

COMPACT
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DIGITAL AUDIO
PASC 639

Adolf Busch

The Mozart Orchestral Recordings

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XR

Although posterity has decided that Adolf Busch was the Beethoven violinist par excellence, his favourite composers were Bach and Mozart. He performed more music by Mozart than any other musician of his time and was the only one to play all five Violin Concertos plus the *Sinfonia concertante* and *Concertone*. Had World War II not broken out when it did, we should have had more HMV Mozart recordings, including string quintets with Paul Doktor as second violist. Some compensation was provided by a magnificent 1942 account of the String Quartet in E flat, K428, made by the Busch Quartet in New York.

Busch often made his feelings clear: 'With Mozart and Bach there is no bad writing, only beautiful and more beautiful' ... 'I wish I had known Mozart, so that I could have told him I understood him' ... 'Mozart is altogether the most cunning swine that ever existed; he knew more than the Lord God knew' ... 'After Bach, Mozart knew the most about counterpoint' ... 'How can you deny the existence of God if there is a G minor Symphony?' Brother Fritz, and even Toscanini, consulted him on points of Mozartian style and accuracy. He played an enormous range of Mozart chamber music – including Violin Sonatas, String Duos, Piano Trios and Quartets, *Divertimenti*, String Quartets and Quintets – and used Mozart themes for two of his most successful compositions.

Two movements of the D major Quartet, K575, were among Busch's first records. And when, in 1935, he founded a chamber orchestra which he led from the first violin desk, after two seasons of Bach he introduced pieces by Mozart: A major Violin Concerto, K219, E flat Piano Concerto, K271, *Adagio & Fugue*, K546, *Serenata notturna*, K239, and *Eine kleine Nachtmusik*. In 1938 he added two more E flat Concertos, K365 for two pianos and K449 for solo piano, and the D major Violin Concerto, K218. Five of those works are included here. Fascinating from a violinistic point of view is the *Serenata notturna*, as it showcases the gemütlich Adolf Busch who led a Viennese orchestra for six years and liked to play Strauss waltzes. The Violin Concertos are stylishly played, with *Eingängen* where appropriate; the D major is from Busch's last year of concert activity. Busch had two Symphonies in his chamber orchestra repertoire, Nos 33 and 34: by chance No. 34 was captured off-air and made available to wartime radio stations.

The non-Mozartian performances here are all interesting. The *Grosse Fuge* recording was the first performance by the American Busch Chamber Players – Toscanini had attended the rehearsals. The others come from a live broadcast. *The Star-Spangled Banner* should have had Rudolf Serkin improvising a 'continuo', but he was ill. The deeply moving Schütz *Litany* features contralto Christine Johnson (1911-2010), winner of the 1943 Metropolitan Opera Auditions of the Air and the first Nettie Fowler in *Carousel*. She gave up her career in 1950, on marrying, and returned to her native Kentucky to raise a family and teach.

TULLY POTTER

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adolf busch

the mozart orchestral recordings

violin concerto no. 4
violin concerto no. 5
adolf busch, violin
symphony no. 34
piano concerto no. 14
rudolf serkin, piano
serenade in d minor
adagio and fugue in c minor

plus music by stafford smith, gabrieli
purcell, schütz, beethoven

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the busch chamber players
orquesta de la asociación amigos de la música

live and studio recordings, 1937-1951

adolph busch

the mozart orchestral recordings

disc one

MOZART Serenade No. 6 in D minor, K239
"Serenata notturna"

1. 1st mvt. - Marcia. Maestoso (3:04)
2. 2nd mvt. - Minuetto (3:59)
3. 3rd mvt. - Rondo. Allegretto (4:36)

Adolf Busch, Gösta Andreasson (violin), Karl Doktor (viola), Carlo Morini (double-bass), Clarence O'Neil (timpani)
Kingsway Hall, London, 11.10.1938

MOZART Violin Concerto No. 5 in A major, K219

4. 1st mvt. - Allegro aperto (8:37)
5. 2nd mvt. - Adagio (10:02)
6. 3rd mvt. - Rondeau. Tempo di Menuetto (8:18)

Adolf Busch (violin) (cadenzas: Joseph Joachim)

Liederkrantz Hall, New York, 30.4.1945

MOZART Symphony No. 34 in C major, K338

7. 1st mvt. - Allegro vivace (5:31)
8. 2nd mvt. - Andante di molto (più tosto Allegretto) (5:27)
9. 3rd mvt. - Finale: Allegro vivace (3:24)

live recording, Town Hall, New York City, 14.4.1944

MOZART Violin Concerto No. 4 in D major, K218*

10. 1st mvt. - Allegro (8:44)
11. 2nd mvt. - Andante (8:56)
12. 3rd mvt. - Molto allegro (7:33)

Adolf Busch (violin) (cadenzas: Adolf Busch)
Cine Teatro Broadway, Buenos Aires, 5.6.1951
live broadcast, previously unreleased

XR Remastered by **Andrew Rose**

Cover artwork based on a photograph of Adolf Busch

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Produced in co-operation with the **Max-Reger-Institut/BuschBrothersArchive**, Karlsruhe, Germany

Total duration: **2hr 28:02**

CD1: 78:11 CD2: 69:51

disc two

MOZART Agadio and Fugue in C minor, K546

1. 1. Adagio (4:37)
2. 2. Fugue (4:36)

Abbey Road Studio No. 1, London, 10.10.1937

MOZART Piano Concerto No. 14 in E flat major, K449

3. 1st mvt. - Allegro vivace (8:02)
4. 2nd mvt. - Andantino (7:20)
5. 3rd mvt. - Allegro ma non troppo (5:49)

Kingsway Hall, London, 11.10.1938

BONUS TRACKS

6. **STAFFORD SMITH** (*arr. Busch*) The Star-Spangled Banner (1:29)
7. **GABRIELI** Canzon per sonar primi toni a 10, Ch.176 (3:00)
8. **PURCELL** Chacony in G minor, Z.730 (8:04)
9. **SCHÜTZ** (*arr. Busch*) - Litanía, SWV 458 (10:10)
Christine Johnson (contralto), New Choral Group (chorus master Carl Bamberger),
Lukas Foss (continuo piano)
live recordings, Town Hall, New York City, 26.3.1943
10. **BEETHOVEN** (*arr. Weingartner*) - Große Fuge, Op.133 (16:44)
Liederkrantz Hall, New York, 2.10.1941

Busch Chamber Players, dir. Adolf Busch

*Orquesta de cámara de la Asociación Amigos de la Música

Full discographic information can be found online