

Julian Olevsky was born in Berlin on May 7, 1926. The son of a professional violinist, he began his studies at 7. In 1935, mindful of the growing danger in Germany, the family moved to Buenos Aires. Olevsky became a scholarship pupil of the famous Russian violinist Alexander Petschnikoff (1873-1949), a student of Leopold Auer who had performed and recorded with the Berlin Philharmonic. Julian Olevsky made his recital debut at 10 and his orchestral debut at 12 in Buenos Aires under the baton of Fritz Busch.



A series of recitals and orchestral appearances throughout South America ensued. In 1947 he immigrated to the United States. His 1949 Town Hall debut in New York was a great success, and in 1951 he became an American citizen. Throughout the 1950s and 1960s he performed widely, touring the great musical centers of the world and appearing with the finest orchestras. He recorded extensively for the American label Westminster and for the Japanese company King. His virtuosity and artistry were well matched by his instruments, which included a Hieronymus Amati, one of the Rode Stradivari, and the famous "Emperor del Gesu" of Guarneri, once owned by Napoleon III.

Julian Olevsky and Estela Kersenbaum became a violin/piano duo in 1965 when they met and subsequently married after a Latin American concert tour.

Olevsky had a distinguished career as a teacher as well. In 1967 he was appointed Resident Artist and subsequently Professor of Violin at the University of Massachusetts. Olevsky died in Amherst on May 25, 1985. The eminent violin critic Henry Roth, in his survey of the great violinists said of him that he was "a brilliant virtuoso, a fine tonalist with glowing temperament and a tasteful musician and stylist."



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Julian Olevsky (Violin)

Hermann Scherchen conducts the Vienna State Opera Orchestra

Vivaldi's Four Seasons was published in 1725, in a set of twelve concerti's entitled *Il cimento dell'armonia e dell'invenzione* (The Test of Harmony and Invention). Each concerto is in the distinct form of fast-slow-fast movements. Vivaldi's Four Seasons especially appealed to the French. King Louis XV took a liking to 'Spring' and ordered it to be performed at the most unexpected moments

Vivaldi's Four Seasons are among the boldest program music of the baroque period. Antonio Vivaldi wrote the individual Sonnets to go along with each movement of the Four Seasons, each an accurate, musical portrayal of the Natural and emotional sensibility of the particular time of the year.

La primavera in E Major (Spring), Op. 8, No. 1, RV 269 The opening Allegro announces the arrival of spring, depicting twittering birds and murmuring streams. A thunderstorm briefly interrupts the tranquility, but peace is soon restored. A goatherd sleeps with his faithful dog beside him in the Largo, while rustic bagpipes, nymphs, and shepherds dance in the concluding Allegro.

L'estate in G Minor (Summer), Op. 8, No. 2, RV 315 An oppressive heat opens the Allegro non molto; a few birds still manage to sing, cautiously, in the blazing sun. Their calls seem to foretell a violent storm, which fills the shepherd with dread. The second movement, *Adagio e piano - Presto e forte*, depicts his growing awareness of the approaching tempest. In the concluding Presto, the storm arrives with thunder, lightning, and violent hailstorms that flatten the ripened corn.

L'autunno in F Major (Autumn), Op. 8, No. 3, RV 293 A celebration of the

harvest is the subject of the first movement, in which the peasant sings and dances, Bacchus's flowing bowl intoxicates, and "many a reveler sinks in Morpheus' arms." Celebration yields to complete relaxation in the *Adagio molto*, while the Allegro represents the exhilaration of hunters on a chase—and their quarry's terror.

L'inverno in F Minor (Winter), Op. 8, No. 4, RV 297 The final concerto depicts the unique features of the coldest season of the year. The opening Allegro illustrates the chill of being outside in unrelenting winds and frosty snow, while the pleasure of sitting next to the warm hearth is the subject of the Largo. Contentment is quickly replaced with the ironies of the season: slipping on the ice in spite of having exercised extreme caution, feeling the draft of a cold wind inside despite having closed all the windows and doors. As the sonnet wryly concludes, "this is the winter, such are its delights."

The 1958 collaboration between violin virtuoso Julian Olevsky (1926-1985) and Hermann Scherchen (1891-1966) enjoys a singular clarity and rhythmic verve. Scherchen could be willful and idiosyncratic in his choice of tempos, but in Vivaldi he seems intent in providing Olevsky a fluent and many-layered orchestral accompaniment to the brilliant solo part, with brisk attacks in the outer movements and singularly drawn-out, *arioso* middle movements. Besides the high expressivity in the ritornello passages, Scherchen supplies a feeling of the Baroque chamber-sonata in the close interplay of Olevsky with the selected strings and continuo of the Vienna State Opera Orchestra.

Vivaldi: The Four Seasons

(Le quattro stagioni)

Julian Olevsky (Violin)

Hermann Scherchen conducts the Vienna State Opera Orchestra

Concerto No. 1 in E major, Op. 8, RV 269, "La primavera" (Spring)

1-Allegro

2-Largo e pianissimo sempre

3-Allegro Pastorale

Concerto No. 2 in G minor, Op. 8, RV 315, "L'estate" (Summer)

4-Allegro non molto

5-Adagio e piano – Presto e forte

6-Presto

Concerto No. 3 in F major, Op. 8, RV 293, "L'autunno" also known as the "Danza Pastorale" (Autumn)

7-Allegro

8-Adagio molto

9-Allegro

Concerto No. 4 in F minor, Op. 8, RV 297, "L'inverno" (Winter)

10-Allegro non molto

11-Largo

12-Allegro

Source used for Transfer: 15ips 2- track tape

Date of Recording: 1958

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