

SYMPOSIUM RECORDS 1071

Preface: The number of epithets and adjectives which can be applied to the best violinists or whatever is limited in practical terms if not in linguistic theory. No amount of description can replace even a few bars performed by a great artist. Symposium Records has done its utmost to present these fragments with the maximum of vividness even though sometimes this has meant leaving more background noise than might be wished.

JOSEPH JOACHIM (1831-1907), regarded as the classic German violinist, was born at Kitsee in Hungary. After five years study with Boehm in Vienna he went to Leipzig where Mendelssohn declared that a conservatory education was not needed, instead he should play occasionally for David, leader of the Gewandhaus Orchestra, study composition and acquire a sound all round education, the latter a particularly interesting stipulation in view of the many musicians (e.g. Caruso & Menuhin) who have regretted this lack. He played with Mendelssohn each Sunday for three years. Mendelssohn would play only "good" music and regarded as barbaric any textual change. Mendelssohn's early death (1847) was an immense loss to him. He then became closely associated with Schumann, who came to regard him as his favourite violinist, and was drawn into the Liszt circle. In 1853 he became court musician to the very musical King of Hanover, a post that was compatible with extensive concert tours. In the same year and town he met Brahms. They remained lifelong friends but for a short break caused by Brahms who felt if necessary to comment in the matter of Joachim's divorce. In the Brahms v. Wagner 'match' he became politically involved although he admired both composers. He had previously been very angry with Wagner for his racist writings. He worked closely with Schumann and Brahms in the writing of their violin concerti. At Schumann's early death (1856), Joachim considered his concerto to be inadequate. Rather than tamper with it he with Clara Schumann and Brahms decided not to publish it. (However, shortly before the Second World War it was performed and is now a firm part of the repertoire.) He gave the first performance of the Brahms concerto and later made some suggestions to Dvorák whilst he was writing his concerto. Liszt invented the concert recital. At about the same time Joseph Joachim became the first major violinist to play works of important composers rather than write his own, deliberately or otherwise to show his own virtuosity at fullest extent. Moreover, he was concerned to give "Beethoven's Beethoven" rather than "Jones's Beethoven".

His records were made in his seventy second year at the end of a career lasting two thirds of a century. He is surprisingly virile in two of his own arrangements of Hungarian Dances by Brahms and in a passable encore piece of his own, but here are movements from two Bach suites. The choice of repertoire is not surprising in the light of what is written above but the extreme rarity of original pressings of these two records suggests that lighter pieces were preferable commercially.

From the 1850's onwards he was increasingly involved in teaching and in 1869 became director and violin professor of the Hochschule für Musik zu Berlin. Praise as a teacher was not lavished on him. Assistants were appointed to teach technique. He himself sat on a small dais, listened and occasionally interrupted. The interruption consisted of a small passage played, followed by the command to 'play it thus'. His very individual bow arm position and bow hold may well have been right for him but for the Hochschule to adopt them as standard was a mistake which hindered the development of its students. Nevertheless in one respect his teaching was of profound and lasting importance - one of his students was Leopold Auer.

HUGO HEERMANN (1844-1935) was born in Heilbronn where his mother, herself of considerable musical talent, early recognised and developed his ability. At eight years serious study of the violin began and a year later he appeared as a child prodigy. Rossini to whom he was taken when he was ten was sufficiently impressed to bring him to the attention of Fétis, Director of the Brussels Conservatoire. He was accepted as a student of Meerts for violin and of Fétis himself for composition. After his debut (1860) and a first prize, he stayed on in Brussels to benefit by hearing de Bériot, Joachim, Leonard and Vieuxtemps. The following year he moved on for a period of study in Paris. (According to one account he also had lessons from Joachim). A concert in Frankfurt led to a forty year long association with that town as leader of the Museum Quartet and as a teacher at the Hoch Conservatorium. His duties were compatible with extended tours of Europe, Australia and the United States of America. In London he appeared at the Crystal Palace and in Henschel's Symphony Concerts; to Paris, New York and Australia he introduced Brahms's Concerto. A scandal concerning a female student is said to have ended his association with Frankfurt, but conveniently the Chicago Music College was looking for a successor to Émile Sauret. Shortly after taking up this post he became first leader of the Cincinnati Orchestra. However he soon returned to Europe as soloist, quartet player and teacher in Berlin. This was followed by a period in Germany after which he retired. He derived his finesse and elegance from the Franco Belgian school in which he was trained but he was perceived also to possess a seriousness and depth from the early training by his mother and perhaps from Joachim. Flesch admired his faithfulness to the score which he regarded as a German virtue and his cultivated tone and style, but he found him lacking in strong individual character.

Presented here are the two best of his few records. Like Joachim his Bach is not contaminated by a piano accompaniment. However the Ernst piece may need several hearings before the weird assortment of wind players can be assimilated

PABLO de SARASATE (1844-1908) started to perform before audiences in his native Spain at eight and by twelve was on his way to Paris with a Stradivarius given to him by Queen Isabella. So capable was he that with his studies under Déiphin Allard he won a first prize in under a year. By fifteen he completed his learning with a second prize for harmony. His success was immediate and universal and continued for over forty years. He rarely played the "great" concerti

of Beethoven and Brahms, perhaps because he felt his tone was on the small side for the "competition" of a big orchestra, but works by Bruch, Dvorák, Joachim, Saint-Saëns and Wieniawski are dedicated to him, many of concerto status. His performance of Mendelssohn's Concerto was "something of a revelation" to Henschel but Shaw would have "as lief heard him play 'Pop goes the Wiesel'". His colleagues generally admired his superb technique and tone, but tend to confirm that volume was not his forte. Nothing was forced, the bow was always perpendicular to the strings and seldom moved nearer to the bridge than half way from the fingerboard. Flesch even regarded him as the founder of the modern desire for technical perfection. This admiration seems justified by the records. The tone is utterly sweet, though in imitators preoccupation with this led to boredom in the listener. He did not teach, but violinists were deeply impressed by his playing. He composed a considerable amount of mainly short pieces which, whilst they can by no means be considered great music, have elegance and charm possible only from one possessing those qualities in abundance and in addition exquisite feeling for the sound of the instrument. The records made in his sixtieth year demonstrate astonishing fleetness and accuracy in both hands.

LEOPOLD (von) AUER (1845-1930) was born in Hungary. At eight years of age he began his studies in Budapest and made his début with Medelssohn's concerto. Some wealthy members of the audience provided the means for him to further his studies in Vienna under Jakob Dont to whom he later attributed his sound technique. When the money ran out he wandered about a bit but ended up in Hanover where Joachim taught him the range of great music and to play it deeply and without virtuoso trimmings. After some concert successes he was recommended by Anton Rubinstein as a suitable replacement for Wieniawski in St. Petersburg. He went for three years and remained almost half a century. His young age and lack of interest in sparkling virtuoso display led to some lukewarm reviews, however Tchaikovsky admired him and wrote a violin concerto for him. This he delivered to Auer already printed, bound and dedicated to him. This was unfortunate as Auer whilst accepting gracefully felt that considerable revision was necessary. In Russia he performed extensively as a soloist, quartet leader, conductor, orchestral leader and in sonata recitals with Anton Rubinstein, Leschetizky, Pugno, Essipova and Eugen D'Albert. In 1918 he went to America and at seventy-two made his debut in the Brahms concerto. He continued to teach right up to his death.

His hands were not at all well built for the violin; success came from strong will and sheer hard work. His technique was refined and clear, his tone attractive rather than large and his intonation impeccable. As with Joachim, accounts of his lessons yield no particular method; if Joachim demonstrated occasionally, Auer demonstrated not at all. He seems not to have advocated any particular position or bow hold nor have advised on any technical problems. But, *res ipsa loquitur*, his pupils included: Eddy Brown, Mischa Elman, May Harrison, Jascha Heifetz, Nathan Milstein, Kathleen Parlow, Oscar Shumsky, Toscha Seidel and Ephrem

Zimbalist. However, Flesch felt that Auer's failure to promote musical education to the same level as technique prevented his recognition as the greatest of all teachers.

EUGÈNE YSAÏE (1858-1931) was born in Liège. His first teacher, at the age of four, was his father in whose orchestra he played at the age of seven. By chance he was heard by Vieuxtemps who arranged for him to enter Liège Conservatoire. He was taught by Rudolphe Massart, Wieniawski and Vieuxtemps. In 1879 he became leader of the Bilse Kapelle (later Berlin Philharmonie). Joachim was amazed by his playing and took students to hear him. He toured with Anton Rubinstein whom he regarded as his true master of interpretation. Though likened to Wieniawski he was not regarded as his equal. In 1883 he settled in Paris and moved in a circle which included Chausson, Debussy, Fauré, Franck, d'Indy, Lekeu and Saint-Saëns. Their respect for him is made clear by the quality of the works of which he is dedicatee. These include Franck's Violin Sonata (a wedding present), Debussy's String Quartet and Chausson's 'Poème'. He returned to Belgium as professor of violin at the Conservatoire of Brussels and for thirteen years performed as soloist and conductor and in chamber music especially advancing modern works including the Elgar Concerto (with Arthur Nikisch, Berlin 1911). He appeared many times with Raoul Pugno; especially famous were their recitals of the Beethoven Sonatas. He suffered dreadfully from nerves. A contributing cause may have been a very tight bow hold. The problem became so bad as to make him move ever more towards conducting (New York and later Cincinnati) though it must be admitted that in this capacity he was less successful. His compositions include six fine solo sonatas each dedicated to an admired colleague and an opera in his native Walloon. Ill health prevented him from conducting the première but he lived just long enough to hear it.

He seems not at first to have possessed a large tone though this developed. Diverse though are Joachim, Auer and de Sarasate, it is quite clear that YsaÏe is of the next generation, that of Kreisler (though in his performances of classical works there were phrases and rubati which were out of place if not coarse). YsaÏe and Kreisler followed Vieuxtemps and Wieniawski in developing and using the device of vibrato as an expressive means, a means largely eschewed in the period from Leopold Mozart to Joachim.

JENŐ HUBAY (1858-1937) was born in Budapest, the son of a violinist and conductor. After lessons with his father he went to Joachim in Berlin and then after three years to Vieuxtemps in Paris. He may thus be said to combine the very best of the German and of the French schools and this combination, after a short spell in Brussels, he took back to Budapest where he taught for almost half a century. His pupils included D'Aranyi, Szekely (who gave the first performance of Bartok's violin concerto), Szigeti, Telmanyi and Vegh. Flesch wrote of him as having founded the Hungarian school of playing. He composed a great deal, including an opera, *The Violin Maker of Cremona*, but was overtaken by his more modern and powerful compatriots, especially Bartok and Kodaly.

His tone has a beauty which seems not to derive from any mechanical device but rather, like the voice of Tetrizzini, seems just to happen.

TIVADAR NACHEZ (1859-1929) was born in Budapest, the son of an Hungarian soldier who won great distinction in the revolution of 1849. At the age of five he began to study under the leader of the Royal Opera Orchestra, Professor Sabathiel. At seven he played a concerto by Lipinski at a charity concert. He won the approval of Liszt, no lover of Wunderkinder, who invited him to play to his own accompaniment at his private matinées. His general education was provided for at the Catholic State Gymnasium and law was the profession intended for him. However a government scholarship led him instead to Joachim in Berlin. There he also learned harmony from Kiel. After three years he moved on to Paris for studies with Leonard, towards the end of which he appeared once or twice with the Orchestre Padeloup. He was selected by Hans Richter to play in the orchestra at the opening of the Bayreuth Festspielhaus in 1876. Engagements followed in Germany, Holland, Switzerland and England (Crystal Palace, Hallé's Gentlemen's Concerts, Philharmonic Society and Norwich Festival). From 1889 he lived in London and appeared until 1926. His compositions include two concertos for his own instrument, a Requiem Mass, songs, an overture and a string quartet. Like a number of other artists included here his playing can be judged now only through the slender evidence of one or two early records.

JOHN DUNN (1866-1940) was born in Hull and educated privately. His first teacher of music was his brother, leader of the Hull Theatre Orchestra. At twelve years of age he began three years' study at the Leipzig Conservatorium under Schradieck for violin and under Jadassohn and Richter for counterpoint and harmony. His very first appearance had been in his home town in 1875 but his real début was at a Covent Garden Promenade Concert in 1882. In 1902 he introduced Tchaikovsky's Concerto to London and was the first British player to perform Elgar's Concerto. His career extended over the United Kingdom, Germany and North America. His compositions include a Violin Concerto and Cadenzas for the Beethoven Concerto. His leisure activities were boating, cycling and walking. The records are variable, the one chosen for this compilation shows that he could play with spirit and excitement and with well developed technical ability even if in Spanish nuance, he was not unsurpassed.

KAROL GREGOROWITSCH (1867-1920 or '26). Although born in St. Petersburg he was of Polish descent. His main teacher was Besekirsky from 1883 to 1878 but he may before that have had some lessons from Wieniawski whose last pupil he claimed to be. It seems that Besekirsky heard him in Moscow at the start of a concert tour and whilst he was much impressed, considered his playing childish. He succeeded in persuading the father that he should come to him as a pupil. He also persuaded three gentlemen to replace the income thus lost. He gave his lessons gratis as he was so thrilled to have so forward a pupil, the more so as he came always so excellently prepared. An impresario in Vienna offered him a three year contract but the father would permit his son to bind himself only for one year, so the matter was dropped. (An unknown newcomer was considered a liability for the first season, profit being expected only after putting in much effort and capital.)

It seems that the great piano teacher Leschetizky and his wife Essipova took him in on the understanding that the father returned to Russia. They also arranged for him to take some lessons from Dont. His début in Vienna was extremely well reviewed; however as the reviews referred to Besekirsky as his mentor Dont took umbrage and refused him further teaching. Besekirsky then had him sent off for three or four months with Joachim in Berlin. This he considered would achieve a nice balance between the student's romanticism and Joachim's classicism. In 1896 he went to North America for a tour and in the following year made his début in London with Moszkowski's Concerto. Grigorovich (there are various spellings) was well received; the concerto (first heard, a season or two before) continued not to be. It seems that he refused to play in the Crystal Palace because Mr. Manns refused to bring his pitch down the half tone demanded by the violinist (see J. Stratton-Opera Quarterly, Summer 1989). From 1905 he led the Duke of Mecklenburg's Quartet in St. Petersburg. As a player he was rated highly by Sarasate and as a teacher by Huberman. He is said to have died being shot by a border guard whilst attempting to leave Russia.

A (s)light digression: After lecturing for two decades and being lectured at before that, the writer is sometimes puzzled as to what one is meant to understand by 'Smith was highly influenced by Joachim' and 'Jones was a student of Massart'.

It seems to mean anything from: persistent hard work, preferably slavish, over an extended period resulted in a quasi-clone (only quasi as the master always remained that bit better); to: the student had three lessons each from Dont, Joachim, Leonard, Marsick, Sauret, Vieuxtemps and Wieniawski. Inconsistencies between and even in different accounts do little to help. Some students seem even to have studied simultaneously under teachers living in well separated towns. Under the new Certification Scheme any dead violinist shall on demand by any CD-booklet writer furnish details of class contact-hours with any student and state whether that person may call himself one of his students. A further scheme is under consideration to cover famous singers who through faulty vocal training were forced to seek alternative employment as famous singing teachers.

WILLY BURMESTER (1869-1933) was born in Hamburg, was first taught by his father and became a child prodigy there. Joachim promised him a place at the Hochschule at the age of twelve but he left after four unfruitful years considering himself self-taught. However he pleased Tchaikovsky with a performance of his concerto in 1887 and this led to Russian engagements over several seasons. He also played amongst, but not leading, the first violins in the orchestra of his native city. Thus he was heard by von Bülow who thought sufficiently of him to help him with his studies. A two year engagement as orchestra leader in Helsingfors gave him time to work on a programme with which he intended to make his name. For five months he practised as much as fifteen hours a day on an all Paganini concert. This he gave in Berlin in 1894. The critics used just about every possible epithet of praise: tone large and firm; technique better even than Sarasate. His success lasted exactly two decades and included popular arrangements for professional and amateur. The Great War virtually ended his career. He died almost a pauper. His

playing was fluent but imprecise. His rhythmic sense was strong but wilful. Reger dedicated to him his set of four solo sonatas but he seems not to have returned the compliment by playing them.

HENRI MARTEAU (1874-1934) was born in Rheims; his father was a French officer and an amateur violinist and his mother the daughter of a German officer and a pupil of Clara Schumann. He began to study the violin at the age of five and was encouraged by Sivori. In his thirteenth year he played Bruch's Concerto with considerable ability. In 1891 he entered the Paris Conservatoire where his teachers were Garcia and Leonard for the violin and for composition Dubois who also wrote a concerto for him. Family means enabled him to develop at a leisurely fashion. His concert career extended from Russia to the United States. He was particularly interested in reviving Mozart's violin concerti in good editions and his own include good cadenzas. He founded a Berwald Society in Stockholm and played his violin concerto many times. Reger dedicated his violin concerto to Marteau, but it has never become popular. Joachim heard him in 1906 and wanted him to join his Hochschule as he felt some younger teachers were needed. Carl Flesch would have been an obvious choice, but perhaps some of his criticisms of Joachim worked against him. Anyway Joachim made no appointment and after his death the place went to Marteau with a ten year contract. If there was any bitterness it certainly did not prevent Flesch from terming Marteau "one of the finest violinists of his time". He also praises highly his Mozart. In July 1914, as an officer in the reserve, he should have reported to the French authorities but he remained in Berlin, was arrested but released and permitted to stay registered, as an enemy alien. He was again arrested, this time on suspicion of espionage in which he may have been involved by his wife. After the war neither side would have anything to do with him so he became a Swedish citizen. His technique had declined but he continued to teach. In this performance of the *Carmen Fantasia* the sharpest edge of technique may have been dissipated, but there remains great charm. He played violin by Maggini who lived a good century before Stradivarius. The tone of this large instrument has at times an almost viola like sound. His bowing, after Leonard, is good if heavy and there is a slowish vibrato.

CARL FLESCH (1873-1944) hailed like Joachim and Auer from Hungary. Violin studies started at six with an indifferent local teacher. At ten he went to Vienna where he eventually became a student of Jakob Grun. Dissatisfied with Grun's outmoded system he applied to the Conservatoire in Paris and was accepted by Sauret, but Sauret, then over eighty, he found even worse. He was able to transfer to Marswick "who taught me to think logically without endangering the spirit of the living work of art". He achieved a second prize in 1893 and a first in 1894. His career did not progress spectacularly so he accepted the post of Court Violinist to the Queen of Roumania ("Carmen Sylva"). Here he developed in artistic stature. In 1903 he moved to Amsterdam as professor of violin. Here he had in addition the opportunity of performing to well informed musical audiences with an orchestra under Willem Mengelberg. In Berlin in 1905 he gave a set of five recitals demonstrating the solo violin moving from Corelli to Reger. The success of this,

including the presence and congratulations of Joachim at one concert, caused him to settle in Berlin as a teacher and performing musician. He formed a duo with Artur Schnabel and with Jean Gerardy a trio. He was not prepared to play in a string quartet as he felt a necessary condition which he could not fulfil would be to make it a full time occupation. He was respected for both his dazzling Paganini and the insight of his Beethoven. His appearances in New York in 1913 were not regarded as of particular note. War and ensuing inflation prevented appearances outside Germany and ruined him financially. In 1923 he returned to the United States, this time acclaimed as performer and teacher at the Curtis Institute. Five years later he returned to Germany. Teaching became more and more the outlet for his energies. He was the total antithesis of Joachim or Auer. Every aspect of violin playing was rigorously, meticulously and mercilessly analysed. His "Memoirs" are not unique in criticising his contemporaries but must surely be unique for the razor sharp accuracy of his observations and also unique for being as totally frank concerning his own abilities and shortcomings.

He was a stern teacher, but after a lesson would relax to a jovial and friendly manner. On occasions, too, he would unostentatiously put his hand into his pocket to help a student. He was happy to take those who would not reach the top, but would improve by hard work. Alas that major international careers were denied by early deaths to Wolfsthal, Hassid and Neveu, surely his greatest students. In 1934 he moved to England and more or less retired from playing. In 1940 despite advice he visited Holland and was caught by the invasion. In 1943 he managed to reach Switzerland, but his health was broken and he died the following year. His books on the study of violin playing illustrate his devotion to thorough analysis of every detail. He commences by a discussion of how a violinist should stand and he includes photographs of bow movements obtained by affixing a torch bulb to the point of the bow.

FRITZ KREISLER (1875-1962) was born in Vienna. His father was a doctor and keen amateur violinist. In 1882, well under the age limit, he became a student at the Vienna Conservatory of Joseph Hellmesberger, presumably the last member of the family to teach there. He was also taught theory by Anton Bruckner. In 1885 he won a first prize for violin. He was also an excellent pianist, apparently self taught. He moved on to the Paris Conservatoire receiving instruction from Lambert Massart, who taught Wieniawski, and in theory and composition from Delibes. Two years later he won a first prize there also. An American tour with Moritz Rosenthal, a brilliant pupil of Liszt, was not marvellously received. Meanwhile, back in Vienna, father took matters in hand and decided that a thorough education, general and for his own profession, was needed. This was followed by military service. It is said that in these six years he virtually never touched a violin (hard to believe in an undoubtedly musical family-his brother was a considerable cellist). True or not, at the end of this period he was unable to secure a post as second leader at the Vienna Hofoper. One wonders how the leader who rejected him felt when he reappeared as soloist in the Bruch Concerto two years later. Still his career showed no signs of success perhaps unhelped by his appetites for women and gambling. However in 1899 he appeared in Berlin where

Ysaÿe's obvious approval marked the beginning of a long series of triumphs. In 1902 he married Harriet Lies, a strong willed divorced American whose domination substituted violin practice for Bohemian style living. Her later claim to have "made" him is probably largely true. In 1910 Elgar dedicated his violin concerto to him. Strangely he rarely if ever played it after the first performances; why he has never been clear though he did play it at a memorial concert to Elgar in the Albert Hall. In 1914 he was called up into the Austrian Army. His unaided hearing outclassed in accuracy the army's mechanical means of locating the opposing Russian fire but his success was brief as he was shortly invalided out. He returned to the United States, but when that country became engaged in the conflict with many other Austrian and German artists he was unable to continue appearing. He passed the time composing an operetta entitled "Apple Blossoms" which was a success on Broadway. Gradually, as the war passed he resumed his career. In each country he was extremely nervous concerning how he would be received, but everywhere the welcome was warm and he was increasingly adored wherever and whenever he appeared. It has been suggested that he accepted the rise of Fascism and Nazi rule more readily than some. Even if this is true, by 1934 he was refusing to appear in Germany. In 1938 he became a French and in 1943 a United States citizen. In 1941 he was very seriously injured in a street accident but the next year he was again appearing. His first broadcast was delayed until 1944; it is said that he could not bear the notion that some people might treat music casually. His last appearances were in 1950. After that his sight and hearing and even his interest in the violin declined.

Kreisler had obviously an uncommonly fine technique but not that of a technical wizard. He was also clearly an uncommonly fine musician but his greatness to the listener lay in two areas: his unbelievably beautiful sound and his ability to make each listener feel that he was making music for that particular listener. Perhaps it was the latter feature that made him the only violinist in no respect put into the shade by the arrival of Heifetz in 1917. His compositions fall largely into two categories. Early in his career a number of scores appeared bearing the names of early composers. Much later on he admitted to their authorship. Many were amused but a few were not, though whether they objected more to the offence against scholarship or to the hoax against critics is not clear. In his own name he published a large number of short violin pieces. These achieved enormous popularity amongst the ranks of great violinists musifications though this writer would prefer any day to hear those of Paganini or Sarasate. Like many a violinist he published his own editions giving fingerings etc. of standard classics and, a habit now happily out of favour, piano accompaniments for solo works of Bach and Paganini. His cadenzas for the Beethoven and Brahms concerti have rivalled and surpassed in public esteem those of Joachim; his cadenza for Tartini's "Devil's Trill" Sonata may make purists shudder, but those who can play it do.

The violinists in this album are presented in order of birth from Joachim to Kreisler. The enormous change in ideas over forty-four years is the more readily appreciated as both play music of the same composer. (In each case by the way the

original records are of extreme rarity). It is also peculiarly fitting that an album of violinists should both open and close with music of Bach.

Eliot B. Levin

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Notes: 12) Hungarian Czarda Scenes No.12 Op.83 'The Little Dove'. With the Budapest Conservatoire Orchestra, conducted by Nandor Zsolt.

18) Concerto (Fragment), a performance other than that on Symposium 1032.

21) Franz Schubert (1808-1878) born, lived and died in Dresden, violinist, not known to be related to the Viennese composer of the same name.

The complete recordings of Eugene Ysaye are available on SYMPOSIUM CD 1045.

A large collection of performances by Carl Flesch including the Beethoven and Brahms Concerti is on SYMPOSIUM CDs 1032, 3 & 4.

The only known recordings of Philip Newman, one of the most fiery technical wizards ever heard, are on SYMPOSIUM CD 1327, which contains also the complete recordings of JOSEF HASSID

May Harrison plays Bax, Delius and Moeran, hitherto unpublished recordings, on SYMPOSIUM CD 1075.

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