



THE COMPLETE RECORDINGS • 7

BACH

BEETHOVEN

KOŽELUCH

WAGNER

DVOŘÁK

KREISLER

Fritz Kreisler

Recorded 1921-1925

**Fritz Kreisler (1875-1962):
The Complete Recordings • 7**

Acoustic Recordings			
HMV Acoustic Recordings (Hayes, Middlesex, 1921-24)			
1	Wilhelm Jeral (1861-1935): Sérénade viennoise, Op. 18 rec. 16th December 1921; <i>mat. Bb-779-3; Victor 87579</i>	3:19	
Traditional:			
2	Londonderry Air (arr. Kreisler) rec. 17th December 1921; <i>mat. Bb-780-5; Victor 87577</i>	3:20	
Richard Wagner (1813-1883): Die Meistersinger			
3	Morgenlich leuchtend (arr. Wilhelmj / Kreisler) rec. 1st November 1923; <i>mat. Cc-3776-3; unpublished on 78rpm</i>	4:06	
Ludwig van Beethoven (1770-1827): Minuet in G, WoO 10, No. 2 (arr. Kreisler) rec. 1st November 1923; <i>mat. Bb-3777-2; Victor 3037</i>		2:40	
Fritz Kreisler (1875-1962): Marche miniature viennoise rec. 22nd September 1924; <i>mat. Bb-5106-3; Victor 3035</i>		2:56	
Fritz Kreisler: Syncopation rec. 22nd September 1924; <i>mat. Bb-5107-3; Victor 3035</i>		1:57	
Vincenzo Legrenzio Ciampi (1719-1762) (att. Giovanni Battista Pergolesi (1710-1736)) Gli tre cicisbei ridicoli			
7	Tre giorni son che Nina (arr. Kreisler) rec. 22nd September 1924; <i>mat. Bb-5109-2; Victor 3036</i>	2:49	
Ludwig van Beethoven (1770-1827): Andante favori in F, WoO 57 (arr. Kreisler) rec. 23rd September 1924; <i>mat. Bb-3778-7; Victor 3037</i>		3:08	
Robert Schumann (1810-1856): Klavierstücke, Op. 85			
9	No. 12 Abendlied (arr. Svendsen) rec. 23rd September 1924; <i>mat. Bb-5102-6; Victor 3036</i>	2:18	
Fritz Kreisler: Apple Blossoms – Operetta			
10	Letter Song rec. 17th December 1921; <i>mat. Bb-788; Victor 956</i>	3:02	
Fritz Kreisler: Apple Blossoms – Operetta			
11	I'm in love rec. 17th December 1921; <i>mat. Bb-789; Victor 956</i>	3:09	
Riccardo Eugenio Drigo (1846-1930): I milioni di Arlecchino – Ballet			
12	Serenata (arr. Wolff-Israel) rec. 17th December 1921; <i>mat. Bb-790; Victor 987</i>	2:12	
Cécile Chaminade (1857-1944): Sérénade espagnole, Op. 150 (arr. Kreisler) rec. 17th December 1921; <i>mat. Bb-791; Victor 729</i>		2:41	
Fritz Kreisler: Liebesleid rec. 17th December 1921; <i>mat. Bb-792; Victor 987</i>		2:34	
Traditional: Viennese Waltz Fantasy (arr. H. Kreisler) rec. 17th December 1921; <i>mat. Bb-794; Victor 729</i>		3:04	

Anton Rubinstein (1829-1894): Deux Mélodies, Op. 3			
16	No. 1: Moderato assai in F major rec. 1st November 1923; <i>mat. Bb-3779; Victor 1039</i>	2:50	
Jean Gabriel Prosper Marie (1852-1928): La Cinquantaine (The Golden Wedding)			
17	rec. 1st November 1923; <i>mat. Bb-3781; Victor 1039</i>	2:50	
Electrical Recordings Victor Talking Machine Company (New York, 1925-26)			
Fritz Kreisler: Paraphrase on two Russian folk songs			
18	rec. 27th August 1925; <i>mat. BVE-33188-3; Victor 1122</i>	3:09	
Lili'uokalani (1838-1917): Aloha Oe (arr. Kreisler) rec. 28th August 1925; <i>mat. BVE-33189-7; Victor 1115</i>		2:59	
Antonín Dvořák (1841-1904): Symphony No. 9 in E minor, Op. 95 Largo ("Negro Spiritual Melody") (arr. Kreisler) rec. 28th August 1925; <i>mat. BVE-29843-14; Victor 1122</i>		3:35	
Charles Wakefield Cadman (1881-1946): American Indian Songs, Op. 45			
21	From the Land of the Sky-Blue Water (arr. Kreisler) rec. 28th August 1925; <i>mat. BVE-29842-15; Victor 1115</i>	3:22	
Leopold Antonín Koželuch (1747-1818) (att. Ludwig van Beethoven (1770-1827)): La ritrovata figlia di Ottone II			
22	Gavotte in F, (arr. A. Walter Kramer) rec. 29th August 1925; <i>mat. BVE-31975-4; Victor 1136</i>	2:54	
Johann Sebastian Bach (1685-1750) Anna Magdalena Notebook			
23	Minuet in G, BWV Anh. 116 (doubtful attribution, arr. Winternitz) rec. 29th August 1925; <i>mat. BVE-31940-12; Victor 1136</i>	2:53	
Sigmund Romberg (1887-1951) The Student Prince – Operetta			
24	Deep in my heart, dear (arr. Kreisler) rec. 22nd February 1926; <i>mat. BVE-34703-6; Victor 1151</i>	3:14	
Rudolf Friml (1879-1972) Rose-Marie – Operetta			
25	Indian Love Call (arr. Kreisler) rec. 22nd February 1926; <i>mat. BVE-34704-7; Victor 1151</i>	3:33	
Tracks 1-9 with Hugo Kreisler, cello; Charlton Keith, piano			
Tracks 10-17 Hugo Kreisler, cello Fritz Kreisler, piano			
Tracks 18-25 with Carl Lamson, piano			

Thanks to John Bolig, Mark Stehle and Lawrence Holdridge

Fritz Kreisler (1875-1962)

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Fritz Kreisler and his wife Harriet experienced one of the most fruitful periods of their joint life in the 13 months covered by these sessions. For the first time in 22 years of marriage, they had a home of their own: they acquired several acres in the Grunewald area of west Berlin and built 'a residential mansion for themselves, a comfortable house for the caretaker and his wife, a conservatory for hothouse flowers and vegetables, an Italian rose garden which was Harriet's special pride, and a parklike terrace with a lawn slowly undulating away from the verandah of the mansion and ending some hundred yards beyond in a sort of grotto with a large marble bench and several seats in white Italian marble'. The description comes from Kreisler's biographer Louis P. Lochner, who often visited them there. Sadly they were to enjoy hardly a decade in their home before the advent of the Third Reich began to make it difficult for them to live in Berlin; and the house was destroyed by Allied bombing at the end of World War II. Germany had just been through the terrible inflation of 1923, during which the Kreislers – flush with Fritz's earnings from overseas tours – had helped many people less fortunate than themselves. No doubt it was a good time to buy land and build, when labour was cheap.

Meanwhile in January 1924 they were in America, where Fritz had concerts including three Carnegie Hall recitals with pianist Carl Lamson in New York: his repertoire included the Tchaikovsky *Concerto* and Percy Grainger's *Molly on the Shore*, both of which would feature in his recording sessions for Victor. The Kreislers set off for Europe in late April but had hardly arrived when they received a cable saying that Harriet's father had died in New York – so back to America they went, cancelling most of a European tour. On the voyage their liner, the SS Berengaria, picked up an engineer from another ship who had met with an accident: Harriet got up a collection for him among the passengers and raised \$1,200. The Kreislers were back in Europe in time for Fritz to give two recitals with Charlton Keith at the Albert Hall in London, including a Sunday-afternoon concert on 22 June. Besides a Handel sonata, the 'Pugnani' *Praeludium* and *Allegro* and short pieces, the programme included Kreisler's first performance of Mozart's *Sinfonia concertante, K364*, with the great violist Lionel Tertis. The pair played Hellmesberger's cadenza in the first movement, Mozart's in the second and one specially written by Kreisler in the finale. The critic of

The Times thought that 'the two were perfectly matched' and hoped they would give a performance with orchestra one day. Alas, it never happened.

Kreisler was back in Britain in November for two London concerts and provincial dates, then gave his only concert of the year in Vienna and spent Christmas at the new house in Berlin before setting off once more for America on the first stage of a world tour. For his initial New York appearance at a packed Carnegie Hall on 29 January, he had a surprise guest, Lionel Tertis. 'These two perhaps supreme artists of the respective instruments, with Kreisler's American pianist, Carl Lamson, as their "orchestra", gave one of the rare musical performances of this or any season,' reported *The New York Times*. 'Mozart's music, molten and liquid gold, entranced a modern audience, as it may have inspired humbler practitioners of old-time intimate gatherings of musicians.'

It would be good to have something of the stature of the Mozart work from Kreisler's nine Victor sessions in early 1924 and his five further sessions in February 25. As it is, from these many hours of recording only 22 published takes exist, of which we have 20 (the sole copy of the rare Victor 711, containing remakes of Kreisler's own *Berceuse romantique* and Townsend's *Berceuse*, that Ward Marston has located, is entangled in the Byzantine bureaucracy of the Johnson Museum in Dover, Delaware). It seems that in these final months of acoustic recording, the Victor engineers were either experimenting or having problems with their equipment. Other experienced recording artists such as the Flonzaley Quartet had similar problems with multiple takes; and the brief Victor career of Kreisler's colleague Cecilia Hansen, lasting from December 1923 to October 1925, was a nightmare, producing six published sides from 69 takes.

One positive aspect is that the repertoire at these Kreisler sessions is particularly rich in double-stops. This device was one of the best things in his armoury: his double-stops were always sensitively played and dead in tune. Victor records by the young Turk of the violin, Jascha Heifetz, had been selling well; and perhaps Kreisler wanted to show his supremacy in at least one aspect of technique. We last left him in Volume 5 [Naxos 8.111398] at his session of 18 January 1924. The final side recorded then was a lone take of the *Canzonetta* from the Tchaikovsky *Concerto*. On 24 January, after two more abortive takes of Scott's *Lotus Land*, two further takes

of the *Canzonetta* were taken down; and although they too were not passed for issue, a test pressing of Take 2 survives. It is beautifully played, with a hauntingly 'speaking' tone and lovely trills. Three takes each of a trio of Carl Friedberg arrangements yielded three published sides: in Schütt's mediocre *Slavonic Lament*, Kreisler is just going through the motions, but the *Minuet* from Haydn's '*Miracle*' *Symphony* has delightful rhythm and nice, tight trills, while an *Old French Gavotte* has fine rhythm, tight trills, double-stops and a splendid ending. On 27 March, 25 takes brought forth just two successes: Poldini's *La poupée valsante* took five takes but was worth it for the delectable result; and *Molly on the Shore*, well rehearsed for Kreisler's recitals, was done in one enjoyable take. Charles Wakefield Cadman's *From the Land of the Sky-Blue Water* and the *Largo* of Dvorák's *New World Symphony* would have to wait until Kreisler's second electric session for successful outcomes. George Bass's *Chansonette*, Victor Herbert's *A Kiss in the Dark* and Kreisler's own *Caprice viennois* were not passed. The following day, out of 19 takes, Korngold's *Pierrot Song* was successful at the first attempt: a typical Viennese waltz, it finds Kreisler on home ground, with fine double-stops. Dvorák's *E minor Slavonic Dance* (arranged in G minor) and the *Meditation* from *Thaïs*, already in the catalogue since 1915 and 1916 respectively, were given new recordings, perhaps to refresh tired master discs: the *Meditation* is gorgeously played, with lovely tone over virtually the entire compass of the violin, and the *Slavonic Dance* features wonderful double-stopping. On the 29th Ernő Balogh's undistinguished *Dirge of the North* was achieved, better played than it deserved. On 9 April Kreisler succeeded with just one take out of ten, a re-recording of Brandl's *The Old Refrain*, previously done in 1916: one hears marvellous G-string tone here, with one strain of the melody in double-stops. On 10 April the violinist was backed by a string trio of Messrs Alexander Schmidt, Josef Pasternack and Alfred Lennartz: the *Adagietto* from Bizet's *L'Arlésienne* was passed and given an issue number, but appears not to have been released. More fortunate was Paderewski's *Minuet*, accompanied by members of the Victor Orchestra, almost nonchalantly played with excellent rhythm, trills and a cadenza. Of four pieces played with Lamson, the only one to pass muster was a re-recording of the *Melody* in A by General Charles G. Dawes, previously done as recently

as 1921: again the double-stops are lovely. The following day Handel's *Largo*, accomplished in one take in 1914, was given a re-recording after seven attempts, but lacked the spontaneity of the original: Lamson sounds insensitive, while Kreisler's ascent by an octave for the reprise now seems meretricious. Victor Herbert's charming waltz tune, a showcase for Kreisler's parlando bowing, finally succeeded at the twelfth attempt; and Kreisler's own *Caprice viennois* achieved a re-recording after nine tries, with the reprise of the opening flourish restored at the end – it had been cut in the otherwise excellent Takes 2 and 3 of 1910. The last session of 1924, on 15 April, was the most productive of the year: for every piece attempted, one take found favour. Those we have here are a lovely remake of one of Kreisler's favourite pieces, Tchaikovsky's *Chanson sans paroles*, and Bass's rather ordinary *Chansonette*, with nice double-stops.

The first four sessions of February 1925 produced not a single release from 45 takes. Much frustration was caused by Arthur Hartmann's fine transcription of Debussy's piano piece *The Girl with the Flaxen Hair*: reaching Take 11 without success, it carried on accumulating takes in the electric era, getting to Take 27 in 1928 – Take 25 was finally published. Even sadder were the cases of Kreisler's own *Tempo di minuetto* in the style of Pugnani and *Aubade provençale* in the style of Couperin, which never achieved a release. Fortunately a test pressing of the *Scherzando* from Lalo's *Symphonie espagnole* has survived from 13 February 1925: it is superb and, as with the test of the *Canzonetta* from the Tchaikovsky *Concerto*, makes one all the sorer that Kreisler did not record more of the work – like all his contemporaries, he played only four of the *Symphonie espagnole*'s five movements. Out of the 21 takes waxed at the very last Victor acoustic session, on 25 February, just two were published: Cadman's *The Legend of the Canyon*, an original piece dedicated to Kreisler, and Balogh's jolly *Caprice antique*, given a delightful performance.

On 2 February 1925, Kreisler turned 50, an age at which many violinists of his era were beginning to decline. He was playing better than ever; and when he next entered a Victor studio, on 27 August 1925, a microphone would catch his unique tone with even greater fidelity.

Tully Potter



FRITZ KREISLER (1875-1962)

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Playing
Time
74:32

ADD

HMV Acoustic Recordings (Hayes, Middlesex, 1921-24) with Fritz Kreisler, violin; Hugo Kreisler, cello; Charlton Keith, piano		
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2	Traditional, arr. Kreisler: Londonderry Air	3:20
3	Wagner, arr. Wilhelmj / Kreisler: Die Meistersinger: Morgenlich leuchtend	4:06
4	Beethoven, arr. Kreisler: Minuet in G, WoO 10, No. 2	2:40
5	Kreisler: Marche miniature viennoise	2:56
6	Kreisler: Syncopation	1:57
7	Ciampi (attrib. Pergolesi), arr. Kreisler: Nina, son tre giorni	2:49
8	Beethoven, arr. Kreisler: Andante favori in F, WoO 57	3:08
9	Schumann, arr. Svendsen: Klavierstücke, Op. 85: No. 12 Abendlied	2:18
with Hugo Kreisler, cello, Fritz Kreisler, piano		
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11	Kreisler: Apple Blossoms – Operetta: I'm in love	3:09
12	Drigo, arr. Wolff-Israel: I milioni di Arlecchino – Ballet: Serenata	2:12
13	Chaminade, arr. Kreisler: Sérénade espagnole, Op. 150	2:41
14	Kreisler: Liebesleid	2:34
15	Traditional, arr. H. Kreisler: Viennese Waltz Fantasy	3:04
16	Rubinstein: Deux Mélodies, Op. 3: No. 1, Melody in F	2:50
17	Gabriel-Marie: La Cinquantaine (The Golden Wedding)	2:50
Victor Talking Machine Company Electrical Recordings (New York, 1925-26) with Fritz Kreisler, violin; Carl Lamson, piano		
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19	Lili'uokalani, arr. Kreisler: Aloha Oe	2:59
20	Dvořák, arr. Kreisler: Symphony No. 9: Largo (“Negro Spiritual Melody”)	3:35
21	Cadman, arr. Kreisler: American Indian Songs, Op. 45 No. 1: From the Land of the Sky-Blue Water	3:22
22	Koželuch (attrib. Beethoven), arr. A. Walter Kramer: La ritrovata figlia di Ottone II Gavotte in F	2:54
23	Bach, arr. Winternitz: Anna Magdalena Notebook Minuet in G, BWV Anh. 116	2:53
24	Romberg, arr. Kreisler: The Student Prince – Operetta: Deep in my heart, dear	3:14
25	Friml, arr. Kreisler: Rose-Marie – Operetta: Indian Love Call	3:33

This 7th volume of Fritz Kreisler's complete recordings takes us to the end of his acoustic sessions and to the first to use the new Victor electric system. Kreisler was exceptionally busy after the turmoil of WWI with a comeback in America, groundbreaking global tours, and a warm welcome back to England after being considered an 'enemy alien' during the war. At HMV he was joined by cellist Hugo Kreisler, whose fine singing legato adds a breath of Viennese style to the sound. At the introduction of microphone recording with its heightened realism and fidelity, Fritz Kreisler's playing was still at its peak, also benefitting from his favourite 1733 Stradivarius in Victor's New York studio.

Producer and Audio Restoration Producer: Ward Marston
Thanks to John Bolig, Mark Stehle and Lawrence Holdridge
Cover Image: Fritz Kreisler, 1927 [Private Collection]
A complete track list can be found inside the booklet.

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