

COMPACT
disc
DIGITAL AUDIO
PASC 226
stereo

MENDELSSOHN & BRUCH

VIOLIN CONCERTOS

PRISTINE
AUDIO
XR

MENDELSSOHN Violin Concerto in E minor, Op. 64

- 1 1st mvt. - *Allegro molto appassionato* (13:03)
- 2 2nd mvt. - *Andante* (7:35)
- 3 3rd mvt. - *Allegro molto vivace* (6:27)

BRUCH Violin Concerto No. 1 in G minor, Op. 26

- 4 1st mvt. - *Vorspiel - Allegro moderato* (7:51)
- 5 2nd mvt. - *Adagio* (8:25)
- 6 3rd mvt. - *Allegro energico* (7:19)

Recorded 15-16 January, 1957, Kingsway Hall, London

First issued in mono as Decca LXT5334 in July 1957

First issued in stereo as Decca SXL2006 in September 1958

Stereo recording produced by Erik Smith, engineered by Cyril Windebank

Ruggiero Ricci, violin

London Symphony Orchestra

conducted by **Pierino Gamba**

Transfer from Decca LP SPA 88 in the Pristine Audio collection

XR remastering by Andrew Rose at Pristine Audio, January 2010

Cover artwork based on a photograph of Ruggiero Ricci

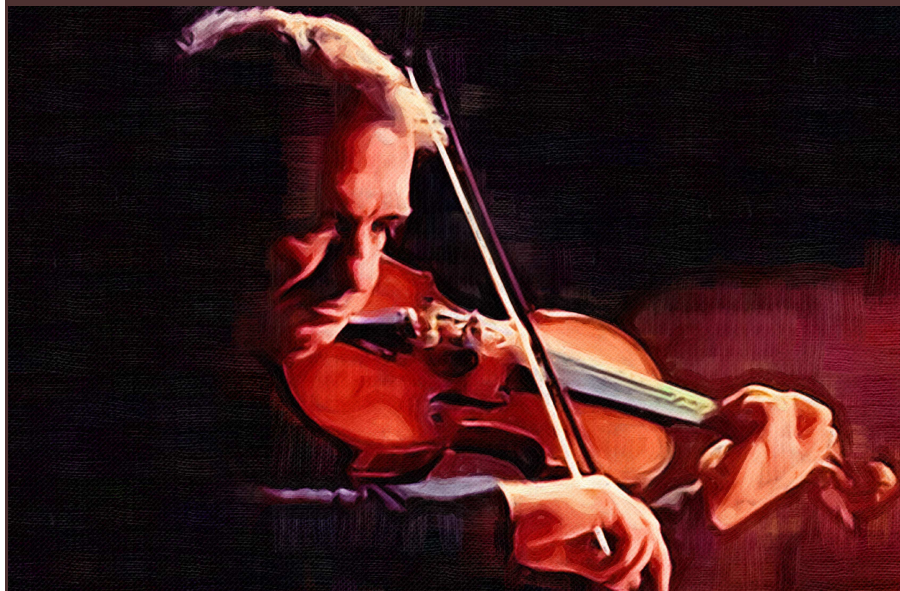
Total duration: 50:40 ©2010 Pristine Audio.

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RUGGIERO RICCI
LONDON SYMPHONY ORCHESTRA
PIERINO GAMBA, CONDUCTOR

PRISTINE
AUDIO
XR



MENDELSSOHN - VIOLIN CONCERTO
BRUCH - VIOLIN CONCERTO No. 1

PRISTINE
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MENDELSSOHN AND BRUCH VIOLIN CONCERTOS
RICCI, LSO, GAMBIA

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MENDELSSOHN & BRUCH

VIOLIN CONCERTOS

COMPACT
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MENDELSSOHN AND BRUCH VIOLIN CONCERTOS
RICCI, LSO, GAMBIA

PASC 226

PRISTINE
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Ricci gives very good performances indeed of both concertos; caught out nowhere, even on the margin of intonation, by their technical demands in the outer movements, he manages also to communicate both poetry and impulse to the slow movements.

Indeed the monaural coupling was a strong competitor among the best of each concerto; and the sound, always good, is now further improved by qualities of spaciousness and separation. The latter quality is especially important in concerto recording; for it allows the ear to hold to the solo line against an orchestral accompaniment which might otherwise be in danger of swamping it. In the concert hall, balance in a solo string concerto is seldom ideal, but sometimes manages to deceive the ear into thinking it so largely by a geographical advantage denied monaural recording. Hence the tendency hitherto on records to emphasise the soloist in balance, often with a resulting improvement on the concert hall. Now, in stereo, the two mediums are closer; and the balance on this disc, which in the monaural version seemed sometimes to favour the orchestra, seems in the new version to be ideal.

I am not suggesting that good recording should not continue to pluck up courage and try to improve on the concert hall where that is possible. But I am suggesting that this particular record always was a good one, and is now even better.

M.M., The Gramophone, October 1958

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