



8.111380

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 Playing
Time
70:15

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MADE IN
GERMANY

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| 1 | Gioachino Rossini (arr. Castelnovo-Tedesco): Figaro | 5:18 |
| 2 | Antonín Dvořák (arr. Heifetz): Humoresque, Op. 101, No. 7 | 3:34 |
| 3 | Leopold Godowsky (arr. Heifetz): Viennese | 3:45 |
| 4 | Maurice Ravel (arr. Catherine): Pièce en forme de Habanera | 2:37 |
| 5 | Claude Debussy (arr. Heifetz): Golliwog's Cakewalk | 2:31 |
| 6 | Claude Debussy (arr. Heifetz): Beau Soir | 2:07 |
| 7 | Claude Debussy (arr. Roelens): Clair de lune | 3:39 |
| 8 | Edwin Grasse (arr. Heifetz): Waves At Play | 1:40 |
| 9 | Sergey Prokofiev (arr. Heifetz): March | 1:29 |
| 10 | Sergey Prokofiev (arr. Heifetz): Masks | 2:01 |
| 11 | Dmitry Shostakovich (arr. Tsyganov): Prelude Op. 34, No. 10 | 2:01 |
| 12 | Dmitry Shostakovich (arr. Maganini): Prelude Op. 34, No. 15 | 0:56 |
| 13 | Nikolay Rimsky-Korsakov (arr. Kreisler): Hymn To The Sun | 3:05 |
| 14 | Pyotr Il'yich Tchaikovsky: Mélodie in E flat major | 3:47 |
| 15 | Fryderyk Chopin (arr. Heifetz): Nocturne Op. 55, No. 2 | 3:55 |
| 16 | Johannes Brahms (arr. Joachim): Hungarian Dance No. 7 | 2:03 |
| 17 | Christoph Willibald Gluck (arr. Kreisler): Mélodie | 2:55 |
| 18 | Camille Saint-Saëns (arr. Heifetz): The Swan | 2:35 |
| 19 | Robert Schumann (arr. Heifetz): Prophetic Bird | 2:32 |
| 20 | Alexander Krein (arr. Heifetz): Dance No. 4 | 1:34 |
| 21 | Erő Dohnányi (arr. Kreisler): Andante rubato | 4:53 |
| 22 | Franz Schubert (arr. Heifetz): Impromptu D. 899: No. 3 | 4:00 |
| 23 | Pablo de Sarasate: Romanza andaluza Op. 22, No. 1 | 4:02 |
| 24 | Pablo de Sarasate: Zapateado | 3:17 |

Tracks 1-4, 6: with **Milton Kaye**, pianoTracks 5, 7-20: with **Emanuel Bay**, pianoTracks 21-24: Bell Telephone Hour Orchestra conducted by
Donald Voorhees

1944-48 recordings made in New York

This second of two volumes (Vol. 1 is available on 8.111379) completes the repertoire recorded by Jascha Heifetz during his short wartime period with American Decca. Aware of the need for lighter music while touring for the US troops, Heifetz nonetheless refused to play down to his audiences, praising the G.I.s' 'interest in good music'. This more classical programme represents the violinist's staggering virtuosity and range, from a spectacular paraphrase of Rossini's *The Barber of Seville* to the lyrical expressiveness of Saint-Saëns's *The Swan*. The inclusion of four rare V-Disc recordings concludes a remarkable legacy of uniquely vibrant performances.

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Cover photo: Jascha Heifetz, New York 1938 (Private Collection)

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