

SYMPOSIUM RECORDS CD 1109

The Great Violinists – Volume 4

ADOLF BUSCH (1891-1952)

This compact disc documents the early instrumental records of the greatest German-born musician of this century. Adolf Busch was a legendary violinist as well as a composer, organiser of chamber orchestras, founder of festivals, talented amateur painter and moving spirit of three ensembles: the Busch Quartet, the Busch Trio and the Busch/Serkin Duo. He was also a great man, who almost alone among German gentile musicians stood out against Hitler. His concerts between the wars inspired a generation of music-lovers and musicians; and his influence continued after his death through the Marlboro Festival in Vermont, which he founded in 1950. His associate and son-in-law, Rudolf Serkin (1903-1991) maintained it until his own death, and it is still going strong. Busch's importance as a fiddler was all the greater, because he was the last glory of the short-lived German school; Georg Kulenkampff predeceased him and Hitler's decade smashed the edifice built up by men like Joseph Joachim and Carl Flesch.

Adolf Busch's career was interrupted by two wars; and his decision to boycott his native country in 1933, when he could have stayed and prospered as others did, further fractured the continuity of his life. That one action made him an exile, cost him the precious cultural nourishment of his native land and deprived him of his most devoted audience. Five years later, he renounced all his concerts in Italy in protest at Mussolini's anti-semitic laws. And in America, where he settled at the end of 1939, his kind of musicality was not fully appreciated. Europe's busiest violin soloist between the wars, Busch was giving a concert virtually every night during the season. If he was not playing a concerto, he was leading his quartet, performing sonatas or other chamber works with Serkin, or directing a small orchestra. He performed the Beethoven, Brahms, Mendelssohn, Bach, Mozart and Dvorák Concertos with all the eminent conductors of his era: the Beethoven alone he gave some 400 times, not including the open rehearsals which were the rule in Germany. With his brother Herman he made up a celebrated combination in Brahms' Double Concerto; and Serkin joined them for Beethoven's Triple Concerto. Busch played the Bach Double Concerto on dozens of occasions, often with his Swedish quartet colleague Gösta Andreasson (1894-1981); and his partners in Mozart's *Sinfonia Concertante* included Lionel Tertis. Yet, for quite haphazard reasons, he made hardly any concerto recordings; so the Brahms fragment included here is of the utmost importance.

Adolf Georg Wilhelm Busch was born in Siegen, Westphalia, on 8 August, 1891, the second of five remarkable sons of a relatively poor instrument maker and amateur fiddler. Elder brother Fritz (1890-1951) was a pianist and conductor; Willi was an actor; Heinrich, who died young, a composer; and Herman (1897-1975, christened Hermann) a cellist. As boys, Fritz and Adolf had the run of their father

Wilhelm's music shop and learnt to play virtually every instrument from piccolo to double bass. At weekends they went with Wilhelm to play dance music in clubs, bars and dives, which developed their innate sense of rhythm and gave them a healthy attitude to music. Adolf, who had been started on the violin at three by his father, retained a certain self-taught individuality to the end of his life. He was equally talented as an artist and when, at 11, he was taken up by a wealthy grocer, he could have been sponsored in art or music. He opted to keep art as a hobby, he counted many painters among his friends, and entered the Cologne Conservatory, where his violin teacher was initially the Joachim alumnus Willy Hess (1859-1939). Previously leader of the Halle Orchestra, Hess left Cologne in 1903 to teach at the Royal Academy of Music, going on to lead the Boston Symphony and finally settling at the Berlin Hochschule, where his pupils included Kulenkampff, Spivakovsky and Temianka. Though their time together was relatively short, Busch's first proper teacher made a deep impression on him and he often named Hess as a violinist he admired. Hess's prowess as a quartet leader also left its mark on the boy. Busch's main violinistic mentor, however, was Hess's successor Bram Eldering (1865-1943), a Dutchman who had studied with Hubay (playing viola in his quartet) and Joachim. Eldering had been a member of the Brahms circle and had played all three of the Violin Sonatas with the composer in private. Busch studied composition with one of Brahms' favoured interpreters, the conductor Fritz Steinbach, and through his teachers, had several opportunities to meet Joachim; he even turned the pages for Dohnányi in a piano quartet performance with members of the Joachim ensemble. He would have studied with Joachim, but death frustrated that ambition in 1907. However, Busch was always considered Joachim's successor and drank in his tradition from numerous sources.

Other influences were the Bonn Kapellmeister Hugo Grüters (who helped to educate him and whose daughter Frieda he married) and Max Reger, whose new Concerto the 17-year-old Busch played from memory to the astonished composer. More than an hour in length, the Concerto had recently been given its première by Henri Marteau; and Flesch was only one of the prominent violinists who found it too daunting. It became Busch's best interpretation. He made his Berlin début with it in 1910, with the Philharmonic under Reger's direction (preceding it with the Brahms Concerto), and played it all over Europe and in New York. Until Reger's untimely death in 1916, Busch was close to the composer, often appearing with him in concert and considering it a sacred duty to propagate his works. A 1911 Brahms Double Concerto in Cologne led to Busch's 20-year association with the German cellist Paul Grümmer (1879-1965) and that October he made his bow in Vienna with the Beethoven Concerto. The following March came his London début, in the Brahms Concerto with the London Symphony Orchestra under Steinbach and he was asked back to play the Beethoven in the autumn. Those trips to England made him many friends, notably Donald Francis Tovey and the composer Ernest Walker. At the end of 1912 he moved to Vienna to lead the Konzertverein Orchestra and its quartet, in which Grümmer and the Viennese violist Karl Doktor (1885-1949) played. In 1918 he succeeded Marteau at the Berlin Hochschule and the next year founded the Busch Quartet, which from 1920

included Andreasson, Doktor and Grümmer (in 1930 Herman Busch took over as cellist). From 1920 Adolf Busch and Rudolf Serkin developed a remarkable sonata duo, playing all their repertoire by heart after 1929; and from the mid-1920s Herman joined them in a trio. During his Berlin years, 1918 to 1922, Busch was influenced by Busoni, who planned a quartet for him, but died without realising this project. Busch also became close to Toscanini, whom he met in 1921 and with whom he toured in America ten years later.

In 1927 Busch left Germany for Switzerland and in April 1933 he gave up all concerts in his native country, in protest against the Nazi régime; this halved his income and virtually ended his careers as soloist and composer. Though he was popular in England (where a Busch Concerts Society was formed) and Italy (until 1938), in Germany he had been the top draw; Hitler referred to him as 'our German violinist' and made several attempts to lure him back. In 1935 he organised the Busch Chamber Players, a conductorless orchestra which gave famous performances of Bach and Mozart. Including such fine musicians as Marcel and Louis Moyse, Blanche and Henri Honegger and August Wenzinger, it made its début at the second Maggio Musicale in Florence in 1935, with two evenings of the Brandenburg Concertos, and its autumn series became a regular event in Basel, Brussels and London. In 1938 Busch helped to found the Lucerne Festival, leading the orchestra under Toscanini and other conductors and giving a number of performances himself; in 1939 the festival was expanded, but it was held in the shadow of the approaching war.

That November Busch emigrated to the United States which had welcomed him rapturously as a visitor, but was less hospitable, once he was on the doorstep. Busch's response was to found a new chamber orchestra, with which he gave many concerts in New York and made four nationwide tours. Ill health and personal tragedy caused his playing to decline slightly during the 1940s and he barely revived his European career after the war, though Britain, Switzerland, Italy and Germany (which he revisited with misgivings) welcomed him back. He was the main force behind the first Marlboro Festivals in Vermont in 1950 and 1951, when he saw his dream of a non-competitive summer of chamber music realised. But ill health forced him to retire at the end of 1951 and he died suddenly at his Guilford home on 9 June, 1952.

Though he had excellent teachers in his teens, Busch was a 'natural' fiddler who had worked many things out for himself as a boy. It was probably lucky for him that the temperamental Hess left Cologne when he did, as he taught the old-fashioned German bowing style. Eldering, more equable of temper, was mainly content to preside over Busch's musical development, realising that the violin had to compete with his compositional talent, but Eldering gave Busch his wonderfully free bowing arm and avoided teaching him the wah-wah Hubay vibrato (Busch always used a pure finger vibrato). At the same time, Busch imbibed some of the Hungarian style of Joachim and Hubay from both his teachers and had an exciting way of playing rapid runs 'on the string'. At his peak, from 1910 to 1940, he had a bowing arm second to none and a left-hand technique which was idiosyncratic, but delivered perfect intonation. His tone was large and remarkably plangent in the

middle and lower registers, a reminder of his prowess on the viola (early in his career he was violist of the Gürzenich Quartet) and his repertoire included *Harold in Italy*, which he performed with his brother Fritz, Karl Muck, Felix von Weingartner and Bruno Walter. Busch often took up the viola to fill in for a missing cellist in domestic performances, or to run through clarinet sonatas; and he occasionally played a viola d'amore made by his father. He also wrote a fair amount of music for the viola, including the delightful solo Suite in A minor which he dashed off for Karl Doktor during a train journey.

Most of those who appreciate Busch the violinist, focus on his unique bowing, 'It was quite frightening to see the range of bowings he used in the unaccompanied Bach Sonatas.' said his pupil Moryc Cybula, 'His bowing arm was enormous. He had a wonderful legato which would go on and on; you wouldn't have known he had changed bows.' The violist Jean Stewart commented, 'He had a bow which never ran out, it was endless. He could make the two ends of the bow sound the same when necessary, he had such control.' Those who disparage anyone who is not in thrall to today's approved Russian method, point to the occasional roughness or unevenness of Busch's bowing. The reason for this was that he was trying to do so much more than other players. We have a number of masters today who can play Bach smoothly, but none who can bring such life into the rhythms and phrases. Busch used a particularly lively Tourte bow and was always looking for expression within the overall shape and architecture of a movement. Though he could play beautifully, lustre of tone was never his first aim.

In trying to describe that tone, a few bars from any track on this disc are worth a thousand words. Suffice it to say that as with any great singer or violinist, Busch's sound is instantly recognisable, one of the most haunting on record. 'Every note said something,' Blanche Honegger testified, 'He didn't have a tone that was just ready-made and which he used for everything; his tone was a continuous creation, meant to express everything that he felt in music, and it did.' Against this must be set Flesch: 'Busch does not possess a beautiful tone as such; he needs the divine afflatus to achieve it.' Listeners can judge for themselves from the recordings here, especially the slower movements. His vibrato was generally restrained, but he varied it with great subtlety; it was widest in Romantic music, narrowest (or virtually non-existent) in Baroque music. After his first heart attack in 1940, his mannerisms became more pronounced, the occasional 'squeezing' of the tone, the upper two strings starved of vibrato, as he fought to stay in tune. Yet on the lower two strings he retained his unique qualities to the end. He commanded every gradation of dynamic, from the merest whisper to a rousing fortissimo, a big player in every way. He liked Serkin to keep the lid of the piano open when they performed sonatas. Above all, he could play softly; his tone-starved pianissimi in certain Beethoven passages have been much imitated, but rarely equalled. Busch could create the most ethereal effects by the mere withdrawal of tone, until the sound was little more than a wisp, a thread. He understood how pizzicato could be varied in tone, volume and rhythm to enhance its musical effect.

Uncompromising in music as in life, Busch used Urtext sources wherever possible; his music room was filled with shelves of photostats of composers'

manuscripts or first editions, from Schütz to Reger, and he preferred to work from unedited texts. He knew every note of each piece he performed and usually the rest of the composer's output. His taste was conservative, but he gave the première of many modern works, his favourite being the Concerto by the Swiss composer Hermann Suter. Though he appreciated a few French composers, he was more in tune with Italian music and played a good deal of it, including two concertos by Viotti. When learning a work by heart, he memorised intervals rather than fingerings, so he could alter his fingering as the inspiration seized him. As a performer, he hewed to the Classical line: tempi, once set, must not be altered unless the composer so directed. But he was also a child of his Late Romantic era: fast movements were taken fast, slow movements very slow, with an unequalled combination of warmth and spirituality. He was best appreciated in Bach, Handel, Haydn, Beethoven, Schubert, Schumann, Brahms, Dvorák, Busoni and Reger; his Mozart often being thought too 'German' and masculine, though his few recordings of this composer were outstanding (witness the two quartet movements here).

Today Busch is remembered mainly as a quartet leader. Indeed, he spent much of his life playing chamber music when he could have made more money as a soloist pure and simple. The Busch Quartet was one of the highest-paid ensembles of its time, yet earned only as much for playing a whole evening of quartets as Busch received for one concerto. It was essentially an ensemble of soloists and its best performances, as preserved on records from the 1920s to the 1940s, have yet to be equalled, let alone surpassed. The group's repertoire was firmly based on the classics, but included the Verdi and all the mature works by Dvorák, as well as 20th Century composers such as Reger, Busoni, Debussy, Ravel, Pizzetti, Weigl, Toch, Suter, Fritz Brun, Tovey, Walker, Gregory Mason, Langstroth and Busch himself. The first secret of its success was Busch's own playing. No violinist of similar stature since has devoted so much time to quartet playing and the individuality of his leadership inspired his colleagues to scale the heights. They rehearsed meticulously, paying particular regard to rhythm and intonation; phrasing was left partly to the inspiration of the moment. Busch had interesting ideas on programming, often putting a Haydn or Mozart quartet in the middle of the second half of a concert; in Beethoven cycles, he liked to place the Op.18 works between the great masterpieces. He hated to play the same programme twice. With Serkin as his regular pianist and a host of wind players as friends, he could put anything from a solo sonata to an octet into a chamber concert.

As a teacher, he was more an inspiration than a technical guide in the early days. He soon gave up his Berlin post. Among his pupils were Gösta Andreasson, Alphonse Brun, Ernest Drucker, Blanche Honegger, Basil Jones, Frances Magnes and Yehudi Menuhin. In addition, Stefi Geyer, Erica Morini (who often sounded uncannily like him) and Frederick Grinke were exposed to his teaching for short periods. Later he became more interested in technical matters. 'Busch emphasised that the tone of the violin and all the expression in the playing came from the right hand, not the left,' his American pupil Robert Dressler recalled, 'He told me to get away from the Leopold Auer method of holding the bow, and take the good old German method, which consisted of putting the four fingers of the right hand down

almost vertically on the wood of the bow shaft and wedging the thumb almost vertically between the first and second fingers. Then the little finger had to be spread out to give leverage and control to the bow. It takes a lot more strength to hold the bow in this position than the Auer method, you have to have an extremely strong right hand to do it, but once I felt fairly comfortable with it, I could see its tremendous advantages. This way the fingers were doing the work, they were controlling the bow, the motion, the subtleties of it. The fingers of the right hand did everything, not the whole bow arm. This probably explains as much as anyone factor why Busch's playing was so unique.'

Frances Magnes, who recorded Bach's Double Concerto memorably with Busch, said: 'My lessons were a revelation. I came to Busch a competent fiddler, but with not very much awareness of musical concepts or style. Also, he confounded me with the fact that I was not playing in tune (his own intonation was impeccable). But slowly I began to grasp his concepts and slowly I began to learn how one listens for intonation. Busch was quick to demonstrate at lessons; he had a remarkable bow arm -- he played "in the strings", always getting a full sound, whether forte or piano; he had his own style of bowing (slurs, etc.) and fingering. Always the dictates of the music came first. He eschewed purely "fiddle" effects, cutesy phrasing and over-use of harmonics. As the lessons progressed, I would sometimes ask specific questions about technique. Invariably his answer was: "Frances, forget about ze technique, make music!"'

A controversial aspect of inter-war string playing, to today's ears, is the constant upward and downward portamento. Even in Busch's lifetime it was becoming outmoded, yet it was central to the styles of Mahler, Schoenberg, Brahms, Dvorák, Reger, Busoni, Elgar and Wagner, and the clean-cut style which has been de rigueur since the war is surely wrong for Romantic music. Be that as it may, many string players modified their use of portamento to conform with more modern tastes, while Busch, not a man for fashion, retained the 'expressive portamento' to the end. It was never a conscious effect, grafted on to the music; it arose from the inner necessity of the moment and was adapted to what he was playing: often it created a magically Romantic mood at the very start of a piece. As the violinist Maria Lidka said: "Busch's glissando ... it's an art we've lost today. He did it so musically and so tastefully.' Busch also believed in playing an entire phrase on one string where possible. His technique came in for criticism from Flesch; yet when you compare Busch with other fiddlers in Beethoven's late quartets, his playing is not only more spiritual in its content, but more violinistic, making more of Beethoven's cadenzas and parodistic, sardonic passages. He played the scales in Paganini's Ninth Caprice in octaves, because he found it too easy; and Dressler thought Busch's demonstrations of the fifth caprice the cleanest performances in his experience, with a multiplicity of variant bowings. Busch taught pieces by de Sarasate and Wieniawski and played them himself, mostly in private; he did not often air such music in public, being aware that many violinists could show off with more conviction than he, but found it fun to play.

Busch's early violins were made by his father. His first Stradivarius, bought in Vienna in 1913, was 'played out' by 1926 when he acquired his second

Stradivarius, though he kept the first and had a double case made for the two. In 1933, with his income slashed, he sold the first Strad but had a copy made for teaching, practising or touring in hot climates. The second Strad, the 'ex-Wiener' of 1732, is one of Stradivari's finer productions, made when he was 88 and with its tone well equalised over the four strings. It was modernised during the 19th Century, but the original body survives in its glorious simplicity, the front showing only a few marks. The back is in one piece, a work of art in itself. Busch always used pure gut D and A strings, and in Europe a pure gut E; in America he had a wire E, as he found the local gut Es unreliable.

Though he was inevitably a summer-and-Sunday composer, Adolf Busch wrote much excellent music, especially a choral and orchestral setting of the sixth psalm, a Concerto for Orchestra, three Studies for Orchestra, a Capriccio for chamber orchestra, several Violin Sonatas (the A minor being outstanding), a beautiful Flute Quintet (with two violas), a delightful Divertimento for 13 solo instruments, a sturdy Piano Quintet and a profound set of five Preludes and Fugues for string quartet. His most popular work in his lifetime was another for the quartet medium he knew so well: the Serenade in G major, Op. 14. His style was influenced by Reger; he used Reger's chromaticism, but had the advantage over his master of being always concise. His part writing was magnificent and naturally he wrote beautifully for stringed instruments.

Busch disliked recording and broadcasting, he hated to think that people might not pay attention. To give the illusion of playing to an audience, he would have a few people present when he was performing for the microphone. Unlike his brother Herman, he was not interested in the mechanics of recording or broadcasting; and though he occasionally listened to other artists' records, he set little store by his own, once he had passed them for release. To Busch went the honour of recording the first violin solos in the new catalogue which the Deutsche Grammophon Aktiengesellschaft built up after World War I and the company's severance from HMV. Busch, Carl Flesch and Jose Porta were each contracted to record six titles, but Busch was not satisfied with one 78 rpm side and it was not issued. Because Deutsche Grammophon lost their ledgers during World War II, we do not know what the missing title was. The first session was so successful that Busch was asked to make a further series of twelve sides, plus eight sides with his Quartet. For all his DG records with piano, he had the services of Bruno Seidler-Winkler (1880-1960), an excellent accompanist who no doubt helped him to overcome his nerves, bad enough before a concert, let alone when faced with the recording horn. Since all the sessions took place in Berlin, it is reasonable to assume they were held during the period when Busch lived in the city. It is known that he was at the Deutsche Grammophon studios making records on 1 and 2 June 1921; and it seems likely that the first sessions took place then. The second set of sessions, spread over two or even three days, began with Busch recording six 10-inch and six 12-inch sides on his own or with Seidler-Winkler. The Busch Quartet then took over. These sessions took place no earlier than the spring of 1922, since the ensemble did not have the Verdi work in their repertoire until then. The Quartet and Serkin gave a concert at Deutsche Grammophon's Berlin headquarters on 26

September 1922, in the midst of a hectic tour; and it is plausible that the recordings had been completed by then, the second series of sessions having taken place during the summer.

These Deutsche Grammophon recordings, most of which are included on this CD, are of immense interest in themselves and include the only Busch Quartet records in which Grümmer participated. The solo repertoire may seem strange to anyone who knows Busch's later reputation. In those days it was not thought commercial to record entire works, and instrumentalist was expected to serve up a diet of snippets and genre pieces. Among Busch's acoustic records the only extended work was the 'Haydn' Serenade Quartet (now thought to be by Roman Hofstetter). Busch, who generally would not perform excerpts of major works for love or money, must have hated such restrictions. He did record a few worthwhile fragments. The Bach and Brahms pieces are particularly interesting, since they afford some sort of comparison with the discs made by the ageing Joachim; in the case of the Hungarian Dance No. 2, a direct comparison. The Corelli and Tartini sonata movements were favourites with Busch and he later arranged them for violin and strings. Pieces like the Gossec Minuet reflected the taste of the time, when eminent violinists was expected to give 'celebrity' recitals. For such events Busch would employ an accompanist, while for sonata concerts he insisted on a pianist of his own fighting weight: Fritz Busch, Hugo Grüters, Edwin Fischer, Artur Schnabel and eventually Rudolf Serkin. Sometimes he mixed the two types of recital, playing with a sonata partner in one half (or at the beginning and end) and an accompanist the rest of the time. A typical Busch celebrity evening would begin with Handel, Bach, Corelli or Tartini (often the 'Devil's Trill' Sonata) and continue with Reger, Schumann, Paganini, Brahms, Dvorák, etc. In the early days he used arrangements by Wilhelmj, Burmester, Corti and Kreisler, but he steadily shed them, building up a stock of his own transcriptions, along with short pieces by favourite composers. He was stimulated in this endeavour by the 1935 revelation, which shocked certain critics, but amused Busch, that many of Kreisler's 'arrangements' were original creations. Two are heard here, splendid forgeries of Pugnani and Dittersdorf. In fact the 'Pugnani' 'Praeludium and Allegro' is Kreisler's finest piece; and Busch's performance is of particular value because Kreisler himself never recorded it.

Busch's acoustic discs document the sound of his first Stradivarius, quite different from the 'ex-Wiener' heard on his electrical records. Though the acoustic process had reached the limits of its development by this time, it was still primitive. The pianist had his stool and piano jacked up several feet off the floor, to bring the sounding board closer to the horn, and the violinist had to stand in one place, not indulging in the body movement, so necessary to a string player, in case he moved the violin too near or too far from the horn. In the circumstances, Busch's first efforts were heroic; indeed, they showed quite a carefree young fiddler, in comparison with the serious artist of the 1930s. His acoustic records were required listening for violin students and proved that this great Classical player could play virtuoso material when he chose. Most of the quartet recordings are unique in Busch's discography; the one duplication, the Schubert Scherzo, makes a fascinating contrast with the 1938 performance for HMV. The Verdi is an all too

brief souvenir of one of the Busch Quartet's most admired interpretations, and the classical works are rarities, since Busch was allowed to record only one complete Mozart quartet and only one Haydn movement. He was, of course, under the impression that the Serenade Quartet was by Haydn, and it was a favourite of his for entertaining friends; on the morning of Toscanini's 70th birthday, the Busch Quartet played it in the courtyard of the Maestro's Milan home as an aubade.

His experiences with the acoustic process made Busch even more suspicious of recording, yet he agreed to make a further series for Deutsche Grammophon early in 1926. These sessions were cancelled due to illness and by the time he was well enough to return to the studios, both Electrola and Columbia were wooing him. By 1928 Electrola had won his agreement to record sonatas, so on 23 April Busch and Serkin went to the Berlin studios. They spent the morning recording Beethoven's little G major Sonata, Op. 30/3 and in the afternoon Busch played Bach's D minor solo Partita. What was wrong with these records is not known, but initially a 'make-up' session was scheduled to re-record a few sides. In the event, Busch did a complete second performance of the Partita in early June 1929. The Giga from this session survives as a test pressing and is included here. It is a magnificent example of Busch's art; indeed, it is more poised rhythmically than the one which was eventually released. The sound is also exceptional, so lifelike that it is easy to understand why the recording did not pass the wear test. Busch's first Electrola session to bear full fruit took place on 24 October 1929 in Berlin, when he and Serkin played the recently discovered Sonata in G major for violin and continuo by Bach; they had given the modern première that year at the Leipzig Bach Festival. They used the pioneering edition which Busch and Friedrich Blume had recently published, making this a doubly historic session. On 8 November Busch returned to the studios on his own to remake the Bach D minor Partita. One of the great recording careers was now into its stride, leading to his famous HMV records of the 1930s.

From 1941 Busch was a Columbia artist and he made some superb discs in both New York and London. But our last item is a recording on acetate from 1942: the finale of the Brahms Concerto, which was introduced by Lionel Barrymore on his Concert Hall radio programme. Since another guest, the baritone Lawrence Tibbett, had to be accommodated, there was time for Busch to play only one movement; but with excellent backing from the NBC Symphony under Frank Black (1894-1968), he gave a sizzling performance. Interpretations of Brahms, music, and especially this concerto, have been getting slower and slower this century, but here is the true Hungarian gipsy spirit of this Allegro giocoso, rendered as the composer surely expected it to be played by his friend Joachim.

TULLY POTTER

Tully Potter writes regularly for *The Strad* and other musical publications. He is the author of *ADOLF BUSCH: THE LIFE OF AN HONEST MAN*, to be published by Toccata Press early in 1993.

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