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<tr>
<td>1</td>
<td>I. Allegro moderato</td>
<td>18:34</td>
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<tr>
<td>2</td>
<td>II. Andante</td>
<td>06:49</td>
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<tr>
<td>3</td>
<td>III. Allegro vivacissimo</td>
<td>09:38</td>
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Piotr Ilyich Tchaikovsky

**Violin Concerto in D Major, Op. 35**

*London Symphony Orchestra/Walter Goehr, Conductor/
Tossy Spivakovsky, Violin*

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<td>4</td>
<td>Melody, Op. 42, No. 3</td>
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TCHAIKOVSKY
VIOLIN CONCERTO IN D MAJOR,
OP. 35

TOSSY SPIVAKOVSKY VIOLIN
WALTER GOEHR CONDUCTING THE
LONDON SYMPHONY ORCHESTRA

In music, we have the three great Bs – Bach, Beethoven and Brahms; and among violin concerti, there are the three great D Majors – the works in that key by Beethoven, Brahms and Tchaikovsky. Like its two companions, the third of these concerti requires a true virtuoso to reveal it in its proper light. Fortunately, such a virtuoso is Tossy Spivakovsky. Fortunately, too, Spivakovsky has the benefit of today’s finest recorded sound – Everest sound.

In the spring of 1878, Tchaikovsky and his brother Anatol were in Clarens, Switzerland, where the composer had been brought to recuperate from the effects of his disastrous, short-lived marriage with Antonina Ivanova Miliukov. With the two brothers was the violinist, Joseph Kotek, a former pupil of Joachim.

It was at this time that Tchaikovsky first became acquainted with Lalo’s Symphonie Espagnole for Violin and Orchestra, and he wrote to his “beloved friend,” Mme. von Meck, praising the work most highly. Many believe that it was his contact with the Symphonie Espagnole that gave Tchaikovsky the sudden inspiration to drop everything else he was doing and write a violin concerto. There is, in fact, an actual similarity of melody and mood between the slow movements of the two works. Of course, the presence of Kotek must also have had something to do with the composition of the concerto, for he and the composer discussed it at length during the period of its creation.

It took Tchaikovsky only one month to write the Violin Concerto, and this included the complete rewriting of the second movement. The work was finished at the end of April, 1878.

The new concerto ran into difficulties long before it ever came to performance. First of all, Tchaikovsky’s own Mme. von Meck expressed disappointment and dissatisfaction with the work, particularly the first movement. Then Leopold Auer, the highly esteemed virtuoso, professor of violin at the Imperial Conservatory at St. Petersburg, and the Czar’s personal court violinist, to whom Tchaikovsky had dedicated the concerto, declared it unplayable and refused to perform it.

Finally, Adolf Brodsky, after a lapse of two years, due to admitted laziness and indecision, began working on the concerto, and prevailed upon Hans Richter to include it on his program with the Vienna Philharmonic Orchestra on December 4, 1881. According to Brodsky, there was only one rehearsal of the new work, and the orchestral parts “swarmed with errors.” Since many of these had not been corrected by concert time, the men played the entire accompaniment pianissimo, so that everything would not go to pieces.

As might have been expected, the premiere of the concerto was an utter fiasco. At its conclusion, the hisses drowned out the applause. Then, to cap the climax, the vituperative Eduard Hanslick wrote such a scathing review of the new work that the words are said to have haunted Tchaikovsky, who knew them by heart, till his dying day. Here, in part, in Hanslick’s criticism:
“For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious painting that there are pictures which ‘stink in the eye.’ Tchaikovsky’s violin concerto brings us for the first time the horrid idea that there may be music that stinks in the ear.”

Despite all the attacks leveled against it, the concerto eventually made its way into the standard repertoire, thanks largely to the missionary efforts of Brodsky. In gratitude, Tchaikovsky rededicated the work to him.

Belated justice came to Tchaikovsky in other ways, too. Hanslick actually bestowed warm praise upon the Pathétique Symphony, while Auer, after making some revisions in the solo part of the concerto, played it frequently in concert, taught it to most of his illustrious pupils, and in 1912 wrote a long letter to The Musical Courier, explaining his whole attitude toward the work. But the composer never knew anything about this letter he had been dead for nineteen years.

The first movement of the concerto, Allegro moderato, is both brilliant and melodious. It dispenses with the traditional orchestral statement of the principal thematic material before it is played by the solo violin, and it includes an extended cadenza for the solo instrument. The second movement is the songful Canzonetta, marked Andante, which is so reminiscent of the fourth movement of Lalo’s Symphonie Espagnole. A brief cadenza leads from this into the final Allegro vivacissimo, a dashing, dance-like rondo, full of dazzling pyrotechnics. Both of the principal themes of this movement have a folkish character, the first being a form of the Russian dance known as the trepak.

Accompanying the solo violin is an orchestra composed of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

TOSSY SPIVAKOVSKY was born in Odessa, but was taken to Berlin before he was two. After studies with Arrigo Serato and Willi Hess, he made his debut there at the age of ten. Fours of Europe, Australia and New Zealand followed. From 1933 to 1940, Spivakovsky taught at the University Conservatorium of Melbourne. In the latter year, he came to the United States, which has remained his home ever since. For three seasons, from 1942 to 1945, he served as concertmaster of The Cleveland Orchestra. Since that time he has been concertizing throughout the world. Everywhere he is acclaimed for his brilliant virtuosity.

Original Liner Notes
Some notes on the history of Everest Records and the digital remastering

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35 mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less ‘wow and flutter’, and which was the basis for the highly acclaimed ‘Everest-sound’.

For the process of digital remastering of the 35 mm master tapes the original Westrex 1551 machine was used for analog playback using modified new playback electronics and fitted with new playback heads. The output was captured in highest digital resolution of 192 kHz sampling rate and 24 bit word length using state-of-the-art converters.

…from the original LP release:

“The remarkable EVEREST sound on this record is the result of a revolutionary new method of magnetic recording developed by EVEREST utilizing 35 mm magnetic film.

Below is a graphic representation of this new material. What you see here, your ears will quickly verify when you listen to an EVEREST recording.

Notice that now EVEREST engineers have over 3 times the normal space available [than] on ¼” tape. This means distortion free, perfect sound. 35 mm magnetic film allows EVEREST engineers to make recordings with

- No distortion from print through
- No distortion from lack of channel width
- Absolute minimum of “wow or flutter”
- Highest possible signal to noise ratio
- Greatest quality and dynamic range ever recorded

With 35 mm magnetic film, the base material on which the magnetic oxide is coated is five times thicker than conventional tape and is similar to the film used for motion pictures. This thickness permits the recording of extremely high sound intensities without the danger of layer-to-layer “print-through”. The width of 35 mm magnetic film is such that it can accommodate three channels, each of which is as wide as the standard ¼” recording tape. Because of this great channel width, it is possible to produce stereo recordings in which the usual background noise is inaudible. Another similarity of magnetic film to motion picture is that it has sprocket holes cut along each edge. The drive mechanism is also similar to motion picture cameras in that sprocket gears engage these sprocket holes affording a smoothness of motion that reduces “wow and flutter” to an absolute minimum. The film has another advantage in its great tensile strength which effectively eliminates pitch changes due to “tape stretch”, a condition heretofore almost impossible to control.

To assure maintaining the high quality of EVEREST sound on every EVEREST recording, the same equipment that is used in the BELOCK Recording studios is utilized for recordings made anywhere in the world. By utilizing specially designed portable versions of EVEREST 35 mm equipment, EVEREST engineers are able to make recordings and maintain the rigid standards and excellence of quality available in the Studios.

The advanced engineering and special equipment, in addition to meticulous attention to detail, results in the EVEREST sound, a sound that has been acclaimed as superb by critics and record enthusiasts throughout the world.


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London Symphony Orchestra & Sir Eugene Goossens, Conductor

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London Philharmonic Orchestra & Sir Adrian Boult, Conductor

SDBR-3006  A Memorial Tribute to Ralph Vaughan Williams: Symphony No. 9 in E Minor
London Philharmonic Orchestra & Sir Adrian Boult, Conductor

SDBR-3009  Stravinsky: Ebony Concerto & Symphony in 3 Movements
Woody Herman and his Orchestra / London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3018  Copland: Symphony No. 3
London Symphony Orchestra & Aaron Copland, Conductor

SDBR-3022  Kodály: Psalmus Hungaricus - Bartók: Dance Suite
London Philharmonic Orchestra & János Ferencsik, Conductor

SDBR-3025  Waltz Masterpieces
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Stadium Symphony Orchestra of New York & Raymond Paige, Conductor

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Houston Symphony Orchestra & Leopold Stokowski, Conductor

SDBR-3032  Scriabin: The Poem of Ecstasy - Amirov: Azerbaijan Mugam
Houston Symphony Orchestra & Leopold Stokowski, Conductor

SDBR-3033  Stravinsky: Petrouchka
London Symphony Orchestra & Sir Eugene Goossens, Conductor

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SDBR-3037  Berlioz: Symphonie Fantastique
London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3038  Richard Strauss: Ein Heldenleben
London Symphony Orchestra & Leopold Ludwig, Conductor

SDBR-3039  Tchaikovsky: Symphony No. 5 in E Major, Op. 64
London Symphony Orchestra & Sir Malcolm Sargent, Conductor

SDBR-3040  Hindemith: Violin Concerto & Mozart: Violin Concerto No. 3
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SDBR-3041  Villa-Lobos: The Little Train of the Caipira (from Bachianas Brasileiras No. 2)
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London Symphony Orchestra & Sir Eugene Goossens, Conductor

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Rochester Philharmonic Orchestra & Ferde Grofé, Conductor

SDBR-3045  Sibelius: Violin Concerto in D Minor & Tapiola, Tone Poem, Op. 112
London Symphony Orchestra, Tauno Hannikainen, Conductor & Tossy Spivakovsky, Violin

SDBR-3046  Schubert: Symphony No. 8 in B Minor, D 759 “Unfinished”
- Mozart: Symphony No. 40 in G Minor, K. 550
London Symphony Orchestra & Leopold Ludwig, Conductor

SDBR-3047  Stravinsky: The Rite of Spring (“Le Sacre du Printemps”)
London Symphony Orchestra & Sir Eugene Goossens, Conductor

London Symphony Orchestra, Walter Goehr, Conductor & Tossy Spivakovsky, Violin

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Raoul Poliakin and his orchestra

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Houston Symphony Orchestra & Leopold Stokowski, Conductor

– Canning: Fantasy on a Hymn Tune by Justin Morgan
Houston Symphony Orchestra & Leopold Stokowski, Conductor

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London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphony No. 5 in C Minor, Op. 67
London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphony No. 3 in E-flat Major, Op. 55
London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphony No. 7 in A Major, Op. 92
London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphonies No. 1 & 8
London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphonies No. 2 & 4
London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphonies No. 9 in D Minor, Op. 125 “Choral”
London Symphony Orchestra & Josef Krips, Conductor

Beethoven: Symphonies No. 2 & 4
London Symphony Orchestra & Josef Krips, Conductor