8.110696

Vladimir Horowitz: The First Recordings

1. **CHOPIN**: Mazurka No. 21 in C sharp minor, Op. 30, No. 4 3:41
   Recorded 20th March, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-4341-1. First issued on Victor 1455

2. **DEBUSSY**: Serenade for the Doll (from Children’s Corner Suite) 3:05
   Recorded 9th April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43341-5. First issued on Victor 1355

3. **SCARLATTI**: Capriccio in E major, L375 2:37
   Recorded 2nd April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43413-3. First issued on Victor 1355

4. **BIZET-HOROWITZ**: Variations on Themes from Carmen 3:35
   Recorded 2nd April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43411-5. First issued on Victor 1455

5. **DOHNÁNYI**: Capriccio (Concert Etude in F minor, Op. 28, No. 6) 2:14
   Recorded 20th March, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-40175-3. First issued on Victor 1455

6. **SCHUBERT-LISZT**: Liebesbotschaft (from Schwanengesang), S560 3:08
   Recorded 20th March, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-40176-3. Previously unpublished

7. **LISZT**: Valse oublie No. 1, S215 2:19
   Recorded 9th April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-40177-3. First issued on Victor 1455

8. **LISZT-BUSONI**: Paganini Etude No. 2 in E flat major (‘Octave’) 3:12
   Recorded 20th March, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-40179-3. First issued on Victor 1455

9. **LISZT**: Paganini Etude No. 5 in E major (‘La chasse’) (1838 version) 3:27
   Recorded 9th April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-40180-3. Previously unpublished

8.110696

RACHMANINOV

Piano Concerto No. 3

LISZT Paganini Etude No. 5 in E major (‘La chasse’)

SCHUBERT-LISZT

Liebesbotschaft

Historical Recordings 1928-1930

Includes three previously unpublished sides
Great Pianists: Vladimir Horowitz: The First Recordings

Born in the Ukraine in 1903, Vladimir Horowitz entered the Kiev Conservatory at the age of six, his teachers being Sergey Tarnowsky and Felix Blumenfeld. He played in Russia from 1915, but then left the country in 1925. After his return to American shores being toured by Victor and Columbia, the Albert Hall was too large and too quiet for his tastes, so he tried his hand at the piano at the Hotel Astor on Broadway and Fifty-fifth Street. In March 1928 RCA Victor made the first of its attempts to capture Horowitz's elusive artistry, but the company had already heard good reports of Horowitz's performance of the Chopin Concerto in Paris, and had asked to hear him. Two days after his arrival in New York, Horowitz went to the Museum of Modern Art's West Thirtieth Street concert hall, where he performed the Chausson Fantasie in B flat minor. The second piano solo was arranged for orchestra by Busoni, and the first piano solo provided an orchestral accompaniment. Although Busoni did not enjoy writing concertos, he was so pleased with the outcome of the Fantasie that he wrote a letter of appreciation to Horowitz. "I am pleased with the piece," he wrote. "I am also pleased with the pianist who has played it so beautifully." Horowitz's performance of the Fantasie was soon recorded by RCA Victor, and this recording was released in May 1928.

The present disc contains all of Vladimir Horowitz's commercially released recordings made up to the end of 1930, including those previously unpublished sides. The issued recordings were transferred from prewar U.S. Victor copies, ("Z"..."ZA" pressings) in the case of the Rachmaninov concertos, and both "A"..."A2" and "B"..."B2" label pressings for the solo works, while the unpublished items came from vinyl test pressings. The locating side contained pitch fluctuations in the original disc, which I have attempted to correct here.

Mark Obert-Thorn

Mark Obert-Thorn is one of the world's most respected transfer artist/engineers. He has worked for a number of specialist labels, including Perl, Baldwin, Romophone and Music & Arts. Three of his transfers have been nominated for Gramophone Awards. A pianist by training, his passion is music, history and working on projects of great intrinsic and historical value. "The ability to recognize the right transfer method is central to the art of transfer engineering. My approach is to consider the music, history and working on projects of great intrinsic and historical value."

Mark 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 essential qualities of old recordings. His philosophy is that a good transfer should not call attention to itself, but rather allow the performances to be heard with the greatest clarity.

The Naxos historical label aims to make available the greatest recordings in the history of recorded music, in the best possible condition. Naxos Historical reproduces the original master tapes and transfers them to CD in the best possible way, with no reverberant 'cathedral sound,' nor tinny bass, and no over-reverberant "cathedral sound" or tinny bass. The transfer process is a laborious one, involving a great deal of technical expertise and skill and experience to produce restorations that have set new standards in the field of historical recordings.

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Great Pianists: Vladimir Horowitz: The First Recordings

Mark Obert-Thorn
Great Pianists: Vladimir Horowitz: The First Recordings

Born in the Ukraine in 1903, Vladimir Horowitz entered the Kiev Conservatory at the age of nine, his teachers being Sergey Tarnowsky and Felix Blumenfeld. He played in Russia from 1922, but then left the country in 1925. After a brief stay in America during the late 1920s he had a unique career: he retired from concert life at the age of 21 to study with Robert Casadesus, then returned to concert life in 1927, and then retired again in 1939, after which he entered into the music world again in the 1950s. He eventually died in New York in 1989.

RCA Victor documentation) which Horowitz seems to turn into a ‘valse macabre’. Although it had been dedicated to Josef Hofmann, he and many other pianists did not play the work at this time. Horowitz played it in 1927 with Karl Muck in Breslau, and in Breslau in March 1928 with Otto Klemperer, the conductor of the Gürzenich in Cologne. Klemperer, who applied significant additions and made 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 performances to be heard with the greatest clarity.

At the beginning of the career the Violon Concerto of Rachmaninoff became Horowitz’s calling card. Although it had been dedicated to Josef Hofmann, he and many other pianists did not play the work at this time. Horowitz played it in 1927 with Karl Muck in Breslau, and in Breslau in March 1928 with Otto Klemperer, the conductor of the Gürzenich in Cologne. Klemperer, who applied significant additions and made 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 performances to be heard with the greatest clarity.

Horowitz made his début in Berlin in January 1925; the hall was half empty as he was an unknown. At his début in London in 1927 he was unhappy about the hall he played in, but the Albert Hall was too large and the acoustics too poor. Three weeks later, however, he played at the Palladium and gave an encore of Liszt’s Variations on themes of tradition of pianists who liked to play encores of their own composition. One title that seems unsuccessful is popular and endlessly amazing, carrying on the Danse excentrique and the Mazurka and truest sound that contemporary technology can provide. To achieve this aim, Naxos has engaged a number of respected transfers and specialists to produce restorations that have set new standards in the field of historical recordings.

Mark Obert-Thorn

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 performances to be heard with the greatest clarity.

There is no over-reverberant ‘cathedral sound’ in an Obert-Thorn restoration, nor is there the tinny bass and piercing high-end of many ‘authentic’ commercial releases. The works with the clearest available 78s, and reissue in more authentic-sounding recording techniques. The Horowitz transfers are the result of modern transfers of the original recordings. These transfers preserve the original tone of the old recordings, maintaining the details of critical upper mids and lower frequencies to achieve a musical integrity that is absent from many other commercially released restorations.

Producer’s Note

The present disc contains all of Vladimir Horowitz’s commercially released recordings made up to the end of 1930, including those previously unpublished titles. The issued recordings were transferred from prewar U.S. Victor copies, (“Z” pressings in the case of the Rachmaninov concerto, and both “J” and “G” label pressings for the solo works), while the unpublished items are from vinyl test pressings. The first 166 contains pitch fluctuations in the original disc, which I have attempted to correct here.

Mark Obert-Thorn

Mark Obert-Thorn is one of the world’s most respected transfer artists and 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 music, history and working on projects that preserve the joy and beauty of recorded music.

© Jonathan Summers

The Nathan Historical label aims to make available the greatest recordings in the history of recorded music. In the past 20 years, Nathan’s刺 experiences and working on projects that preserve the joy and beauty of recorded music.
Great Pianists: Vladimir Horowitz: The First Recordings

Born in the Ukraine in 1903, Vladimir Horowitz entered the Kiev Conservatory at the age of nine. His teachers being Sergey Tarnowsky and Felix Blumenfeld. He played in Moscow from 1915, but then left the country in 1925. After his début in American studios in the late 1920s, he had a unique career, the first to be made by his performance on the concert platform and live recordings. His first concert tour in the U.S. during 1926 made a great impression on the public, and he was invited to return every year. From the beginning of his career the Third Concerto of Rachmaninov became Horowitz's calling card. Although it had been dedicated to Josef Hofmann, he and many other pianists did not play the work at this time. Horowitz played it in 1932 with Karl Muck in Cleveland, and in Boston in March 1934 with Fritz Reiner, who had previously conducted the work in Berlin with the Concertgebouw Orchestra and Mengelberg, and later played in England with the same conductor. It was then that HMV decided to record the complete work. Horowitz conducted the sessions at Kingsway Hall in December 1934. It still remains one of the outstanding versions of this work on disc despite a memory lapse in the last movement. Also at this session Horowitz recorded the Toccata, Op. 11, by Prokofiev, and the semiquaver treatment received by his American début in 1925 with Eugene Ormandy.

Vladimir Horowitz entered the Kiev Conservatory at the age of nine, his teachers being Sergey Tarnowsky and Felix Blumenfeld. He played in Moscow from 1915, but then left the country in 1925. After his début in American studios in the late 1920s, he had a unique career, the first to be made by his performance on the concert platform and on recordings. From the beginning of his career the Third Concerto of Rachmaninov became Horowitz’s calling card. Although it had been dedicated to Josef Hofmann, he and many other pianists did not play the work at this time. Horowitz played it in 1932 with Karl Muck in Cleveland, and in Boston in March 1934 with Fritz Reiner, who had previously conducted the work in Berlin with the Concertgebouw Orchestra and Mengelberg, and later played in England with the same conductor. It was then that HMV decided to record the complete work. Horowitz conducted the sessions at Kingsway Hall in December 1934. It still remains one of the outstanding versions of this work on disc despite a memory lapse in the last movement. Also at this session Horowitz recorded the Toccata, Op. 11, by Prokofiev, and the semiquaver treatment received by his American début in 1925 with Eugene Ormandy.

At the beginning of his career he recorded the Liszt Variations on themes of popular and endlessly amazing, which RCA was keen to record, as he had the skills and experience to produce restorations that have set new standards in the field of historical recordings.

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Mark Obert-Thorn

Mark Obert-Thorn is one of the world’s most respected transfer artisans. He has worked for a number of specialist labels, including Pearl, Baldur, Romophone and Music & Arts. Three of his transfers have been nominated for Gramophone Awards. A pianist for training, his passion are acoustics, history and working on projects which relate to the history of recorded music.

Mark Obert-Thorn

Producer’s Note

The present disc contains the best of Vladimir Horowitz’s commercially released recordings made up to the end of 1930, including three previously unissued sides. The issued recordings were transferred from prewar US Victor copies, (“Z” recordings in the case of the Rachmaninov works, and both “Z” and “Golden label” pressings for the other titles), while the unissued items come from vinyl test pressings. The fourteen titles contain pitch fluctuations in the original disc, which I have attempted to correct here.
<table>
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<tr>
<th>Track</th>
<th>Composition</th>
<th>Duration</th>
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<th>Studio</th>
<th>Matrix No.</th>
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<td>2</td>
<td>DEBUSSY: Serenade for the Doll (from Children’s Corner Suite)</td>
<td>3:05</td>
<td>26 March, 1928</td>
<td>Victor Studio No. 1, Camden, New Jersey</td>
<td>BVE-43414-1</td>
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<td>3</td>
<td>SCARLATTI: Capriccio in E major, L375</td>
<td>2:37</td>
<td>2 April, 1928</td>
<td>Victor Studio No. 1, Camden, New Jersey</td>
<td>BVE-43413-3</td>
<td>Victor 1353</td>
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<td>4</td>
<td>BIZET-HOROWITZ: Variations on Themes from Carmen</td>
<td>3:35</td>
<td>2 April, 1928</td>
<td>Victor Studio No. 1, Camden, New Jersey</td>
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<td>5</td>
<td>DOHNÁNYI: Capriccio (Concert Etude in F minor, Op. 28, No. 6)</td>
<td>2:14</td>
<td>26 March, 1928</td>
<td>Victor Studio No. 1, Camden, New Jersey</td>
<td>BVE-49156-3</td>
<td>Victor 1455</td>
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<td>6</td>
<td>SCHUBERT-LISZT: Liebesbotschaft (from Schwanengesang), S560</td>
<td>3:08</td>
<td>26 January, 1930</td>
<td>New York</td>
<td>BVE-49155-3</td>
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<td>7</td>
<td>LISZT: Valse oubliee No. 1, S215</td>
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<td>20 February, 1930</td>
<td>Liederkranz Hall, New York</td>
<td>BVE-49155-3</td>
<td>First issued on Victor 1455</td>
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<td>8</td>
<td>LISZT-BUSONI: Paganini Etude No. 2 in E flat major (“Octave”)</td>
<td>3:12</td>
<td>20 March, 1930</td>
<td>Liederkranz Hall, New York</td>
<td>BVE-58689-1</td>
<td>First issued on Victor 1468</td>
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</table>

**CHOPIN: Etude in F major, Op. 10, No. 8**
Recorded 4 March, 1928 in Liederkranz Hall, New York
Matrix no. BVE-58688-2. Previously unpublished

**HOROWITZ: Danse excentrique**
Recorded 4 March, 1928 in Liederkranz Hall, New York
Matrix no. BVE-58687-1. First issued on Victor 1468

**RACHMANINOV: Piano Concerto No. 3 in D minor, Op. 30**
Recorded 29th and 30th December, 1930 in Kingsway Hall, London
Matrix nos. C2, 20723-3, 20724-3, 20731-1, 20724-2, 20725-2, 20723-1A and 20725-1A. First issued on HMV DB 1486 through 1490

**Allegro non troppo**
Duration: 14:29

**Intermezzo: Adagio**
Duration: 8:05

**Finale: Alla breve**
Duration: 11:13

**SCHUBERT-LISZT**

**LISZT Paganini Etude No. 5 in E major (“La chasse”)**

**SCHUBERT-LISZT**

**Liebesbotschaft**

Vladimir Horowitz
London Symphony Orchestra
Albert Coates

Historical Recordings 1928-1930
Includes three previously unpublished sides

**RACHMANINOV Piano Concerto No. 3**
CHOPIN: Mazurka No. 21 in C sharp minor, Op. 30, No. 4
Recorded 26th March, 1928 in Victor Studio No. 1, Camden, New Jersey
Matrix no. BVE-43412-1. First issued on Victor 1327

DEBUSSY: Serenade for the Doll (from Children’s Corner Suite)
Recorded 28th March, 1928 in Victor Studio No. 1, Camden, New Jersey
Matrix no. BVE-43414-1. First issued on Victor 1353

SCARLATTI: Capriccio in E major, L375
Recorded 2nd April, 1928 in Victor Studio No. 1, Camden, New Jersey
Matrix no. BVE-43413-3. First issued on Victor 1353

BIZET-HOROWITZ: Variations on Themes from Carmen
Recorded 2nd April, 1928 in Victor Studio No. 1, Camden, New Jersey
Matrix no. BVE-43411-5. First issued on Victor 1327

DOHNÁNYI: Capriccio (Concert Etude in F minor, Op. 28, No. 6)
Recorded 4th December, 1928 in Victor Studio No. 1, Camden, New Jersey
Matrix no. BVE-49156-3. First issued on Victor 1455

RACHMANINOV: Piano Concerto No. 3
Recorded 29th and 30th December, 1930 in Kingsway Hall, London
Matrix nos. Cc 20723-3, 20724-3, 20725-3, 20731-2, 20726-2, 20727-2A, 20728-2, 20729-1A and 20730-2. First issued on HMV DB 1486 through 1490
Albert Coates / London Symphony Orchestra

Vladimir Horowitz: The First Recordings

1. CHOPIN: Mazurka No. 21 in C sharp minor, Op. 30, No. 4
   Recorded 26th March, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43412-1. First issued on Victor 1327

2. DEBUSSY: Serenade for the Doll (from Children’s Corner Suite)
   Recorded 28th March, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43414-1. First issued on Victor 1353

3. SCARLATTI: Capriccio in E major, L375
   Recorded 2nd April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43413-3. First issued on Victor 1353

4. BIZET-HOROWITZ: Variations on Themes from Carmen
   Recorded 2nd April, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-43411-5. First issued on Victor 1327

5. DOHNÁNYI: Capriccio (Concert Etude in F minor, Op. 28, No. 6)
   Recorded 4th December, 1928 in Victor Studio No. 1, Camden, New Jersey
   Matrix no. BVE-49156-3. First issued on Victor 1455

6. SCHUBERT-LISZT: Liebesbotschaft (from Schwanengesang), S560
   Recorded 4th January, 1929 in the Victor Studios, New York
   Matrix no. BVE-49164-3. Previously unpublished

7. LISZT: Valse oublée No. 1, S215
   Recorded 25th February, 1930 in Liederkranz Hall, New York
   Matrix no. BVE-49165-3. Previously unpublished

8. LISZT-BUSONI: Paganini Etude No. 2 in E flat major (‘Octave’)
   Recorded 4th March, 1930 in Liederkranz Hall, New York
   Matrix no. BVE-58687-1. First issued on Victor 1468

9. LISZT: Paganini Etude No. 5 in E major (‘La chasse’) (1838 version)
   Recorded 4th March, 1930 in Liederkranz Hall, New York
   Matrix no. BVE-58672-4. Previously unpublished
The First Recordings

Vladimir Horowitz (1903-1989)

1. CHOPIN: Mazurka No. 21 in C sharp minor, Op. 30, No. 4
2. DEBUSSY: Serenade for the Doll (from Children's Corner Suite)
3. SCARLATTI: Capriccio in E major, L375
4. BIZET-HOROWITZ: Variations on Themes from Carmen
5. DOHNÁNYI: Capriccio (Concert Etude in F minor, Op. 28, No. 6)
6. SCHUBERT-LISZT: Liebesbotschaft (from Schwanengesang), S560 (Previously unpublished)
7. LISZT: Valse oubliée No. 1, S215
8. LISZT-BUSONI: Paganini Etude No. 2 in E flat major (‘Octave’)
9. LISZT: Paganini Etude No. 5 in E major (‘La chasse’) (1838 version - previously unpublished)
11. HOROWITZ: Danse excentrique
12. RACHMANINOV: Piano Concerto No. 3 in D minor, Op. 30

Playing Time 65:56

The legendary pianist Vladimir Horowitz enjoyed a long career, from his Berlin début in 1926 to his final recitals in the 1980s. The present release includes previously unpublished recordings of the Paganini Etude No. 5 ‘La chasse’ in the rarely heard 1838 version, Liebesbotschaft, dropped from Horowitz’s repertoire shortly after this recording and Chopin’s Etude No. 5 in F major, alongside all the commercially released recordings made up to the end of 1930.

Producer and Audio Restoration Engineer: Mark Obert-Thorn
A complete tracklist can be found in the booklet

www.naxos.com

Cover Photograph: Vladimir Horowitz in the 1930s (Lebrecht Collection)