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HORENSTEIN - OISTRAKH *Brahms and Bruch*

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STEREO

Horenstein

BRAHMS Symphony No. 1 BRUCH Scottish Fantasy

DAVID OISTRAKH, VIOLIN
LONDON SYMPHONY ORCHESTRA

Studio recordings, 1962

As I expected Horenstein proves a direct Brahms interpreter. In the first movement he upsets the basic tempo as little as he can, and though in the short term that sometimes brings less excitement, the result is overall the stronger, and there is never a suspicion of too cold a view, for characteristically Horenstein's control of phrasing is endlessly revealing. He is helped enormously by the LSO, here at its most refined in all but a few unimportant moments. The first violin accent at the start of the finale brings a strange waver of pitch for a fraction of a second, but even at a second hearing it faded for me into unimportance, and I marvelled at violin tone that rather outshone that on the latest Bohm/Vienna version. The important horn solos here also outshine virtually any competition: I assume that the recording was made during Barry Tuckwell's term of office in the LSO. Certainly in a strongly competitive field this version—like the Loughran—stands among the very finest at any price, and the recording is beautifully clean as though it was made yesterday.

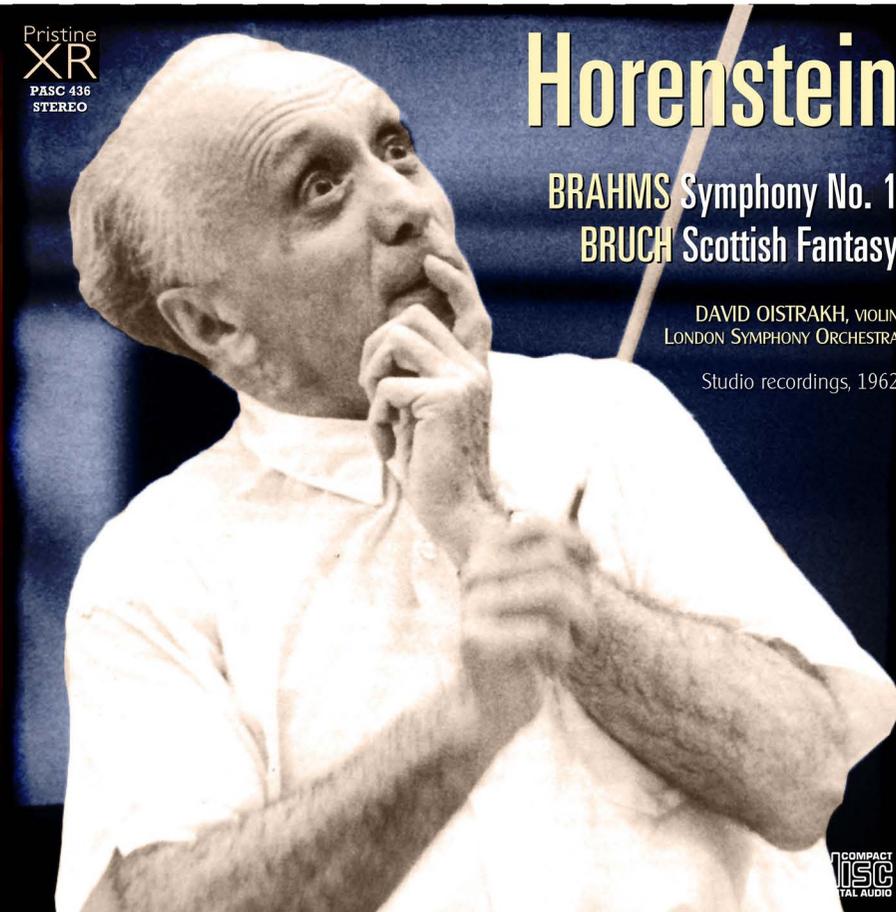
The Gramophone review excerpt, 1976

David Oistrakh and Jascha Horenstein made the most moving recording of Max Bruch's Scottish Fantasy around the same time that Jascha Heifetz made his stereo version. Oistrakh's recording has been unavailable for many years, while Heifetz's hasn't, and the result has been that the last generation of soloists have all listened to the Heifetz version and copied it, resulting in a numbing uniformity among recent recordings. Younger violinists would do well to listen to Oistrakh and Horenstein, who work like real partners, unlike Heifetz and Malcolm Sargent. The tempos are slower in all four movements, allowing greater tonal heft and expressivity. The greatest payoff in this collaboration comes in III, the lovely variations on 'I'm a Doun for Lack o' Johnnie', where soloist and conductor reveal the dialog between the violin and the orchestra. They had help from the producer, who was wise enough to balance the orchestra and soloist as equals. This is not the case in the Heifetz version, splendid as it is because of Heifetz's lapidary tone and exquisitely subtle gradations of dynamics in the passagework. With Heifetz, the whole piece comes across as a one-man show. Horenstein reveals aspects of the score that Sargent either couldn't or wasn't allowed to.

American Record Guide review excerpt, 1999

Producer's Note

Both of these recordings were made within a few months of each other in 1962 at the Walthamstow Assembly Rooms in north-east London. The Brahms was made for Reader's Digest and engineered by legendary Decca wizard, Kenneth Wilkinson, the Bruch for Decca without Mr. Wilkinson! They were the first two of just eight studio recordings made by Horenstein with the LSO (of the rest, all but one was recorded for Unicorn Records between 1969 and 1972). Both were excellent stereo recordings for their era and, with the lightest touch of XR remastering and minimal restoration requirements, have come up marvellously here. **Andrew Rose**



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BRAHMS SYMPHONY NO. 1 - BRUCH SCOTTISH FANTASY
HORENSTEIN, OISTRAKH, LONDON SYMPHONY ORCHESTRA

HORENSTEIN *Brahms and Bruch*

BRAHMS Symphony No. 1 in C minor, Op. 68

- 1 1st mvt. - Un poco sostenuto - Allegro (13:52)
- 2 2nd mvt. - Andante sostenuto (9:38)
- 3 3rd mvt. - Un poco allegretto e grazioso (4:33)
- 4 4th mvt. - Adagio - Più andante - Allegro non troppo, ma con brio (16:46)

BRUCH Scottish Fantasy in E flat major, Op. 46

- 1 1st mvt - Introduction - Grave, Adagio cantabile (8:48)
- 2 2nd mvt - Scherzo - Allegro (5:17)
- 3 3rd mvt - Andante sostenuto (7:53)
- 4 4th mvt - Finale - Allegro guerriero (9:31)

David Oistrakh *violin*

London Symphony Orchestra

Jascha Horenstein, conductor

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XR remastering by Andrew Rose

Recordings from the collection of
Misha Horenstein

Cover artwork based on a
photograph of Jascha Horenstein

Brahms Symphony No. 1
Recording producer: Charles Gerhardt
Recording Engineer: Kenneth Wilkinson
Recorded 29-30 January 1962
Walthamstow Assembly Hall

Busch Scottish Fantasy
Recording producer: Erik Smith
Recording Engineer: Alan Reeve
Recorded 24 September 1962
Walthamstow Assembly Hall

Total duration: 76:18

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