



Heifetz, Horowitz

Mozart, Korngold & Mussorgsky, 1947



'The concert of the New York Philharmonic-Symphony Orchestra, Efrem Kurtz, guest conductor, last night in Carnegie Hall was not replete with excitement or with memorable feats of performance, interpretation or creative originality. This holds true in spite of the fact that Jascha Heifetz played, and the further fact that he gave the first performance in New York of the Concerto for Violin, Op. 35, by Erich Korngold.

This is a Hollywood concerto, with vibra phone effects and like devices; fully orchestrated in the Straussian manner; commonplace in its thoughts; liveliest in the final movement, which Mr. Heifetz played in top virtuoso style. Other pages of the concerto are in more lyrical vein, but the melodies are ordinary and sentimental in character; the facility of the writing is matched by the mediocrity of the ideas.

Mr. Heifetz had his best moments in Mozart, when the transparency and the fine continence of his style matched the classicism of the composer, and in the sparkle he gave to pages of the finale...

Olin Downes, New York Times, 28 March 1947

"It's worth noting too that there's a concert recording by Heifetz under Efrem Kurtz from March 1947 (out on Music & Arts), a performance given just six weeks after the premiere in February with Vladimir Golschmann in St Louis. Interesting that the balance there is rather more natural than it is on this famous version under Wallenstein – and the performance itself is, if anything, even more exciting... I suppose the most overwhelming aspect of Heifetz's performance – whether under Wallenstein or under Kurtz – is the intensity of those leaps into the instrument's upper regions, and the accuracy of his intonation. It's fearless playing..."

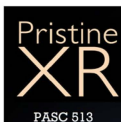
Rob Cowan, Gramophone, 9 June 2016

Producer's Note

This album brings together two very different recordings made just six weeks apart by two of the twentieth century's finest virtuoso musicians, Jascha Heifetz and Vladimir Horowitz, neither of which was intended for release. The Heifetz was recorded in-house by the Carnegie Hall Recording Company, using the CBS microphones installed for the regular weekly broadcasts of the New York Philharmonic. This Sunday afternoon concert was also broadcast by CBS, but the lack of announcements over the extended applause suggests this was not a CBS recording. Whilst the concerto performances have appeared elsewhere on individual releases, both appeared in less than fine sound, with scratches, crackles and disc surface noise apparent.

This release not only reunites for the first time the two concertos Heifetz performed that night in New York (3 days after the concert reviewed in the New York Times, *above*), but also deals with the shortcomings heard in those previous releases. Whilst some surface damage to the original acetates is still occasionally apparent, for the most part the sound quality is very good - clear, bright and well-balanced.

The Horowitz recording of Mussorgsky's *Pictures at an Exhibition* was over three sessions at the end of 1947 and issued on RCA the following year. The source recordings here were so superior to the sound heard on RCA's reissue that it was originally assumed to be the lost session of 15 May, 1947. Close analysis reveals this not to be the case, alas. Nevertheless it's an opportunity to hear this classic recording in much greater clarity than ever before. Andrew Rose



heifetz

mozart, korngold & mussorgsky, 1947

horowitz



mozart - korngold

violin concertos

rare live carnegie hall recording
new york philharmonic-symphony orchestra
efrem kurtz, conductor

mussorgsky

pictures at an exhibition

restored from newly discovered source

heifetz/horowitz

mussorgsky, korngold, mussorgsky 1947

COMPACT
disc
DIGITAL AUDIO
PASC 513

XR remastering by Andrew Rose

Cover artwork based on a
photograph of Heifetz & Horowitz

Mussorgsky Pictures at an Exhibition
Recorded 7 November
& 22 December, 1947
Town Hall, New York City

Mozart, Korngold Violin Concertos
Recorded live, 30 March 1947
Carnegie Hall, New York City
In-house recording

Total duration: 77:27

MUSSORGSKY Pictures at an Exhibition

- 1 Promenade (1:31)
- 2 1. Gnomus (2:31)
- 3 Promenade (2nd) (0:51)
- 4 2. Il Vecchio Castello (3:41)
- 5 Promenade (3rd) (0:33)
- 6 3. Tuilleries (1:04)
- 7 4. Bydlo (2:44)
- 8 Promenade (4th) (0:37)
- 9 5. Ballet de Poussins dans leurs Coques (1:20)
- 10 6. Samuel Goldenberg und Schmuyle (2:18)
- 11 7. Limoges, Le Marché (1:23)
- 12 8. Catacombes (1:16)
- 13 Con Mortuis in Lingua Mortua (2:22)
9. La Cabane sur des Pattes de Poule (3:31)
- 15 La Porte des Bohatyr de Kiev (4:29)

Vladimir Horowitz *piano*

MOZART Violin Concerto No. 5 in A major, K.219, "Turkish"

- 16 1st mvt. - Allegro aperto (9:28)
- 17 2nd mvt. - Adagio (9:18)
- 18 3rd mvt. - Rondo - Tempo di Menuetto (6:32)

KORNGOLD Violin Concerto in D major, Op. 35

- 19 1st mvt. - Moderato nobile (8:13)
- 20 2nd mvt. - Romance - Andante (7:13)
- 21 3rd mvt. - Finale - Allegro assai vivace (6:32)

Jascha Heifetz *violin*

New York Philharmonic-Symphony Orchestra *Efrem Kurtz*

For a full catalogue visit
www.pristineclassical.com
or call : (00) 33 967 391 857

© 2017 Pristine Audio

PRISTINE
AUDIO