The remake of the Mozart (Keider had recorded it earlier in 1924, in an acoustic version released in 1928) was done in London's spacious Kingsway Hall. By 1945, however, Keider was back in a smaller venue, this time in a private men's club in New York City, which was a famous recording site for RCA in 1940, for his final concerto recording.

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Mark Obert-Thorn is one of the world's most respected transfer artist-engineers. He has worked for a number of specialist labels, including Pearl, Biddeloff, Romophone and Music & Arts. Three of his transfers have been nominated for Gramophone Awards. A pianist by training, his passion is recording, and he has extensive experience in the transfer of historical recordings. Obert-Thorn describes himself as a "moderate interventionist", rather than a "purist" or "re-processor", unlike those who apply significant additions and make major changes to the acoustical qualities of old recordings. His philosophy is that a good transfer should not call attention to itself, but rather allow the performance to be heard with the greatest clarity. There is no over-reverberant 'cathedral sound' in an Obert-Thorn recording, nor is there the tinny or dead sound so often found in many 'authentic' commercial issues. He works with the cream of available 78s, and consistently achieves better results than restoration engineers working with the metal parts from the archives of the modern corporate owners of the original recordings. His transfers preserve the original tone of the old recordings, maximising the details in critical upper mid-range and lower frequencies to achieve a much higher standard than many other commercially released restorations.

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The COMPLETE CONCERTO RECORDINGS VOL. 3
J.S. BACH
Concerto for Two Violins, BWV 1043
MOAZT
Violin Concerto No. 4
KREISLER
Concerto in One Movement
Concerto in C major
Fritz Kreisler, Violin
London Philharmonic Orchestra
Malcolm Greene
The Philadelphia Orchestra
Eugene Ormandy

Great Violinists • Kreisler

Mark Obert-Thorn

Tully Potter

A Note on the Recordings

The present disc contains recordings made over a thirty-year period spanning the orchestral and electronic eras, and features Kreisler's first and last concerto recordings. The Bach "Double" was recorded using the acoustic process, in front of a megalophone horn in a small studio. The vibrato is typically strong, so the stereo effect is not as pronounced as in the later recordings. The Mozart and Paganini works are recorded in large halls, using vocalists, but have the musical signal amplified electronically. The Paganini in particular is a startlingly realistic recording for its time. There was apparently no attempt to compress the dynamic range through the use of limiters. RCA Victor's inexperience at this time in recording concertos had unexpected side benefits. For one, Keider can be heard as he must have sounded in an actual performance in Philadelphia's Academy of Music, not spotlight-minded to appear artificially louder than his supporting forces.
Fritz KREISLER: The Complete Concerto Recordings Vol. 3

S. BACH: Concerto in D minor for two violins, BWV 1043

Vivaldi

20th November 1950

3:47

14:52

Tchaikovsky

Maestro Dno non troppo

Variations on a Theme of Moussorgsky

Wolfgang Amadeus MOZART

Violin Concerto No. 4 in D major, K. 218

Allegro

Andante cantabile

Andante grazioso - Allegro ma non troppo

London Philharmonic Orchestra / Malcolm Sargent


First issued on ISBN 0375-8428

Niccolò PAGANINI

Concerto in One Movement (arr. Kreisler)

(Arranged from the first movement of Violin Concerto No. 1 in D major)

The Philadelphia Orchestra / Eugene Ormandy

14th December 1950, at the Academy of Music, Philadelphia on Mariss Nos. CS 0528-1, 0531-1, 0531-2, 0531-3, 0531-4

First issued on Warner 144201 in album M 361

Fritz KREISLER: Concerto in C major (in the style of Vivaldi)

Allegro energico non troppo

Andante dolcissimo

Allegro molto

Victor String Orchestra / Donald Voorhees

2nd February 1947, at the Brooklyn Academy, New York City on Mariss No. 49-7-40-2A, 49-7-40-2B.

First issued on RCA Victor 11-29.045 in album M 3975

11:57

4:57

1:48

1:16

Of all the greatest virtuosos of the past, Fritz Kreisler was very much the most influential. The reason is not far to seek. Not only did Kreisler make a consistently beautiful sound - he had one of the loveliest, yet most individual tones - but he played with a relaxed ease that seemed to invite the listener into the music. Not for him the virtuoso's noisy display of some of today's virtuosi's solos. He seemed to have all the time in the world to play each phrase; and that timing was just one aspect of the art which he conceived as art.

He was born on 2nd February 1875, the son of Sigmund Kreisler's friend's family, and could read music when he was three. He was taught to play the violin by his Polish father Salomon, an enthusiastic amateur, and he went to Jacques Aubener, leader of the orchestra at the Warsaw Opera, and made his debut at Carlbach (now Karlowy Vary). At ten he won the gold medal at the Conservatory in Warsaw, and was given a year's leave of absence by the director, Amati by friends and transferred to the Paris Conservatoire (violin with Joseph Massart, composition with Leo Delibes). He met César Franck, played in the Pasdeloup Orchestra and in 1887 took first prize in violin. In 1888 he toured the United States, playing on the Midtown Oratorio Society, New York and Boston. He spent two years in Vienna, broadening his education; thought of following his father's profession and completed two years' medical studies. After the assassination of Austria in 1914, he decided on music and began his career as a travelling virtuoso. He toured Russia, met Glazounov, found a wealthy sponsor and advanced himself, getting to know Brahms, Joachim, Wolf and Schoenberg. In January 1898 he returned to America and played the world premiere of Bruch's G minor, conducted by Hans Richter, and a year later he had an even greater success when he played Bruch's D minor. Vieuxtemps' fifth concerto in D minor had been written for Kreisler, and on 2nd February 1898, the premiere of the Variations for his debut with the Berlin Philharmonic under Josef Reibich. In November 1916, he played the Mendelssohn E minor under Arthur Nikisch. In 1900 he toured America and in 1901 he first took the violin to South Africa, virtually creating an entirely new repertoire, overlapping it from note to note. This way of "keeping the left hand alive" was a revelation to his violinist contemporaries, and turned the violin into a solo instrument of the first rank. One of the admirers of the English violinist Lionel Tertis, who adapted the violin to solo concerto form, was Kreisler. He played with such ease and refinement that even first-rate strings might have found difficulties in matching. When the D major Violin Concerto was written, Kreisler was suffering from a heart condition that might have been life-threatening, but he completed it with a sense of joy and exultation. The work was premiered with the Los Angeles Philharmonic Orchestra on 1st April, 1934, and was well received. In 1938, he took French citizenship, then moved to United States. In 1931 he was by a win or could not escape the atmospheric noise and the pressure; at one moment the bow seemed glued to the string, at another it moved with the defiance he had learnt in Paris.

One programme begins with a baroque work and ends with an enjoyable piece of "muck baroque". Today the Bach Double Concerto is well known. He has a large number of recordings, made in 1952, brought it into hundreds of thousands of homes. His recordings are highly regarded, but his playing is not so much about style as it is about the way he plays. In the recording, he brings out the Viennese Kreisler being played by the young Eben Zimbalist, from the Russian school of violin playing.

It is often said that together is the result of a model - its development, like the light accompanying, very fine detail in the orchestra, its actual description of just four players (including, incidentally, Rosario Bourdon who was to become a valuable studio conductor). The D major Violin Concerto, K.218, was written by Mozart in 1989. The work was recorded with Kreisler and it is his second version, set down in the marvellous acoustic of theOld-Central Concert Hall, the Apple Blossom and his String Quartet. From 1924 Kreisler made his home in Berlin but the rise of Hitler, he refused to play in Germany any more. After the Anschluss of Austria in 1938, he took French citizenship, then moved to United States. In 1931 he was by a win or could not escape the atmospheric noise and the pressure; at one moment the bow seemed glued to the string, at another it moved with the defiance he had learnt in Paris.

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Of all the great virtuosos of the past, Fritz Kreisler could claim to be the first. The reason is not far to seek. Not only did Kreisler make a consistently beautiful sound - he had one of the loveliest, yes even the most individual tones - but he played with a relaxed ease that seemed to invite the listener into the music. No not for him the aniconic cult of some of today's so-called 'great' soloists. He seemed to have the whole time in the world to play each phrase; and that timing was just one aspect of the art which concreted into an idiosyncrasy. 

On 2nd February 1875, he was the youngest student admitted to the Vienna Conservatory (studying violin with Josef Hellmesberger Sr., then with Hellmesberger Jr., and made his début at Carlbach (now Karlovy Vary). At ten he won the gold medal at the Conservatory. He had already studied in Paris with Amati by friends and transferred to the Paris Conservatoire (violin with Joseph Massart, composition with Leo Delibes). He met César Franck, played in the Pâques Orchestre and in 1887 took a first prize in violin. In 1888 he toured with the family in America (he could make all the famous cities of the Grand Tour smell of apple blossoms and his String Quartet, from 1924 Kreisler made his home in Berlin with the rise of Hitler, he refused to play in Germany any more. After the Anschluss of Austria in 1938, he decided on music and began his career as a travelling virtuoso. He toured Russia, met Glazounov, found a wealthy sponsor and advanced himself, getting to know Brahms, Joachim, Wolf and Schoenberg. In January 1898 he played for the first time in Vienna. The day after, he was appointed Bruch's G minor, conducted by Hans Richter, and a year later he had an even greater success when he played Bruch's D minor. Vieuxtemps' Violin Concerto No. 5 is still one of the most impressive Variations for his début with the Berlin Philharmonic under Josef Rehbiem. In November 1902, Kreisler played the Mendelssohn E minor under Arthur Nikisch. In 1900 he toured America and in 1902 he first visited Australia and Japan, virtually discovering them. His marriage to Hannelore Lieb was childless. To the Conservatoire, authentic for its time, he gave the first performance of the Elgar Concerto in London in 1911. Casals was already working on similar lines to create a new cello sound - and so, within a decade or so, the entire approach to playing stringed instruments began to change. Another Kreisler speciality was extracting different colours from the same instrument; he might make innumerable notes in unusual positions; in this way he created the most delicate effects in short pieces. These

Fritz KREISLER: The Complete Concerto Recordings Vol. 3

L. S. BACH: Concerto In D minor for two violins, BWV 1043

Variations

Large ma non troppo

Ernst Zimbalist, Violin / String Quartet conducted by Walter B. Rogers

Wolfgang Amadeus MOZART

Violin Concerto No. 4 in D major, K. 215

Adagio

Adagio cantabile

Andante grazioso - Allegro ma non troppo

London Philharmonic Orchestra / Malcolm Sargent

Bartholomew 10 November, 1906 in the King's Hall, London on Meritis Nos. 213-2132-2, 851-4, 851-4, 851-4, 851-4

First issued on BIS 7330/4

Niccolò PAGANINI

Concerto in One Movement (arr. Kreisler)

Arranged (from the first movement of Violin No. 1 in D major)

Nicoletta Epaminondas Orchestra


First issued on Violin 144201 in album M 561

Fritz KREISLER: Concerto in C major (in the style of Vivaldi)

Allegro energico ma non troppo

Andante dolcissimo

Allegro molto

Vector String Orchestra / Donald Voorhees

First issued on Vector RCA 11-92045 in album M 3050

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8110922
Of all the great virtuosos of the past, Fritz Kreisler is the one who set the highest standards. His music is a joy to listen to, for it is always full of life and energy. His technique is excellent, and he has a wonderful sense of phrasing. The virtuoso's technical skills are not his only strength, however. Kreisler was also a great composer, and his works have been widely admired for their beauty and expressiveness.

Fritz Kreisler was born in Vienna on 11 July 1875, the son of a wealthy Jewish family. He began playing the violin at the age of five, and by the age of eight he was already performing in public. In 1887, he entered the Vienna Conservatory, where he studied under the famous teacher, Joseph Joachim. Kreisler quickly became known as a prodigy, and at the age of 18 he made his debut at the Vienna Musikverein. He went on to study in Berlin and Paris, and in 1897 he made his debut at the New York Carnegie Hall.

Kreisler was a prolific composer, and he wrote many works for the violin, including his famous Violin Concerto No. 1 in F major, Op. 35. He also composed many solo pieces, such as his famous Fantasy in D major, Op. 47, and his Violin Sonata No. 1 in G minor, Op. 16. Kreisler was known for his elegant style and his beautiful melodies.

In 1938, Kreisler emigrated to the United States, where he continued to perform and compose. He remained active until his death in New York in 1962, and his legacy lives on in the many recordings and performances of his music. Kreisler was one of the greatest violinists of the late 19th and early 20th centuries, and his influence continues to be felt today. The virtuoso's music is a true delight to the ear, and his technique remains a model for all musicians to emulate.
these sessions, when Kreider played violin after violin (seeff 1921) was done in London's spacious Kingway Hall. But in 1945, however, Kreider was back in a smaller venue, this time in a private men's club in New York City. Which was a favourite recording site for RCA in the 1940s, for his final concerto recording.

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Mark Obert-Thorn is one of the world's most respected transfer artist-engineers. He has worked for a number of specialist labels, including Pearl, Biddulph, Romophone and Music & Arts. Three of his transfers have been nominated for Gramophone Awards. A pianist by training, his passion is for music, history and working on projects. He has been involved in the transfer of historical recordings. Obert-Thorn describes himself as a "moderate interventionist" rather than a "purist" or "re-producer," unlike those who apply significant additions and make major changes to the acoustical qualities of old recordings. His philosophy is that a good transfer should not call attention to itself, but rather allow the performance to be heard with the greatest clarity. There is no over-reverberant "cathedral sound" in an Obert-Thorn restoration, nor is there the tinny boosting of many "authentic" commercial issues. He works with the transparency available in 78s, and consistently achieves better results than restoration engineers working with the metal parts from the archives of the modern corporate owners of the original recordings. His technique preserves the original tone of the old recordings, maximising the details in critical upper mid-range and lower frequencies to achieve a much higher quality than many other commercially released restorations.

THE COMPLETE CONCERTO RECORDINGS VOL. 3
J.S. BACH
Concerto for Two Violins, BWV 1043
MOAZT
Violin Concerto No. 4
KREISLER
Concerto in One Movement
Concerto in C major

Mark Obert-Thorn

The remake of the Mozart (Kreider had recorded it earlier in 1924, an acoustic version released in the first part of this series) was done in London's spacious Kingway Hall. But in 1945, however, Kreider was back in a smaller venue, this time in a private men's club in New York City. Which was a favourite recording site for RCA in the 1940s, for his final concerto recording.
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Mark Oberti-Thorn

A Note on the Recordings

The present disc contains recordings made over a thirty-year period spanning the acoustical and electrical eras, and features Keider’s first and last concerto recordings. The Bach “Double” was recorded using the acoustical process, in front of a megalophone horn in a small studio. The vibrations caught by the horn were transferred to a styli, which etched the wave patterns of the sound onto a wax master disc. Not much in the way of frequency range could be caught through this method; yet, the clarity and immediacy of the recording is a testament to the skill of the engineers some 85 years ago. The adoption of electrical recording in 1925 meant that a wider frequency range could now be captured, and that recordings could move out of the studio and into the concert hall. The Mozart and Pagani works were recorded in large venues - still using wax masters, but now having the musical signal amplified electronically. The Pagani in particular is a startlingly realistic recording for its time. There was apparently no attempt to compress the dynamic range through the use of limiters. RCA Victor’s experience at this time in recording concerts had unexpected side benefits. For one, Keider can be heard as he must have sounded in an actual performance in Philadelphia’s Academy of Music, not spotlight-miked to appear artificially louder than his supporting forces.

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J.S. BACH
Concerto for Two Violins, BWV 1043

MOZART
Violin Concerto No. 4

KREISLER
Concerto in One Movement
Concerto in C major

The COMPLETE CONCERTO RECORDINGS VOL. 3

Fritz Kreisler, Violin
London Philharmonic Orchestra
Malcolm Sargent
The Philadelphia Orchestra
Eugene Ormandy

Historical Recordings 1915 - 1945

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ADD
THE COMPLETE CONCERTO RECORDINGS VOL. 3

Johann Sebastian BACH (1685-1750)
Concerto in D minor for two violins, BWV 1043

1. Vivace 13:40
2. Largo ma non tanto 3:47
3. Allegro 5:01
Efrem Zimbalist, Violin / String Quartet conducted by Walter B. Rogers 4:52

Wolfgang Amadeus MOZART (1756-1791)
Violin Concerto No. 4 in D major, K. 218

4. Allegro 27:05
5. Adante cantabile 9:31
6. Andante grazioso - Allegro ma non troppo 8:31
7. London Philharmonic Orchestra / Malcolm Sargent 9:03

Nicolò PAGANINI (1782-1840)

4. Concerto in One Movement (arr. Kreisler) 17:33
(Arranged from the first movement of Violin Concerto No.1 in D major)
The Philadelphia Orchestra / Eugene Ormandy

Fritz KREISLER: Concerto in C major (in the style of Vivaldi) 11:51

8. Allegro energico ma non troppo 4:57
9. Andante doloso 4:05
10. Allegro molto 2:49
Victor String Orchestra / Donald Voorhees

Archivist & Audio Restoration Producer: Mark Obert-Thorn

www.naxos.com

Cover Photograph: Fritz Kreisler (Lebrecht Collection)