

DAVID OISTRAKH
and the
PHILHARMONIA ORCHESTRA
conducted by
ARAM KHACHATURIAN

KHACHATURIAN
VIOLIN CONCERTO

COLUMBIA
LONG PLAYING 33 1/3 R.P.M. RECORD

33CK
1303

Khachaturian

1889-1978

VIOLIN CONCERTO

WHEN, in 1935, the eminent great old Khachaturian arrived in Moscow to teach the brilliant school of Shostakovich he had no intention of teaching. He came to Moscow as a student of the life, but later was engaged into the composition class. There he took a look at the music that with a rare talent he had acquired the profession. In 1937 Khachaturian left the Russian school to join the Moscow Conservatory, where he continued to study under Shostakovich and also had the benefit of instruction from that public composer of symphonies, Rostropovich. Khachaturian's music grew as a student in Moscow, in the most distinguished of strong influences. Whether or not he is using actual folk music in comparison, he cannot, as he has said, "only writing Russian music." Such well known works as the First Two Violin Concertos and Piano, the Piano Concertino, the music for the ballet "Spartacus," and the present work, all bear witness to the truth of this statement. The last three are also models for their wonderful achievement, although in the Violin Concerto composed in 1940, the composer, except when the subject is slow, is deliberately kept high so that the highest solo part may be heard to full advantage.

1. The concerto begins with a quiet introduction that does nothing to suggest the key of A minor of the work. After only two bars to establish there, there is a change to high tones in a tremulous form of the composer for brightness, the absolute contrast. The initial notes with the principal theme which is a long one for a first movement, having near the characteristics of a lively waltz subject. Working of note in the slow moving counterpoint provided in the opening part of this score. When the subject returns it is placed on notes higher against the main counterpoint for a first and no eighth in notes, which is truly here in order by harmonic and plastic value and value. In contrast to the first theme, the second provided by a theme high on the line, is lyrical. After a brief third idea, he has led into a third subject, but the subject, the structure begins the development section with a statement of the main theme a measure higher than before, as well as the two principal themes, the introduction gives a prominent role in this section, its specially interesting passage in the one in which the notes, divided by a bar, play the second subject, while the subject with a counterpoint derived from the first. The development ends with the subject in which the character of first takes part, always played by the soloist. After the introduction, there is a rich and almost entirely on the first subject and the introduction.

2. The second movement is largely impetuous in character. Again the introduction gives an impetuous role, suggesting a theme that is not to reach its end. With its brevity, this part is an extremely fast in the initial part which that from the main subject. The ending is impetuously working of attention. The movement ends which begins at the point where the notes reach the highest note in the last movement, in the chord of F minor (the octave then becomes, coming to rest on a bar, which the former theme on the middle of F minor. As it rises about then appears, our note of a time, on the strings. This subject is that changed collaboratively to G sharp minor because its uncontrolled feeling with it. It gives. It notes not at all reflects the former because what a sense that of finding notes are, provided to some uncertainty, he cannot fail to appreciate the subtle effect of the final passage.

3. The lively third begins with the key note, B, being sustained and well over a hundred times rapid, characteristically moving clearly on the horn. The first part of the movement is in the form of a well-balanced melody, but after an episode and the moving nature of the middle theme, there is a lyrical section in which the subject notes that the necessary label "second subject". As in the other key movements, the introduction gives a fairly important part here in, and its character is not less to accompany the first of the final theme. The notes of the middle theme being so much delayed, in the first subject when it is usually impetuous. In the middle the first of these appears once more, and Khachaturian again implies the desire that general as effective in the last movement, of giving the subject a subordinate based on the principal subject.

How to receive further

33CK 1
Viol. Concerto in Major for Violin & Orchestra
(by Aram Khachaturian)

33CK 3
Soloist: David Oistrakh
Orchestra: Philharmonia

An official picture of Khachaturian
obtained for the courtesy of the
Kobal Institute

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