

Playing
Time
78:31

Jascha Heifetz (1901-1987)

BRUCH • BEETHOVEN • SPOHR

8.111371

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BRUCH: Violin Concerto No. 1 in G minor, Op. 26		22:01
1	I Vorspiel: Allegro moderato	7:36
2	II Adagio	7:53
3	III Finale: Allegro energico	6:32
London Symphony Orchestra • Sir Malcolm Sargent Recorded at EMI Abbey Road Studio No. 1, London, 18th May 1951		
BRUCH: Violin Concerto No. 2 in D minor, Op. 44		23:34
4	I Adagio ma non troppo	11:37
5	II Recitativo: Allegro moderato	3:40
6	III Finale: Allegro molto	8:17
RCA Victor Symphony Orchestra • Izler Solomon Recorded at Sound Stage 9, Republic Pictures Studios, Hollywood, 2nd November 1954		
7	BEETHOVEN: Romance No. 1 in G major, Op. 40	7:03
8	BEETHOVEN: Romance No. 2 in F major, Op. 50	8:06
RCA Victor Symphony Orchestra • William Steinberg Recorded at Sound Stage 9, Republic Pictures Studios, Hollywood, 15th June 1951		
SPOHR: Violin Concerto No. 8 in A minor, Op. 47 'Gesangsszene'		17:46
9	I Allegro molto	4:16
10	II Adagio	5:25
11	III Andante; Allegro moderato	8:05
RCA Victor Symphony Orchestra • Izler Solomon Recorded at Sound Stage 9, Republic Pictures Studios, Hollywood, 3rd November, 1954		

Heifetz's unequalled combination of silky legato, classically contained phrasing and technical dexterity found its perfect match in the *Concertos* of Max Bruch. The *G minor* recording was the first of two that he made with Sargent and it is, if anything, even finer in its lyric generosity than the 1962 remake. Bruch's *Second Concerto* and Spohr's *Eighth* were both recorded (as were the Beethoven *Romances*) in Hollywood, and are the violinist's only recordings of either work. He exhibits superb control of the former's long-breathed narrative, and of the latter's operatic intensity of expression.

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