



MOZART

Violin Concerto No.5
in A major

String Quartet No.16
in E-flat major

Adolf
Busch

Biddulph
RECORDINGS

ADOLF BUSCH

TRACKS 1 - 4:

BUSCH STRING QUARTET

ADOLF BUSCH (VIOLIN I),

GÖSTA ANDREASSON (VIOLIN II),

KARL DOKTOR (VIOLA)

& HERMANN BUSCH (CELLO)

TRACKS 5 - 9:

WITH

THE BUSCH CHAMBER PLAYERS

TRACKS 10 - 13:

WITH ARTUR BALSAM (PIANO)

MOZART STRING QUARTET No.16 IN E-FLAT, K.428

recorded on 15 & 25 May 1942; Columbia 71427/30 (XCO 32813/20)

1	I	ALLEGRO NON TROPPO	7:44
2	II	ANDANTE CON MOTO	5:24
3	III	MENUETTO: ALLEGRO	6:40
4	IV	ALLEGRO VIVACE	4:43

MOZART VIOLIN CONCERTO No.5 IN A, K.219

recorded on 30 April 1945; Columbia 71749/52-D (XCO 34649/55)

5	I	ALLEGRO APERTO - ADAGIO - ALLEGRO APERTO	8:32
6	II	ADAGIO	9:59
7	III	RONDEAU: TEMPO DI MENUETTO	8:05

8	CORELLI	ADAGIO FROM VIOLIN SONATA IN F, Op.5 No.10	2:46
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recorded on 27 May 1942; Columbia 11913-D (XCO 32877)

9	TARTINI	ADAGIO FROM VIOLIN SONATA, Op.2 No.12	4:07
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recorded on 3 May 1945; Columbia 71752-D (XCO 34664)

BACH VIOLIN SONATA IN E MINOR, BWV 1023

recorded on 21 May 1942; Columbia 71582-D (XCO 32838/39)

10	I	(ALLEGRO)	0:57
11	II	ADAGIO MA NON TANTO	3:33
12	III	ALLEMANDE	2:10
13	IV	GIGUE	1:55

ADOLF BUSCH

TRACKS 14 - 20:

WITH ARTUR BALSAM (PIANO)

HANDEL VIOLIN SONATA IN A, HWV 361
recorded on 20 May 1942; unissued on 78 rpm format (XCO 32858/59)

14	I	LARGHETTO	2:12
15	II	ALLEGRO	1:46
16	III	ADAGIO	0:55
17	IV	ALLEGRO	2:43

18	BRAHMS (ARR. JOACHIM)	HUNGARIAN DANCE NO.18 IN D	1:12
recorded on 21 May 1942; unissued on 78 rpm format (CO 32840)			

19	BRAHMS (ARR. JOACHIM)	HUNGARIAN DANCE NO.20 IN D MINOR	1:41
recorded on 21 May 1942; unissued on 78 rpm format (CO 32840)			

20	GEMINIANI	<i>SICILIANA</i> FROM SONATA IN C MINOR, OP.4 NO.9	3:47
recorded on 20 May 1942; Columbia 72005-D (XCO 32860)			

Although the Busch Quartet recorded twelve of Beethoven's 16 string quartets, they only made one quartet by Mozart and not a single quartet by Haydn. Considering that they were regarded as the most important quartet ensemble in between the two World Wars, this was an inexplicable and egregious oversight by the recording companies of the day.

Mozart's String Quartet No.16 in E-flat, K.428, is the third of six quartets dedicated by the composer to his elder colleague and friend Joseph Haydn. Upon receiving them, Haydn exclaimed to Mozart's father: 'Before God, I declare that your son is the greatest composer known by me in person or by reputation.' The E-flat Quartet begins with all four instruments playing in unison before landing on a dissonant four-note chord that initiates the opening theme's cadence. Like the composer's great 39th Symphony in the same key, the chromatic slow movement is in the key of A-flat major and designated *Andante con moto*. The quartet ends with a bouncy Menuetto followed by a sparkling Finale.

Initially contracted as one of HMV's prestigious classical artists, Busch was regarded primarily as a chamber musician and only recorded chamber works, including duo sonatas with the pianist Rudolf Serkin (who later became the violinist's son-in-law). It was only after Busch left Europe in 1939 and joined the American Columbia label that he was regarded in equal worth as a soloist. As well as concertos by Bach and Beethoven, Columbia recorded Busch's sole recording of a Mozart concerto featured here.

Mozart's Concerto in A, K.219, is the last of five violin concertos Mozart wrote in a single stretch at the age of 19. The first movement begins with a



Left to right: Adolf Busch, Gösta Andreasson, Hermann Busch, and Karl Doktor

spirited tutti marked *Allegro aperto* (‘cheerful opening’) that leads to a six-bar *Adagio* for the initial entrance of the soloist before continuing its original lively tempo. The expansive principal theme of the slow movement is made up of a succession of two-note sigh figures. This central movement is followed by a triple-meter rondo marked *Tempo di Menuetto*. This finale features an A-minor episode in 2/4 time that conjures up Turkish music with its exaggerated crescendos and *col legno* bowing in the lower strings. (This specific reference to the Ottoman Empire was depicted on the original album cover, which features the star and crescent of the Turkish flag.) Directing the Busch Chamber Players from the violin, Busch also orchestrated and recorded two sonata movements by Corelli and Tartini.

Until his premature death at the age of 60 in 1952, Busch continued to record chamber music with his eponymous quartet and sonata partner Rudolf Serkin. In 1942, however, Busch made a series of solo recordings with the pianist Artur Balsam. Recorded at New York’s Columbia Studios, these include two Baroque violin sonatas by Bach and Handel, as well as short works by Geminiani and Brahms.

Bach’s Sonata in E minor, BWV 1023, is not part of the six sonatas for violin and continuo designated as BWV 1014-19 that the composer completed in Cöthen in 1722, and only survives as a separate work in a copy by an unidentified hand. Unlike the set of six sonatas, which are trio sonatas in which the right hand of the keyboard serves as the second treble part to the solo violin, the Sonata in E minor is made up of only two parts: a violin line and a figured bass intended to be realized into an accompaniment by the keyboard player.

Beginning with a toccata-like Prelude leading into a plaintive slow movement marked *Adagio ma non tanto*, the sonata concludes unusually with two dance movements: an *Allemande* and a *Gigue*.

The Handel Sonata in A, HWV 361, is in a more conventional Baroque *sonata da chiesa* format, with four movements cast in a slow-fast-slow-fast sequence. The sonata was collected together as the composer's Opus 1, and brought out during the composer's lifetime by the English publisher John Walsh in 1732. Like the Bach E-minor Sonata, it features a violin line with figured-bass accompaniment. In 1867, nearly a century and a half after they were written, the first practical performing edition of both works was finally published in *Die Hohe Schule des Violinspiels* ('The High School of Violin Playing'), with realizations of the figured bass for piano by Ferdinand David.

Along with the Baroque sonatas, Busch recorded two Brahms Hungarian Dances arranged for violin and piano by Joseph Joachim. Although pegged as an 'intellectual' musician, Busch had a brilliant violin technique, and these two miniatures offer us an opportunity to hear him as a dashing and fiery virtuoso.

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concerto no. 5
in a major
for violin
and orchestra
(k. 219)



ADOLF BUSCH

violin, with the
busch chamber players

set mm-609

COLUMBIA
masterworks



Reissue producer: Eric Wen
Transfers and digital mastering: Andrew Walter

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