



CHOPIN

Ballade No. 3

Impromptu No. 2

Nocturne No. 16

RUBINSTEIN

Valse Caprice

WEBER

Invitation to the Dance

Ignaz Friedman

Piano

Great Pianists • Ignaz Friedman

Complete Recordings Vol. 5

Ignaz Friedman was born in Podgorze, a suburb of the Polish city of Krakow in 1882. His father was a musician who played in a local theatre orchestra and after piano lessons with local teacher Flora Grzywinska, Friedman left Krakow in 1900 to study composition at the Leipzig Conservatory with Hugo Riemann. It was not until 1901, when he was already nineteen, that he decided to go to Vienna for lessons with Theodore Leschetizky. As with Moiseiwitsch, Leschetizky was not enthusiastic when the young Friedman presented himself, but after three years of study (also becoming Leschetizky's teaching assistant), Friedman was ready to make his Vienna debut in November 1904 at which he played Brahms's *D minor Concerto*, Tchaikovsky's *First Concerto* and the *E flat major Concerto* of Liszt. This debut launched a touring career that began in 1905, and for the next forty years Friedman seemed to be perpetually on tour; he visited the United States twelve times, South America seven times, and Europe every year, as well as Iceland, Turkey, Egypt, South Africa, Palestine, Japan, Australia and New Zealand. Although he did not often perform chamber music in public, he collaborated with the greatest instrumentalists of the day, Casals, Huberman, Feuermann, Morini, Elman, Auer and Ysaÿe, and performed under the batons of Dorati, Gabilowitsch, Mengelberg and Nikisch.

Until 1914 Friedman lived in Berlin but after the First World War he settled in Copenhagen. Friedman's first visit to America was in 1920 and in April 1923 he made his first records for the American Columbia Company. After extensive and exhaustive touring, the onset of the Second World War meant Friedman had to move again, as Scandinavia was not a safe home for him. The Australian Broadcasting Commission invited him for a tour and during the early 1940s he played and broadcast regularly in Australia and New Zealand.

Partial paralysis of his left hand made him retire in 1943 (he was only just over sixty) and he died in Sydney in January 1948.

This fifth and final volume of Friedman's commercial recordings contains all the published sides from sessions made in London in 1933 and 1936. Friedman spent two days at HMV's Abbey Road studio No. 3 at the end of February 1933 making records for HMV's affiliate, Columbia. On 27th February he recorded his own arrangements of two *Viennese Dances* by Eduard Gaertner (1862-1918) and Chopin's *Ballade No. 3 in A flat major, Op. 47*, a work he had previously recorded in America in 1925 (Volume 1, Naxos 8.110684). Just two takes were made of each of the four sides. The *Ballade* is given a performance to make Chopin purists blanch; it is larger than life and rather cavalier but infectious in its surging power. All of these recordings were issued and the following day he returned to the studio to record an *Etude* by Scriabin from *Op. 42, Two Balkan Dances* by Tajcevic (which Friedman began playing in the late 1920s), and Chopin's *Polonaise in A flat major, Op. 53*, which he had previously recorded in 1927 (Volume 2, Naxos 8.110686). None of these sides were released although takes of all the works were mastered.

Between February and June 1936 Friedman toured South America and returned to England in November. On 17th June he gave a recital in Liverpool which included Schumann's *Kreiseriana, Op. 16*, and Liszt's *Venezia e Napoli*, and the next day at 8.30 p.m. he gave a recital at London's Wigmore Hall where he played Mozart's *Rondo in A minor, K. 511*, and Bach's *Chaconne in D minor* in the arrangement by Busoni. Although the announced programme continued with a group of Chopin pieces and Schumann's *Kreiseriana, Op. 16*, Friedman substituted Chopin's *Piano Sonata in B minor, Op. 58*, and Schumann's *Carnaval*. Of the

performance of the Chopin Sonata one critic wrote, 'The legato phrasing and the building of the phrases into coherent paragraphs were especially admirable'.

At the end of November 1936 Friedman made his last commercial recordings: he was only 54 years of age. It must be regretted that Columbia did not ask him to record some of the repertoire from his recent recitals. However, on 23rd November he recorded the first part of Weber's *Invitation to the Waltz*, Chopin's *Impromptu in F sharp major, Op. 36*, and Chopin's *Nocturne in E flat major, Op. 55, No. 2*, the latter famously described by Harold Schonberg when he wrote that it 'may well be the most beautiful, singing, perfectly proportioned performance of a Chopin Nocturne ever put on records'. It is indeed a wonderful recording and an excellent example of the way a full tone can be produced from the piano without forcing it, something Friedman had no doubt learned from Leschetizky. That same evening he gave a recital in Cambridge, and the following day Friedman returned to the studio to record just two sides - two takes of the first part of Schubert's *Marche Militaire* arranged by Carl Tausig; neither was released. Further concerts were given in Sheffield and Manchester and a week later on 1st December 1936 Friedman was at Abbey Road again to record a few trifles from the piano literature. The *Serenata, Op. 15*, by Moszkowski and Dvořák's *Humoreske* were both issued from the first take as was Paderewski's *Menuet in G major, Op. 14, No. 1*. Friedman plays the opening theme of the *Serenata* with disarming simplicity and beautiful phrasing while the *Humoreske* is beautifully understated and displays Friedman's wonderful singing tone. The following day Friedman returned for his final commercial recording session. *Invitation to the Waltz* was completed as was another waltz, the *Valse-Caprice in E flat major* by Anton Rubinstein. This work was once very popular, and also recorded by Josef Hofmann (Anton Rubinstein's pupil), Ignace Paderewski, and Artur Rubinstein. The final work Friedman recorded was Schubert's *Marche Militaire*, a single take of part two and two more takes of part one.

Following this last recording session Friedman continued to tour Britain. On 8th December 1936 he was at St Andrew's Hall in Glasgow playing Chopin's *Piano Concerto No. 1 in E minor, Op. 11*, with George Szell who directed the Scottish Orchestra from 1936 to 1938. Two days later Friedman was on the south coast of England, at Bournemouth Pavilion. With the Bournemouth Municipal Orchestra and Richard Austin he played Tchaikovsky's *Piano Concerto No. 1 in B flat minor*, and two days after that he was at London's Wigmore Hall for a Saturday afternoon recital (incidentally given at the same time as his colleague Bronislav Huberman was playing at Queen's Hall). Friedman played Brahms's *Variations and Fugue on a theme of Handel*, a group of Chopin including the *Nocturne in E major, Op. 62, No. 2*, two *Mazurkas*, the *Ballade in G minor, Op. 23*, and four *Etudes*, as well as Schumann's *Papillons, Op. 2*, Debussy's *La soirée dans Grenade, Jeux d'eau* by Ravel, a *prelude* by Scriabin, an *Etude* by Poldini and two movements from Liszt's *Venezia e Napoli*.

It is a great shame that none of this repertoire was recorded by Columbia, but it must be remembered that the record companies were there to make money, and they knew single discs of encore pieces by Moszkowski and Dvořák would sell better than long works on large sets of 78rpm discs. An even greater loss are the sides actually recorded by Friedman but never issued and now lost. These include Beethoven's *Emperor Concerto* and his own arrangements of works by Johann Strauss – *O Schöner Mai, Wiener Blut, Künstlerleben, Frauenherz and Rosen aus dem Süden*.

Included as an appendix here are two alternate takes of Chopin *Mazurkas* which were not issued at the time, and two works that were not issued at all as performed by Friedman. From February 1929 comes a recording of the *Waltz in A flat, Op. 69, No. 1*, by Chopin to which Friedman gives an air of rather faded charm and sadness. The other recording is of one of his many arrangements of old keyboard music, this one being a *Menuet* ('*The Countess of Westmorland's Delight*') by

the English composer William Shield (1748-1829). The score of Friedman's arrangement was published in 1928. Along with a short talk on Chopin (Volume 4, Naxos 8.110736) Friedman speaking on Paderewski is the only surviving broadcast from the many he made for

Australian and New Zealand radio in the 1940s. All the Friedman broadcasts of concertos and recitals by these radio stations have since been destroyed.

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Ignaz Friedman

Complete Recordings Volume 5
English Columbia 1933-36

CHOPIN:

- 1 Ballade No. 3 in A flat major, Op. 47 7:04
Recorded 27th February 1933
Matrices CAX6729-1, CAX6730-2
(Catalogue DX466)

GAERTNER arr. FRIEDMAN:

- 2 Viennese Dance No. 2 2:37
Recorded 17th February 1933
Matrix CA13466-1 (Catalogue DB1347)
- 3 Viennese Dance No. 6 2:38
Recorded 17th February 1933
Matrix CA13465-2 (Catalogue DB1347)

CHOPIN:

- 4 Impromptu No. 2 in F sharp major, Op. 36 4:52
Recorded 23rd November 1936
Matrix CAX7887-1 (Catalogue DX781)
- 5 Nocturne No. 16 in E flat major, Op. 55, No. 2 4:38
Recorded 23rd November 1936
Matrix CAX7888-1 (Catalogue DX781)

WEBER:

- 6 Invitation to the Dance, Op. 65 8:44
Recorded 23rd November and 2nd December 1936
Matrices CAX7889-1, CAX7895-1
(Catalogue DX764)

MOSZKOWSKI:

- 7 Serenata in D major, Op. 15 2:07
Recorded 1st December 1936
Matrix CA16082-1 (Catalogue DB1667)

DVORÁK:

- 8 Humoreske in G flat major, Op. 101, No. 7 3:02
Recorded 1st December 1936
Matrix CA16083-1 (Catalogue DB1667)

PADEREWSKI:

- 9 Menuet in G major, Op. 14, No. 1 4:15
Recorded 1st December 1936
Matrix CAX7894-1 (Catalogue DX779)

RUBINSTEIN:

- 10 Valse Caprice in E flat major 4:25
Recorded 2nd December 1936
Matrix CAX7896-1 (Catalogue DX779)

SCHUBERT arr. TAUSIG:

- 11 Marche Militaire, Op. 51, No. 1 5:49
Recorded 2nd December 1936
Matrices CA16071-3 and CA16084-1
(Catalogue DB1688)

Appendix A:

Four English Columbia recordings of
Ignaz Friedman, unpublished on 78 rpm format

CHOPIN:

- 12 Mazurka No.17 in B flat minor, Op. 24, No. 4 4:01
Recorded either 10th October 1929
or 17th February 1930
Matrix WAX5208-?
- 13 Mazurka No. 25 in B minor, Op. 33, No.4 4:11
Recorded either 10th October 1929
or 17th February 1930
Matrix WAX5209-?
- 14 Waltz No. 9 in A flat major, Op. 69, No. 1 3:22
Recorded 13th February 1929
Matrix WAX4655-?

SHIELD arr. FRIEDMAN:
15 **Old English Menuet**
Recorded 15th February 1929
Matrix WAX4668-?

3:44 16 **Friedman speaks on Paderewski**
Recorded 6th November 1940
New Zealand Radio transcription disc

Appendix B:

5:03

Ward Marston

In 1997 Ward Marston was nominated for the Best Historical Album Grammy Award for his production work on BMG's Fritz Kreisler collection. According to the *Chicago Tribune*, Marston's name is 'synonymous with tender loving care to collectors of historical CDs'. Opera News calls his work 'revelatory', and *Fanfare* deems him 'miraculous'. In 1996 Ward Marston received the Gramophone award for Historical Vocal Recording of the Year, honouring his production and engineering work on Romophone's complete recordings of Lucrezia Bori. He also served as re-recording engineer for the Franklin Mint's Arturo Toscanini issue and BMG's Sergey Rachmaninov recordings, both winners of the Best Historical Album Grammy.

Born blind in 1952, Ward Marston has amassed tens of thousands of opera classical records over the past four decades. Following a stint in radio while a student at Williams College, he became well-known as a reissue producer in 1979, when he restored the earliest known stereo recording made by the Bell Telephone Laboratories in 1932.

In the past, Ward Marston has produced records for a number of major and specialist record companies. Now he is bringing his distinctive sonic vision to bear on works released on the Naxos Historical label. Ultimately his goal is to make the music he remasters sound as natural as possible and true to life by 'lifting the voices' off his old 78 rpm recordings. His aim is to promote the importance of preserving old recordings and make available the works of great musicians who need to be heard.

**Playing
Time
70:30**

Ignaz Friedman

(1882 -1948)

Complete Recordings, Volume 5 English Columbia Recordings 1933-36

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ADD



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|-----------|--|------|
| 1 | CHOPIN: Ballade No. 3 in A flat major, Op. 47 | 7:04 |
| | GAERTNER arr. FRIEDMAN: | |
| 2 | Viennese Dance No. 2 | 2:37 |
| 3 | Viennese Dance No. 6 | 2:38 |
| | CHOPIN: | |
| 4 | Impromptu No. 2 in F sharp major, Op. 36 | 4:52 |
| 5 | Nocturne No. 16 in E flat major, Op. 55, No. 2 | 4:38 |
| 6 | WEBER: Invitation to the Dance, Op. 65 | 8:44 |
| 7 | MOSZKOWSKI: Serenata in D major, Op. 15 | 2:07 |
| 8 | DVOŘÁK: Humoreske in G flat major, Op. 101, No. 7 | 3:02 |
| 9 | PADEREWSKI: Menuet in G major, Op. 14, No. 1 | 4:15 |
| 10 | RUBINSTEIN: Valse Caprice in E flat major | 4:25 |
| 11 | SCHUBERT arr. TAUSIG: Marche Militaire, Op. 51, No. 1 | 5:49 |

Appendix A: unpublished on 78 rpm format

CHOPIN:

- | | | |
|-----------|---|------|
| 12 | Mazurka No. 17 in B flat minor, Op. 24, No. 4 | 4:01 |
| 13 | Mazurka No. 25 in B minor, Op. 33, No. 4 | 4:11 |
| 14 | Waltz No. 9 in A flat major, Op. 69, No. 1 | 3:22 |
| 15 | SHIELD arr. FRIEDMAN: Old English Menuet | 3:44 |

Appendix B:

- | | | |
|-----------|-------------------------------|------|
| 16 | Friedman speaks on Paderewski | 5:03 |
|-----------|-------------------------------|------|

This fifth and final volume of Friedman's commercial recordings contains all the published sides, as well as four tracks unpublished on 78rpm, from sessions made in London in 1933 and 1936. Of Friedman's performance of Chopin's *Nocturne in E flat, Op. 55, No. 2* Harold Schonberg famously wrote that it 'may well be the most beautiful, singing, perfectly proportioned performance of a Chopin Nocturne ever put on records'. Along with a short talk on Chopin (Volume 4, Naxos 8.110736) Friedman speaking on Paderewski is the only surviving broadcast from the many he made for Australian and New Zealand radio in the 1940s. Volumes 1-4 of this Naxos series are available on 8.110684, 8.110736, 8.110686 and 8.110690.

Producer and Audio Restoration Engineer: Ward Marston

Discographic information taken from Ignaz Friedman: A Discography, Part 1, compiled by D.H. Mason and Gregor Benko.
Special thanks to Donald Manildi

www.naxos.com

A complete tracklist can be found in the booklet.

Cover Photograph: Ignaz Friedman, c. early 1930s (Private Collection)



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