

THE COMPLETE RECORDINGS • 10

BRANDL
DVOŘÁK
FALLA
GLUCK
GODOWSKY
HEUBERGER
KREISLER
RAVEL
SCHUBERT
WINTERNITZ

Fritz Kreisler

Recorded 1928–1929

**Fritz Kreisler (1875–1962):
The Complete Recordings • 10**

Victor Talking Machine Company (Studio 1, Camden, NJ, 1928) with Fritz Kreisler, violin; Carl Lamson, piano			
Felix Winteritz (1872–1948)			
1 Dance of the Marionette	1:52		
rec. 28 February 1928; mat. <i>BVE-41758-5</i> ; <i>Victor 1501</i>			
Antonín Dvořák (1841–1904)			
Violin Sonatina in G major, Op. 100, B. 183			
2 II. Larghetto (a/k/a 'Indian Lament')	4:30		
rec. 30 November 1928; mat. <i>CVE-14653-5</i> ; <i>unpublished on 78rpm</i>			
3 II. Larghetto (a/k/a 'Indian Lament')	4:24		
rec. 30 November 1928; mat. <i>CVE-14653-6</i> ; <i>unpublished on 78rpm</i>			
Maurice Ravel (1875–1937)			
Rapsodie espagnole			
4 III. Habanera (arr. Kreisler)	2:12		
rec. 30 November 1928; mat. <i>BVE-49146-1</i> ; <i>unpublished on 78rpm</i>			
5 III. Habanera (arr. Kreisler)	2:15		
rec. 30 November 1928; mat. <i>BVE-49146-3</i> ; <i>unpublished on 78rpm</i>			
Leopold Godowsky (1870–1938)			
Triakontameron, 30 Moods and Scenes in Triple Measure			
6 No. 1. Nocturnal Tangier (arr. Kreisler)	3:18		
rec. 30 November 1928; mat. <i>BVE-49147-1</i> ; <i>unpublished on 78rpm</i>			
Antonín Dvořák			
Slavonic Dances, Series 1, Op. 46, B. 78			
7 No. 2 in E minor (arr. Kreisler)	3:23		
rec. 6 December 1928; mat. <i>BVE-15738-3</i> ; <i>Victor 1414</i>			
Antonín Dvořák			
Slavonic Dances, Series 2, Op. 72, B. 145			
8 No. 8 in A flat major (arr. Kreisler)	4:41		
rec. 6 December 1928; mat. <i>CVE-15737-3</i> ; <i>Victor 7225</i>			
Fritz Kreisler			
9 Rondino on a Theme by Beethoven			
	2:29		
rec. 6 December 1928; mat. <i>BVE-16985-4</i> ; <i>Victor 1386</i>			
Richard Heuberger (1850–1914)			
Der Opernball, Op. 40			
10 Act II: Geh'n wir ins Chambre séparée (a/k/a 'Midnight Bells') (arr. Kreisler)	3:29		
rec. 6 December 1928; mat. <i>BVE-27728-4</i> ; <i>unpublished on 78rpm</i>			
11 Act II: Geh'n wir ins Chambre séparée (a/k/a 'Midnight Bells') (arr. Kreisler)	3:28		
rec. 6 December 1928; mat. <i>BVE-27728-5</i> ; <i>unpublished on 78rpm</i>			
Victor Talking Machine Company (Victor Studios, New York, 1928) with Fritz Kreisler, violin; Carl Lamson, piano			
Antonín Dvořák			
Violin Sonatina in G major, Op. 100, B. 183			
12 II. Larghetto (a/k/a 'Indian Lament')	4:22		
rec. 21 December 1928; mat. <i>CVE-14653-9</i> ; <i>Victor 7225</i>			
Antonín Dvořák			
Zigeunermelodien, Op. 55, B. 104			
13 No. 4. Als die alte Mutter (‘Songs My Mother Taught Me’) (arr. Kreisler)	2:40		
rec. 21 December 1928; mat. <i>BVE-49148-6</i> ; <i>Victor 1414</i>			
RCA Victor			
(28 West 44th Street Studio, New York, 1929) with Fritz Kreisler, violin; Carl Lamson, piano			
Maurice Ravel			
14 Vocalise-étude en forme de habanera			
	2:51		
rec. 16 December 1929; mat. <i>BVE-49168-3</i> ; <i>unpublished on 78rpm</i>			
15 Vocalise-étude en forme de habanera			
	2:55		
rec. 16 December 1929; mat. <i>BVE-49168-4</i> ; <i>unpublished on 78rpm</i>			
Manuel de Falla			
Siete canciones populares españolas			
16 No. 4. Jota (arr. Kreisler)	3:00		
rec. 16 December 1929; mat. <i>BVE-57918-3</i> ; <i>unpublished on 78rpm</i>			
Richard Heuberger			
Der Opernball, Op. 40			
17 Act II: Geh'n wir ins Chambre séparée (a/k/a 'Midnight Bells') (arr. Kreisler)	3:24		
rec. 17 December 1929; mat. <i>BVE-27728-13</i> ; <i>unpublished on 78rpm</i>			
Traditional			
18 Londonderry Air (arr. Kreisler)			
	4:23		
rec. 17 December 1929; mat. <i>CVE-57924-1</i> ; <i>unpublished on 78rpm</i>			
Fritz Kreisler			
19 Chanson Louis XIII et Pavane in the Style of Couperin			
	3:35		
(version for violin and piano) rec. 18 December 1929; mat. <i>BVE-57930-2</i> ; <i>unpublished on 78rpm</i>			
Fritz Kreisler			
20 Schön Rosmarin			
	1:52		
rec. 18 December 1929; mat. <i>BVE-57931-1</i> ; <i>unpublished on 78rpm</i>			
21 Schön Rosmarin	1:52		
rec. 18 December 1929; mat. <i>BVE-57931-3</i> ; <i>unpublished on 78rpm</i>			
Johann Brandl (1835–1913)			
Der liebe Augustin			
22 Du alter Stefansturm ('The Old Refrain')	3:03		
(arr. Kreisler) rec. 18 December 1929; mat. <i>BVE-57932-2</i> ; <i>unpublished on 78rpm</i>			
Manuel de Falla			
Siete canciones populares españolas			
23 No. 4. Jota (arr. Kreisler)	2:51		
rec. 23 December 1929; mat. <i>BVE-57918-5</i> ; <i>unpublished on 78rpm</i>			
Christoph Willibald Gluck (1714–1787)			
Orphée et Eurydice			
24 Act II: Dance of the Blessed Spirits (a/k/a 'Mélodie') (arr. Kreisler)	3:15		
rec. 23 December 1929; mat. <i>BVE-57920-3</i> ; <i>unpublished on 78rpm</i>			
Fritz Kreisler			
25 Polichinelle			
	2:23		
rec. 23 December 1929; mat. <i>BVE-57925-8</i> ; <i>unpublished on 78rpm</i>			
Franz Schubert (1797–1828)			
Rosamunde, D. 797			
26 Ballet No. 2 in G major (arr. Kreisler)	3:08		
rec. 24 December 1929; mat. <i>BVE-19323-4</i> ; <i>unpublished on 78rpm</i>			
Fritz Kreisler			
27 La Précieuse in the Style of Couperin			
	3:22		
rec. 24 December 1929; mat. <i>BVE-57950-2</i> ; <i>unpublished on 78rpm</i>			
Thanks to John Bolig, Mark Stehle and Richard Harris			

Fritz Kreisler (1875-1962)

The Complete Recordings • 10

During the two years covered by these recordings, Fritz Kreisler in his early 50s was consolidating his status as the world's most beloved violinist. In his birth city Vienna and adopted home Berlin he was challenged by Adolf Busch and Bronislaw Huberman, but Busch in particular revered him: the two men attended each other's concerts when they could and on 14 June 1928, when Kreisler's performance of the Beethoven *Concerto* preceded the European premiere of Busch's *Symphony in E minor* in Düsseldorf, the audience (and Kreisler) were amazed to see Busch playing among the violins in tribute to his hero. In America, although the advent of Jascha Heifetz in 1917 had demoted virtually all rivals overnight, Kreisler was actually increasing his drawing power. On a personal level, 1929 brought two family convulsions – his wife Harriet's serious illness and the premature death of his younger brother Hugo – and in public life it saw the start of the Great Depression. In the US, a major centre of Kreisler's concert and recording career, a severe fall in stock prices began around 4 September, and on 29 October, 'Black Tuesday', the New York stock market crashed, sending ripples throughout the world.

Meanwhile on the afternoon of Saturday 17 March 1928, Kreisler gave his final Carnegie Hall recital of the season to an over-capacity house: with Carl Lamson he played Grieg's C minor *Sonata* (which he would record with Rachmaninov in September), Mendelssohn's *Concerto* and the Handel-Flesch *Prayer* among other things, yielding to audience pressure with a host of encores. The Kreislers continued their charitable giving – Harriet contributed \$1,000 to the fund for building a new Museum of the City of New York. On the 24th they sailed for Europe on the SS Leviathan.

For the first time since the Great War, Kreisler toured Italy. On 19 April he and Michael Raucheisen played for the Società del Quartetto in Milan, opening with the 'Kreutzer' *Sonata*, Bach's *Chaconne* and Tartini's *Devil's Trill*. On the 22nd he played the Beethoven and Brahms concertos at the Augusteo, Rome, with the resident orchestra under Bernardino Molinari, and on the 25th he and Raucheisen presented their Milan programme in this massive hall. While in Rome, the Kreislers were guests of Benito and Rachele Mussolini at their villa on Via Nomentana. As Fritz told an American journalist two years later: 'When Mussolini greeted us Mrs Kreisler said, "You are a violinist,

too." "No," he said, "that is ridiculous. I can't play the violin." She looked at him closely. "Then what are those marks on your neck?" she asked. "I thought I had invited artists," he said. "I find I am harbouring detectives. But you are wrong. Those marks are from my playing with, not as an artist upon, the violin." In this, Il Duce showed himself, contrary to public opinion of him, too modest. He plays the violin competently and well.' Kreisler visited other Italian cities with Raucheisen, including Florence – where, in his 4 May recital for Amici della Musica in the White Hall of the Pitti Palace, he substituted the *Adagio* and *Fuga* from a Bach solo *Sonata* for the *Chaconne* – before starting a German tour.

The early summer was spent in Paris. At the end of May he played for legendary American hostess Elsa Maxwell's 200 guests at the Ritz in the French capital, allegedly receiving a fee of \$5,000, and on 10 June he made his only London appearance of the season, a Sunday afternoon recital at the Royal Albert Hall with Charlton Keith. The following day *The New York Times* reported, having mentioned that the horse racing at Chantilly had taken place in brilliant weather: 'Even Fritz Kreisler and his American wife attended the races. Kreisler is not only thrilling the Parisians with his violin in a series of concerts at the Opéra, but is giving his American friends an opportunity to see something of him socially. Mr and Mrs Leon Graves, who are intimate friends of the artist and his wife, gave a big supper party for them after the last concert. They also gave a luncheon in honour of Mrs Kreisler.' A month later, *The New York Times*' Henry Prunières wrote from Paris comparing two generations of violinist: 'Kreisler and Heifetz, in finer form than ever before, were ... triumphant. While possessing an undeniable superiority of technic, Heifetz is much the inferior of Kreisler in the interpretation of music. Kreisler is and remains the god of the violin. The young violinist Milstein, who promises an amazing career, received much attention.'

The end of September saw Kreisler back in New York, having arrived with Harriet on the SS Aquitania on the 28th. Asked by a quayside reporter about American music, he replied: 'Both Vincent Youmans and George Gershwin are original composers. I think their work is good and growing.' The first of three Carnegie Hall recitals

with Lamson, on 9 October – including Brahms's G major *Sonata*, Bruch's G minor *Concerto* and Ravel's *Habanera* – received mixed reviews but went down a treat with the audience. The second on 29 September took in repertoire that never found its way on to records: Bach's E minor *Sonata*, Spohr's 'Gesangsszene' *Concerto* and Rimsky-Korsakov's *Fantasia on Russian Themes*. Schubert's A major *Sonata*, on the other hand, was soon to be recorded with Rachmaninov. (In Brussels on 19 November, violinists competed for the first time for the biennial Kreisler Prize which he had set up the previous October, devoting the proceeds of a Liège concert to the competition. The prize was shared between Henri Koch and Maurice Raskin, both from Liège, who went on to have good careers.) Kreisler's farewell recital on 19 December featured other things which escaped the microphone: Bach's E major *Partita*, Viotti's A minor *Concerto* and Schubert's B minor *Rondeau brillant*. Two days later he and Harriet left on the SS Olympic, not to return for nine months.

On 21 January Kreisler played the Brahms *Concerto* in Berlin with the Philharmonic under Wilhelm Furtwängler. Early in February he was in London to give a Sunday afternoon concert at the Royal Albert Hall on the 3rd. He and Harriet contributed £50 to the Lord Mayor's fund for 'the distressed areas', soon to be even more distressed by the Depression. The usual tenor of the European season was disturbed by Harriet's illness, and once she had recovered sufficiently, the couple spent the late summer in the spa town of Marienbad (Mariánské Lázně) in Bohemia, often motoring over to nearby Carlsbad (Karlovy Vary) to be with their friend Mrs Graves and meet the many musicians taking the waters. In Vienna on 12 September they had the sad duty of attending the funeral of Hugo Kreisler, who had died aged 45, and supporting his wife Helene and twin sister Ella.

On 1 October they arrived back in New York on the SS Bremen. Asked yet again if he would play on the radio, Kreisler said that he did not think so, as he considered the radio not sufficiently developed for violin reception. Three days later, in Boston for a recital in Symphony Hall, he reiterated his decision not to play for the radio or the 'talkies' before they were mechanically perfect: 'I can't allow myself to be judged by the qualities of each machine. ... I hope both the radio and the talking pictures develop. I would like to use them. Any serious artist would. The artist's vocation is to address himself to the masses. What

good would an artist be, except philosophically, if he did not show his art to the masses?' The first of his sell-out Carnegie Hall recitals with Lamson, on the 8th, included Bach's *Chaconne*, Saint-Saëns's B minor *Concerto* and Beethoven's F major *Romance*. As usual the Kreislers moved in New York society: the Czech conductor Josef Stránský and his wife, Norwegian soprano Marie Doxrud, gave a dinner and a supper for them at the Barclay. In his afternoon Carnegie Hall recital on 24 November, Kreisler followed a Bach *Concerto* with the Tchaikovsky, rousing his auditors to frenzy. In Baltimore, where he played on 5 December, he told a journalist that 'the phonograph had done more to develop taste for good music in the United States than the contact with Europe and emotional reaction incident to the World War'. He added that he 'was convinced there was a steady increase in appreciation of music' in the country. 'This development is noticeable to a marked degree in the smaller places,' he said, noting how many Midwest denizens subscribed to concert series (ironically this progress was about to be set back by the Depression). In his final Carnegie Hall recital on the 14th, attended by many musicians including Alexander Glazunov, he performed the E major *Suite* by his old friend Carl Goldmark. On the 28th the Kreislers set sail on the SS Columbus for Bremen.

This volume starts with one side from the session of 28 February 1928, *Dance of the Marionette* by Winternitz, successful at the fifth attempt: hearing Kreisler's teasing rhythm, you can see the puppet dancing. Most of Kreisler's energy on that day, 29 February and 22 March, went into Beethoven's little G major *Sonata*, *Op. 30, No. 3* with Rachmaninov, but he and Lamson did have further attempts at Dohnányi's *Ruralia hungarica* (unnecessarily) and Falla's *Danza española*. They next visited Victor Studio 1 in Camden on 30 November, for 15 unpublished takes of pieces by Dvořák, Ravel and Godowsky. The Czech's popular *Songs My Mother Taught Me* failed at all four attempts but tests of the other three numbers survive. In the *Larghetto* of the *Sonatina* which Dvořák wrote in New York for his children, renamed *Indian Lament* by Kreisler, we hear the composer's yearning for his homeland, enhanced by beautiful double-stops. In Ravel's *Habanera* Kreisler's seductive rhythm is to the fore, while Godowsky's *Nocturnal Tangier* is full of North African promise. On 6 December Kreisler began with three issuable successes. In his portfolio he had arrangements of three *Slavonic Dances* by Dvořák; two examples are included here, originally issued as *No. 1* and


No. 3: the G minor, previously recorded in 1915, actually combines the first part of *Op. 46, No. 2* and the middle section of *Op. 72, No. 1*, while the G major is based on *Op. 72, No. 8*. Both are persuasively played. Kreisler's own *Rondino on a Theme of Beethoven*, taken from a rejected finale for the Bonn master's wind octet, was a replacement for a 1916 version. Four other titles, Brandl's *The Old Refrain*, Heuberger's *Midnight Bells*, Rimsky-Korsakov's *Song of India* and the other Ravel *Habanera*, originally a wordless vocalise, ran to 11 takes without success, but all four takes of the Heuberger, an intended replacement for a 1923 recording, survived as tests. Takes 4 and 5 are here, showing off Kreisler's wonderful low register, his portamento and double-stopping. Two more takes were cut in New York on 20 December, before Rachmaninov arrived to play the Schubert A major *Sonata*, and yet another the following day, when success was achieved with Dvořák's *Larghetto* and his song.


The year that passed before Kreisler and Lamson again entered a New York studio saw the Victor company taken over by RCA, and their next session on 16 December 1929 was held in that firm's 44th Street Studio. On the schedule were Ravel's *Vocalise-étude en forme de habanera*, Falla's *Jota*, the *Dance of the Blessed Spirits* from Gluck's *Orfeo*

and the ballet music from Schubert's *Rosamunde*. On the 17th were added the *Londonderry Air*, *Midnight Bells* and Kreisler's own *Polichinelle Sérénade*; on the 18th Kreisler's *Chanson Louis XIII* (partly from a traditional tune) and *Pavane*, then attributed to Couperin, his *Schön Rosmarin* and Brandl's *The Old Refrain*; on the 23rd Glazunov's *Sérénade espagnole*, a choice inspired by seeing the composer on the 14th, and the Gluck, Brandl and *Polichinelle*; and on the 24th Kreisler's *La Précieuse*, then alleged to be by Couperin, the Schubert, *Midnight Bells* and a lone take of the *Larghetto* from Weber's F major *Sonata*. Not a single take was published, out of 52, but we have at least one test of each title except the Glazunov and Weber. All are well recorded and represent Kreisler at his best. As the discographer Michael Gray points out: 'They are marked "hold" in the Victor files, which suggests that they were potentially issuable and not rejected outright.' Various authorities have testified that, especially in the wake of the Wall Street crash, RCA were more interested in manufacturing radios than phonographs and records. They did eventually see the worth of their classical division but in the meantime, Kreisler returned to Europe and remade all 13 titles in Berlin the following February, with Michael Raucheisen at the piano.

Tully Potter


Also available

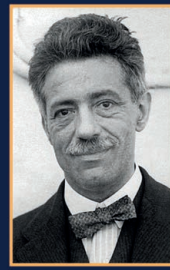

Great Violinists • Kreisler ADD
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THE COMPLETE RECORDINGS • 6
 HANDEL
 HAYDN
 TCHAIKOVSKY
 MASSENET
 DVOŘÁK
 KREISLER
 Fritz Kreisler
Recorded 1924-1925


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THE COMPLETE RECORDINGS • 7
 BACH
 BEETHOVEN
 KOŽELUCH
 WAGNER
 DVOŘÁK
 KREISLER
 Fritz Kreisler
Recorded 1921-1925

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THE COMPLETE RECORDINGS • 8
 BACH
 MENDELSSOHN
 BRAHMS
 TCHAIKOVSKY
 DEBUSSY
 FALLA
 KREISLER
 Fritz Kreisler
Recorded 1926-1927

8.111409


Great Violinists • Kreisler ADD
8.111410



THE COMPLETE RECORDINGS • 9
 CORELLI
 SCHUMANN
 BIZET
 ALBÉNIZ
 FALLA
 DOHNÁNYI
 KREISLER
 Fritz Kreisler
Recorded 1927-1928

8.111410

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ADD

FRITZ KREISLER (1875–1962)

THE COMPLETE RECORDINGS • 10

Playing
Time
86:08

	Victor Talking Machine Company (Studio 1, Camden, NJ, 1928) with Fritz Kreisler, violin; Carl Lamson, piano	
1	Winternitz: Dance of the Marionette	1:52
2	Dvořák, arr. Kreisler: 'Indian Lament' (from Violin Sonata, Op. 100, B. 183)	4:30
3	Dvořák, arr. Kreisler: 'Indian Lament' (from Violin Sonata, Op. 100, B. 183)	4:24
4	Ravel, arr. Kreisler: Habanera (from Rapsodie espagnole)	2:12
5	Ravel, arr. Kreisler: Habanera (from Rapsodie espagnole)	2:15
6	Godowsky, arr. Kreisler: Nocturnal Tangier (from Triakontameron)	3:18
7	Dvořák, arr. Kreisler: Slavonic Dance, Op. 46, B. 78, No. 2	3:23
8	Dvořák, arr. Kreisler: Slavonic Dance, Op. 72, B. 145, No. 8	4:41
9	Kreisler: Rondino on a Theme by Beethoven	2:29
10	Heuberger, arr. Kreisler: 'Midnight Bells' (from Der Opernball)	3:29
11	Heuberger, arr. Kreisler: 'Midnight Bells' (from Der Opernball)	3:28
	Victor Talking Machine Company (Victor Studios, New York, 1928) with Fritz Kreisler, violin; Carl Lamson, piano	
12	Dvořák, arr. Kreisler: 'Indian Lament' (from Violin Sonata, Op. 100, B. 183)	4:22
13	Dvořák, arr. Kreisler: Songs My Mother Taught Me (from Zigeunermelodien, Op. 55, B. 104)	2:40
	RCA Victor (28 West 44th Street Studio, New York, 1929) with Fritz Kreisler, violin; Carl Lamson, piano	
14	Ravel, arr. Catherine: Vocalise-étude en forme de habanera	2:51
15	Ravel, arr. Catherine: Vocalise-étude en forme de habanera	2:55
16	Falla, arr. Kreisler: Jota (from Siete canciones populares españolas)	3:00
17	Heuberger, arr. Kreisler: 'Midnight Bells' (from Der Opernball)	3:24
18	Traditional, arr. Kreisler: Londonderry Air	4:23
19	Kreisler: Chanson Louis XIII et Pavane in the Style of Couperin	3:35
20	Kreisler: Schön Rosmarin	1:52
21	Kreisler: Schön Rosmarin	1:52
22	Brandl, arr. Kreisler: The Old Refrain (from Der liebe Augustin)	3:03
23	Falla, arr. Kreisler: Jota (from Siete canciones populares españolas)	2:51
24	Gluck, arr. Kreisler: 'Mélodie' (Dance of the Blessed Spirits) (from Orphée et Eurydice)	3:15
25	Kreisler: Polichinelle	2:23
26	Schubert, arr. Kreisler: Ballet No. 2 in G major (from Rosamunde, D. 797)	3:08
27	Kreisler: La Précieuse in the Style of Couperin	3:22

Fritz Kreisler was in his early 50s during the two years covered by these recordings – consolidating his status as the world's most beloved violinist, touring Italy and elsewhere in Europe, as well as giving notable concerts in Carnegie Hall and throughout the US. The Great Depression and the premature death of his brother Hugo added to personal stresses in 1929, but these recordings, many of which are unpublished tests, reveal Kreisler at his best. In the *Sonatina* movement written in New York by Dvořák and renamed *Indian Lament* by Kreisler, we hear the composer's yearning for his homeland, enhanced by beautiful double-stops. In Ravel's *Habanera*, Kreisler's seductive rhythm is to the fore, while Godowsky's *Nocturnal Tangier* is full of North African promise.

Producer and Audio Restoration Producer: Ward Marston
Thanks to John Bolig, Mark Stehle and Richard Harris
Booklet notes: Tully Potter
Cover Image: Fritz Kreisler (mid-1920s) [Private collection]
A complete track list can be found inside the booklet.

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