



BRONISLAW HUBERMAN

PRISTINE
AUDIO

Complete Bach & Mozart Concerto Recordings

There is room for much useful discussion about the definition of "classical," especially as over against "romantic"; but if an example of classical style in the first half of the eighteenth century is wanted, the E major is a splendid one, and it affords excellent opportunity for the exhibition of classical style in fiddling: a fine, nervous sensibility is wanted, with a strong, upstanding, no-fiddling clarity. There are easy distinctions to be noticed between the styles of admired players. Huberman, we expect, will not play this work quite like Busch, any more than Szigeti and Menges will give us the same Brahms in the Concerto; but whereas in the modern work there is a world of difference in the degree of romanticism possible in the outlook of various players, in the older work the difference chiefly lies in varieties of bowing and phrasing. Hence we are more likely to agree about the good qualities of any able performance than we are about the interpretation of the Brahms. And an able performance, of course, we are sure to get from Huberman—one that nobody need hesitate to recommend.

W.R.A. - The Gramophone, November 1935

Excerpt from review of Bach Violin Concerto No. 2 in E

Producer's Note

This release brings together for the first time in a single place all of Huberman's Bach and Mozart concerto recordings. The sources for the transfers of the commercially-issued discs were American Columbia pressings: a "Royal Blue" shellac set for the Bach A minor concerto; a large label, post-"Viva-Tonal" black shellac album for the Bach E major (except for the first side, which came from a late-1930s "microphone" label copy); and a small label "Master Works" set for the Mozart.

The original recordings were not state-of-the-art for their time. The hall is over-reverberant, obscuring detail; and the sound is inherently fuzzy and occasionally distorted. (The opening of the Bach E major is gritty on every copy I've heard, both European and American.) However, the U.S. Columbia pressings are probably the quietest available for these discs.

For the present remastering of an existing transfer of the Mozart D major broadcast, almost all clicks and pops have been eliminated, pitch variances have been corrected, and as much warmth as possible brought to the originally strident recorded sound. While still far from perfect, I believe it to be a significant improvement over how this performance has been heard until now.

Mark Obert-Thorn

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
SARL Pristine Audio, 144 Rue de l'Eglise, 24610 St. Méard de Gurçon, France



HUBERMAN

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Complete Bach & Mozart Concerto Recordings

J. S. Bach

Violin Concertos 1 & 2

Mozart

Violin Concertos 3 & 4



Vienna Philharmonic Orchestra
Issay Dobrowen

Philharmonic-Symphony
Orchestra of New York
Bruno Walter

STUDIO AND LIVE RECORDINGS • 1934 AND 1945

Obert-Thorn

HUBERMAN *Bach & Mozart*

BACH Violin Concerto No. 1 in A minor, BWV 1041

- 1 1st Mvt. - Allegro (non tanto) (3:50)
- 2 2nd Mvt. - Andante (6:41)
- 3 3rd Mvt. - Allegro assai (3:56)

BACH Violin Concerto No. 2 in E major, BWV 1042

- 4 1st Mvt. - Allegro (8:15)
- 5 2nd Mvt. - Adagio (6:48)
- 6 3rd Mvt. - Allegro assai (3:00)

MOZART Violin Concerto No. 3 in G major, K.216

- 7 1st Mvt. - Allegro (8:36)
- 8 2nd Mvt. - Adagio (7:17)
- 9 3rd Mvt. - Rondo (5:25)

Vienna Philharmonic Orchestra

Issay Dobrowen *conductor*

MOZART Violin Concerto No. 4 in F major, K.218

- 10 1st Mvt. - Allegro (8:23)
- 11 2nd Mvt. - Andante cantabile (7:27)
- 12 3rd Mvt. - Rondeau (6:34)

Philharmonic-Symphony Orchestra of New York

Bruno Walter *conductor*

Bronislaw Huberman *violin*



Producer and Audio Restoration Engineer:
Mark Obert-Thorn

Further XR processing for Tracks 10 – 12:
Andrew Rose

Cover artwork based on a photograph
of **Bronislaw Huberman**

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and Charles Niss for providing source material

Bach Concerto No. 1

Recorded 13 June 1934, Mittlerer Konzerthausaal, Vienna
Matrix nos.: WHAX 20-2, 21-1, 22-2 and 23-1
First issued on Columbia LX 329 and 330

Bach Concerto No. 2

Recorded 13 June 1934, Mittlerer Konzerthausaal, Vienna
Matrix nos.: WHAX 15-5, 16-2, 17-2, 18-2 and 19-4
First issued on Columbia LX 408 through 410

Mozart Concerto No. 3

Recorded 13 - 14 June 1934, Mittlerer Konzerthausaal, Vienna
Matrix nos.: WHAX 24-5, 25-5, 26-3, 27-2, 28-3 and 29-3
First issued on Columbia LX 494 through 496

Mozart Concerto No. 4

From the CBS broadcast of 16 December 1945
Carnegie Hall, New York

Total duration: **76:12**

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