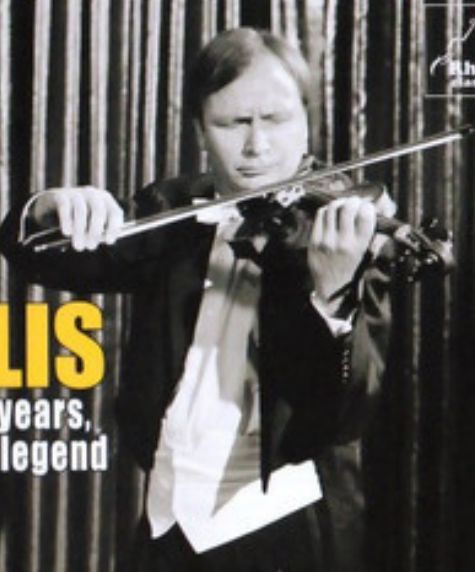




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2 CD | RHINE CLASSICS RH-011
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 EDITORIAL DESIGN: EMILIO PESSINA
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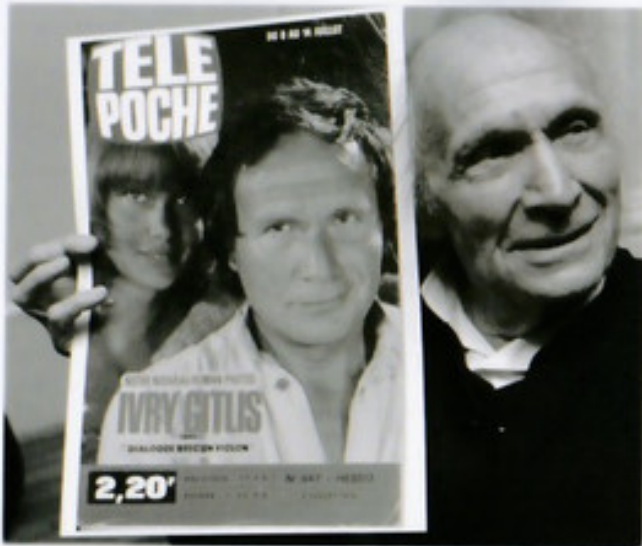
IVRY GITLIS
 the early years,
 birth of a legend

Rhine
 Classics

IVRY GITLIS EDITION

2 CD

24 BIT
 96 kHz
 REMASTER



Ivry Gitlis celebrating his 90th birthday ... mirror in a mirror! (1978 & 2012)

Dear young colleagues of the up-and-coming generation, please have the courage to be yourselves, to take risks and not be copies of your recordings or of others'.

Practice your instrument in order to free yourself from any psycho-technical constraint, to be able to create when you play.

Listen to your inner ear, which is connected directly to your heart and spirit, the one that tells you what you feel is you! And the one you don't feel isn't you.

Remember that a beautiful "wrong" note by a Kreisler, a Thibaud, a Casals or a Callas is worth more than a thousand so-called "right" notes and that playing that is hygienically and clinically correct is not necessarily a sign of good health!

Take heart! Good health to you!

(Ivry Gitlis - January 2007)



Ivry Gitlis' violin, the 1713 "Sancy" Stradivarius (ph. E. Pessina, 2011)

These recordings have been restored and remastered for a better listening experience. Some noise and applause have been kept to maintain the atmosphere of live concerts. The indicated playing time of CDs tracks does not include pause and applause.

CD1

1949 | LAUSANNE

Paul Hindemith (1881-1945)

Violin Sonata (No.3) in E major, IPH 175 (1935)

- | | | |
|-----|---------------------------|------|
| [1] | 1. Ruhig bewegt | 3:22 |
| [2] | 2. Langsam - Sehr lebhaft | 6:11 |

Karol Szymanowski (1882-1937)

Mythes, 3 Pieces for violin and piano, Op.30, M29 (1915):

- | | | |
|-----|-----------------------------|------|
| [3] | No.1 La Fontaine d'Aréthuse | 5:27 |
|-----|-----------------------------|------|

Ernest Bloch (1880-1959)

Baal Shem, Suite for violin and piano (1923):

- | | | |
|-----|---|------|
| [4] | No.2 Nigun (Improvisation). Adagio non troppo | 6:16 |
|-----|---|------|

Maurice Perrin, piano

recorded: Studio 1, Lausanne | 21 September 1949 | acetates

1951 | PARIS

- | | | |
|-----|----------------|--------|
| [5] | radio announce | (0:41) |
|-----|----------------|--------|

Pyotr Ilyich Tchaikovsky (1840-1893)

Violin Concerto in D major, Op.35 (1878)

- | | | |
|-----|---|------|
| [6] | 2. Canzonetta. Andante - | 5:05 |
| [7] | 3. Finale. Allegro vivacissimo -fades away at letter C- | 1:40 |

Odette Pigault, piano

recorded: live | "Concours Long-Thibaud", Paris | 23-30 June 1951 | acetates, broadcast

Béla Bartók (1881-1945)

Violin Solo Sonata, Sz.117, BB 124 (1944)

- | | | |
|------|------------------------------------|------|
| [8] | 1. Tempo di ciaccona | 7:26 |
| [9] | 2. Fuga. Risoluto, non troppo vivo | 3:51 |
| [10] | 3. Melodia. Adagio | 5:33 |
| [11] | 4. Presto -abridged- | 2:26 |

recorded: studio | Radio-Paris Inter, Paris | 8 December 1951 | acetates, broadcast

1953 | PARIS

"Concert des jeunes musiciens français"

- | | | |
|------|----------------|--------|
| [12] | radio announce | (0:15) |
|------|----------------|--------|

Ernest Chausson (1855-1899)

Poème for violin and piano, Op.25 (1896)

- | | | |
|------|--|-------|
| [13] | Lento e misterioso - Animato - Poco Lento - Allegro - Tempo I* | 14:16 |
|------|--|-------|

[14] radio announce

(0:06)

Moritz Moszkowski (1854-1925)

Guitare, Op.45 No.2 (arrangement by Pablo de Sarasate)

- | | | |
|------|--|------|
| [15] | | 2:44 |
|------|--|------|

Odette Pigault, piano

recorded: studio | Maison de la Radio, Paris | 13 March 1953 | acetates, broadcast

Joseph Achron (1886-1943)

Hebrew Melody, Op.33 (1911)

- | | | |
|------|--|------|
| [16] | | 5:16 |
|------|--|------|

Ernest Bloch (1880-1959)

Baal Shem, Suite for violin and piano (1923):

- | | | |
|------|---|------|
| [17] | No.2 Nigun (Improvisation). Adagio non troppo | 5:48 |
|------|---|------|

André Collard, piano

recorded: studio | Maison de la Radio, Paris | 25 March 1953 | acetates

CD2

1955 | MILANO

Giuseppe Tartini (1692-1770)

Sonata in G minor, B.g.5 "The Devil's Trill"

(arrangement and Cadenza by Fritz Kreisler)

- | | | |
|---|---|------|
| 1 | 1. Largo affettuoso | 2:50 |
| 2 | 2. Tempo giusto della scuola tartinista (Allegro moderato) | 1:33 |
| 3 | 3. Andante - Allegro assai - Adagio - Allegro assai - Cadenza - Andante | 7:32 |

Henryk Wieniawski (1835-1880)

4 Capriccio-Valse, in E major, Op.7 (1852/53)

- | | | |
|---|---|------|
| 5 | Polonaise de concert No.1 in D major, Op.4 (1852) | 4:27 |
|---|---|------|

Antonio Beltrami, piano

recorded: studio | RAI, Milano | 18 February 1955 | original master

1963 | SPOLETO - 6° FESTIVAL DEL MONDO

Johann Sebastian Bach (1685-1750)

Violin solo Partita No.2 in D minor, BWV 1004:

- | | | |
|---|-------------|-------|
| 6 | 5. Chaconne | 12:33 |
|---|-------------|-------|

recorded: live | Teatro Caio Melisso, Spoleto | 1 July 1963 | original master

Johannes Brahms (1833-1897)

Violin Sonata No.3 in D minor, Op.108

- | | | |
|----|------------------------------------|------|
| 7 | 1. Allegro | 6:40 |
| 8 | 2. Adagio | 3:59 |
| 9 | 3. Un poco presto e con sentimento | 2:34 |
| 10 | 4. Presto agitato | 4:54 |

Florencia Batzín, piano

recorded: live | Teatro Caio Melisso, Spoleto | 2 July 1963 | original master

Béla Bartók (1881-1945)

Violin Solo Sonata, Sz.117, BB 124 (1944)

- | | | |
|----|------------------------------------|------|
| 11 | 1. Tempo di ciaccona | 6:42 |
| 12 | 2. Fuga. Risoluto, non troppo vivo | 3:41 |
| 13 | 3. Melodia. Adagio | 4:52 |
| 14 | 4. Presto | 4:10 |

recorded: live | Teatro Caio Melisso, Spoleto | 13 July 1963 | original master



1963, Milano - Jerry Gilis at RAI Studio



1927, Haifa - Iry (Isaac) Gitis, playing his first violin (I.G. archive)



1935, Marlotte (France) at Jules Boucherit home.

From L to R:
Mlle Charmasson,
Mlle N..., Denise
Soriano et son chien,
Jacques Challey (rear),
Céline Challey-Richez,
Jules Boucherit, Marcel
Challey, Eldar Aram
and the 13 y.o. Iry



July 1938, Arradon Morbihan - Iry Gitis and Céline Challey Richez



1938 - Gitis portrait, at the time of his studies with Carl Flesch (I.G. archive)

1950 - Iry Gitis, receives instruction from Alice Pashkus, before the recording of his first LP for Remington (Paganini/Wilhelmj, Violin Concerto under Kurt Woss)





Paris, 30 June 1951 - Jacques Thibaud with the "TV, Long-Thibaud Competition" finalists.
 From Top-L: Ivry Gitlis (29 y.o. Israel) 5th Prize | Robert Hosselet (Belgium) 4th Prize |
 Gérard Jarry (15 y.o. France) 1st Prize | Robert Gendres (France) 7th Prize |
 Maurice Haasson (17 y.o. France) 6th Prize | Calvin Sieb (26 y.o. USA) 8th Prize |
 Betty-Jean Hugen (21 y.o. Canada) 3rd Prize | Jacques Thibaud | Hedi Gigler (Austria) 2nd Prize.

IVRY GITLIS

(Haifa, 25 August 1922 -)

"a living legend"

Yitzhak-Meir (Isaac) Gitlis was born in Haifa, Palestine Mandate to Jewish parents, who emigrated in 1921 from Kamianets-Podilskyi, Russia, now Ukraine.

Gitlis acquired his first violin when he was five years old and started lessons under M.me Velikovsky together with his friend Zvi Zeitlin. He then studied privately with Mira Ben-Ami, a pupil of Joseph Szigeti.

When he was eight, she arranged for him to play for Bronislaw Huberman, which prompted a fundraising campaign to allow him to study in France.

In 1933 he arrived with his mother in Paris and started to take lessons with Marcel Challey, husband of the pianist Céline Challey-Richez. Being very close to their family, he was introduced to George Enescu and Jacques Thibaud.

In that period he decided to change his birth name (Isaac) to Ivry. At 11, Gitlis

(Gitlis) entered the Conservatoire de Paris the class of Jules Boucherit, and graduated in 1935.

In 1938-1940, his teachers included George Enescu and Jacques Thibaud in Paris and Carl Flesch in Spa, Belgium and later London.

In 1940, during World War II, he fled to London where he first worked for several years in a war factory and was then assigned to the artists branch of the British Army. He gave numerous concerts for the Army, for soldiers and in war factories.

After the war he made his successful debut with the London Philharmonic Orchestra and subsequently played with the BBC and all other principal orchestras in Great Britain.

In 1950, in Vienna, he made his first commercial recording with the Paganini Concerto under the baton of Wilhelm Furtwängler (Remington RLP-149-20).



Ivry Gitlis (Paris, c.1955)

THE WORLD ACCLAIMS

IVRY GITLIS

IN CONCERT

NEW YORK
The University Settlement
11-12-55

PARIS
The Grand Concert
10-11-55

LONDON
The Royal Albert Hall
10-11-55

VIENNA
The Musikverein
10-11-55

MILAN
The Teatro alla Scala
10-11-55

BRUSSELS
The Concertgebouw
10-11-55

AMSTERDAM
The Concertgebouw
10-11-55

JOHANNESBURG
The University of the Witwatersrand
10-11-55

ON RECORD

RECORDING ARTIST: IVRY GITLIS
RECORDING ENGINEER: GUY RAY
RECORDING VENUE: THE UNIVERSITY SETTLEMENT, NEW YORK
RECORDING DATE: NOVEMBER 1954
RECORDING LABEL: VOX PL 9410

AVAILABLE JANUARY-APRIL 1955

UNIVERSITY SETTLEMENT
123 WEST 11TH STREET
NEW YORK 11, N.Y.

Ivry Gitlis, US Agent Booking Ad. (Feb 1959)

In 1951, as suggested by his teacher Alice Pashkus, he participated in the Long-Thibaud Competition in Paris, where he took fifth place (CD1).

During the preliminary stages of the competition, a rumor circulated that he had stolen a Stradivarius violin during the war, which caused a scandal on the day of the final. Six years after the fall of Hitler, being a Jew in France was still causing debate.

In the same year, Gitlis made his debut in Paris, playing in a recital at the Salle Gaveau, sponsored by the music manager Marcel de Valmalète (9 July 1951).

In the mid-1950s, he moved to the United States where he met Jascha Heifetz. There he made several tours, managed by Sol Hurok, including those conducted by Eugene Ormandy (Tchaikovsky, in Philadelphia) and George Szell (Sibelius, on 15, 16 and 18 December 1955 in New York).

Back in Europe, between 1954 and 1955, he recorded in Vienna for the Vox label: Berg Concerto "To the memory of an angel", coupled with Chamber Concerto

(Vox PL 8660), awarded with a "Grand Prix du Disque" (March 1954), Tchaikovsky and Mendelssohn Concertos, Stravinsky Concerto, coupled with Duo Concertant (Vox PL 9410) and with conductor Jascha Horenstein, Concertos by Bartók (September 1954), Bruch and Sibelius (10 September 1955).

His recording of Bartók's 2nd Concerto and Solo Violin Sonata (Vox PL 9020), still now of reference, received the "Best Record of the Year" award from the New York Herald Tribune in 1955.

In 1963, he was the first Israeli violinist to play in the Soviet Union. He gave a series of concerts under the cultural exchange program of the Soviet Union and Israel, starting in Vilnius (23 October 1963).

His other concerts were given in Moscow, Leningrad, Kiev and Odessa.

In the same year, invited by Giancarlo Menotti, he played in Italy at Spoleto's "6th Festival dei Due Mondi" (CD2).

In 1968, he participated in The Rolling Stones "Rock and Roll Circus" film project, performing with Yoko Ono and The Dirty Mac.

Many composers have been fascinated by his sound and personal way of playing, among them René Leibowitz who dedicated him his Violin Concerto Op.50 (1958); Roman Haubenstock-Ramati with *Sequences for Violin and Orchestra* (1958); Bruno Maderna writing *Pièce pour Ivry* (1971), which Gitlis never recorded commercially, but recorded live in Paris on 25 May 1983; Yannis Xenakis with *Mykka(s)*, which Gitlis premiered in 1972; Charles Harold Bernstein with two works for solo violin inspired by Gitlis, *Rhapsodie Israélienne* and *Romantic Suite* (1984).

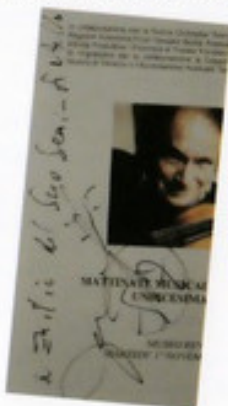
In 1972, Gitlis founded the Festival de Vence, famous for its innovative programming. He was also the inspirer and organiser of the Saint André de Cubzac, Alfortville and Bonifacio Music Festivals.

At various stages in his career, Gitlis played on a 1699 Giovanni Battista Rogeri,

the 1737 "Chant du Cygne" Antonio Stradivari, and the 1740 "Ysaye" Guarneri del Gesù. Ivry Gitlis currently owns the 1713 "Sancy" Antonio Stradivari.

Emilio Pessina | *Wikipedia entry editor*

MAIN REFERENCE (IN FRENCH):
- Ivry Gitlis "L'Âme et la corde",
1st edition: Laffont | Paris, 1980
2nd edition: Buchet-Chastel | Paris, 2013



1950s - official portrait
(Ivry Gitlis archive)



page 14: dedication
"to Emilio from his
sister brother"
Ivry Gitlis (1.Nov.2011)

front cover: 1960, Paris
(ph. RTF Studio)

back cover: 1999, Paris
(ph. Jacky Azoulai)

*Project dedicated to and realized under the auspices of Ivry Gitlis.
Special thanks to: Victor Eskenasy, Alexandros Rigas & Peter Ziegler for their support.*