

VICS-1028 STEREO



BRAHMS  
*VIOLIN CONCERTO IN D*  
SZERYNG/LONDON SYMPHONY/MONTEUX



Poussin—Landscape with Trees and a Tower (ca. 1640-45)



Brahms—VIOLIN CONCERTO IN D  
Henryk Szeryng • London Symphony Orchestra, Pierre Monteux

Mono VIC-1028  
Stereo VICS-1028



## Winner of a *Grand Prix du Disque* Award

There are few works of Brahms in which his many-sided qualities as a composer are so fully represented as in this concerto. It begins with the wonderfully promising introduction by the orchestra in which, literally before we realize it, most of the principal thematic ideas have been exposed. When the violin enters with its impassioned outburst, it is with a four-octave thrust that announces, in so many notes, that this is a different instrument than the one for which Beethoven wrote his eloquent but technically restricted work. The artifices of Paganini may seem a long way from the aesthetic of Brahms, but even without the celebrated *Variations on a Theme by Paganini* for piano we would know from this concerto that Brahms was keenly aware of the Italian's contribution to the resources of the instrument. How Brahms utilizes these resources to exploit the disparity of means between soloist and ensemble, then to reconcile their differences in an ennobling statement of the opening theme after the cadenza, is part of the give and take which makes this movement the special kind of experience it is.

Brahms tried several forms for the Adagio before he settled upon what now seems the only, inevitable procedure: a prolongation of the "post-cadenza"

mood of the first movement, in which the violin moves through a self-powered orbit around the theme pronounced by the oboe, expanding, expounding, even exhorting the orchestra to follow.

If thought and emotion dominate the first two movements, a spirit of play is paramount in the third. It is a kind of holiday for strings in which they all participate as equals, with the game of follow-the-leader initiated by the soloist but ended by the ensemble. Through it all courses the Hungarian dash and fire, the sense of abandon and release which Brahms learned at the source.

Notes by IRVING KOLODIN  
Music Editor of The Saturday Review

### HENRYK SZERYNG

Four continents and forty countries know the violin wizardry of this Polish-born virtuoso. Born in Warsaw, Szeryng received his musical training in Berlin where he studied with Carl Flesch. In 1933 at the age of twelve he made his first public appearances in Warsaw, Bucharest, Vienna and Paris. His reputation as one of Europe's leading musical artists was well established before World War II. From 1939 to 1945 he devoted himself almost exclusively to giving concerts for the Allied armed forces. Szeryng made his United States

debut in 1957, and subsequently has appeared with our leading symphony orchestras. Since 1946 he has been a citizen of Mexico and is so highly regarded by his adopted country that he travels on a diplomatic passport as a cultural ambassador. This present recording was awarded a *Grand Prix du Disque*, Szeryng's third such award.

### PIERRE MONTEUX

This celebrated conductor is one of the most famous and beloved figures in the entire music world. Dean of living conductors, Monteux has led virtually every great symphony orchestra both here and abroad. He began his podium career in 1911 as conductor of Diaghileff's Ballet Russe, and he made music history directing several world premières, including that of Stravinsky's *The Rite of Spring*. Monteux's first visit to the United States, 1916-24, included two seasons with the Metropolitan Opera and five years with the Boston Symphony. After a decade of activity in Europe, he returned to America as conductor of the San Francisco Symphony. In 1952 he resigned to devote his time to guest conducting; however, in 1961, at the age of eighty-six, he accepted the directorship of the London Symphony.

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