PAVEL KOGAN



Mastered in DSD256

The particular élan that characterizes Aram Khachaturian's concerti has no doubt contributed to their continued popularity, and indeed, the Violin Concerto (1940) takes a place among the staples of the twentieth century violin repertoire. The concerto bears the unmistakable stamp of its composer in its characteristic rhythmic drive and rich, folk-infused melodies. The first movement begins with a fierce, energetic figure, played in unison, that eventually evolves into the rustically lyrical second subject. The intoxicating Andante sostenuto second movement, redolent of the undulating, gradually unfolding style of ashugs (Armenian folk musicians), has a free-flowing, semi-improvisatory feel. Based largely on material from the first movement's secondary theme, the highly folk-influenced finale takes the form of a vigorous Armenian country dance in which the solo violin figures prominently with unrelenting, fiery virtuosity.

Khachaturian wrote the Violin Concerto for David Oistrakh, the dedicatee of so many mid-century Russian violin concerti. Oistrakh was the soloist at the work's premiere on November 16, 1940.

On being asked by his friend, the renowned Belgian violinist Eugène Ysaÿe, for a violin concerto, Chausson dithered. The demands implied by the form, coupled with his high seriousness, loomed oppressively just as he was entering a new phase of freedom, fluency, and aureate fancy. It has been suggested by Chausson's biographer, Jean Gallois, that the Poème -- with which he eventually answered Ysaÿe's request -- was prompted by a Turgenev tale of jealousy and death in which the novelist's thwarted passion for the French mezzo-soprano, Pauline Viardot (1821-1910), is transposed into a fabulous Renaissance setting fraught with a magic potion, a violin whose music ravishes the soul, and a lover returned from the legendary orient. Chausson knew and frequently

entertained Mme. Viardot -- she who had created the role of Fidès in Meyerbeer's *Le Prophète*, who was an accomplished composer, painter, and writer, and upon whom Berlioz in his last decade had a lingering crush -- and her husband. Thus the elements of what might have been the strangest of grand operas were in place. It is a mark of Chausson's genius that he eschewed the commonplaces of narrative to transmute those elements into a seamlessly compelling work for violin and orchestra -- for the Poème is not program music. Rather, its high fantasy -- superbly sustained -- relies upon deftly dovetailed but clearly distinguished episodes, thematically linked.

Lento e misterioso, a harmonically rich introduction, rippled with thematic premonitions, immediately casts forth an enveloping aura of the fantastic, exalted, and exquisite, before the solo violin enters with a slow, elegiacally beguiling, doubly arched melody, echoed by the orchestra in a sensuous chorale. The violin answers with a solo variation in which the melody is accompanied by rapid scale and arpeggio figures, punctuated by frequent double stops, to magical effect. The orchestra responds with an extended *Animato* shimmer which the effusively varied violin theme seems to mesmerize as it soars aloft in ever more ecstatic flights. In a *Molto animato* gasp, the orchestra lunges over the theme's contours to begin a hectically syncopated accompaniment to the violin's riveting sorcery in rapid thirds, fourths, and sixths. For a brief, hesitating moment, passion seems exhausted. With a triplet-coiled ascent of three octaves, the violin rouses the orchestra, which responds again with the theme's chorale-like enunciation as it is slowly enchanted into another spate of enraptured shimmer over which the violin, with a lacing, lashing, feverishly entrancing new melody, brings all to a sudden climax. The chorale returns, vehement but giving way to weary finality as the violin

LEONID KOGAN

KHACHATURIAN Violin Concerto

Boston Symphony Orchestra

PIERRE MONTEUX

1 Allegro Con Fermezza 13:18

2 Andante Sostenuto 12:00

3 Allegro Vivace 9:14

CHAUSSON

Poème, for violin & orchestra

USSR State Symphony Orchestra

PAVEL KOGAN

**4 Chausson Poème, for Violin &
Orchestra 15:11**

MOZART

Adagio for Violin & Orchestra
in E MAJOR K261

Moscow Philharmonic Orchestra

PAVEL KOGAN

**5 Mozart Adagio for Violin &
Orchestra in E MAJOR K261 6:57**

Khachaturian Recorded by RCA 1958
Chausson & Mozart recorded by Meloydia



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Khachaturian Violin Concerto - Kogan, violin - Monteux Boston Symphony

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