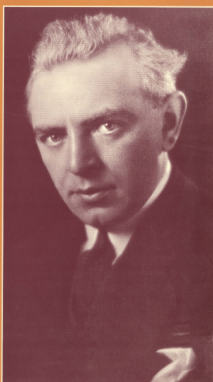


IGNAZ
FRIEDMAN

Complete
Recordings
1923-1941

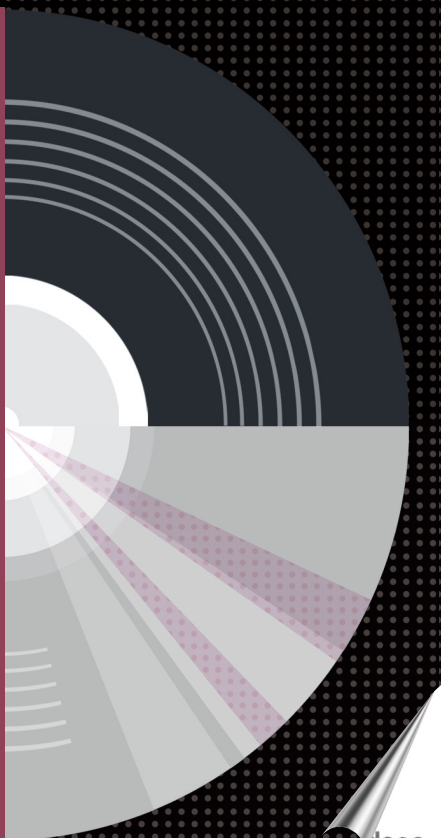


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IGNAZ FRIEDMAN

Piano

Recordings 1923-1941



dano
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Danish record company Danacord was founded in the very early years of the 1980s when the Long Playing record was ruling the phonogram market. Recordings were still done by analogue tape and on the LP cover the word Stereo proudly signified a brand new recording. However, the first digital recordings with digital editing were just around the corner and only a few years into the 1980s came the compact disc that swiped away any request for the LP.

Danacord quickly followed the new technical development and the first Danacord CDs entered the catalogue leaving behind the LP. From now on everything was recorded digitally and edited on expensive equipment opening the door for the shining compact disc.

Years later the transfer of original analogue recordings to digital masters for CD production became more sophisticated and advanced noise-cancelling systems even allowed the old 78 rpm. recordings to be free of crackle, rumble and distortion. The Danacord catalogue grew quickly and a long series of historical recordings found its way to CD. In fact, with the latest sound-transfer system developed in the early 2000s Danacord released many historic recordings, among them the 30-CD box set of Carl Nielsen recordings, which won both international acclaim and awards (DACOCD 801-830)

Going back to the first years of Danacord Records many fine recordings were done using analogue equipment and masters were prepared for LP release. Invaluable documents never made it into the CD era, but now we are determined to make up for these omissions in this series From The LP Years.

Wherever we could locate the master tapes they were used in this transfer process by the engineer Claus Byrith from Asinus Studio and only the best and most up to date analogue-to-digital sound equipment was in use. Careful restoration and balance were the top priority. The result is a wide range of re-releases of these precious nearly-40-year-old tapes. The musical spectre is wide from old baroque masters to contemporary composers playing their own works. Important Danish musicians left recordings of their art which we now can hear in brilliant new transfers. The final result is over a dozen additions to the Danacord CD catalogue. For many it will be a welcome chance to listen again to the LP recordings in new enhanced sound on the modern CD.

From The LP Years.

Violinist Kim Sjøgren plays Paganini and Carl Nielsen · DACOCD 850

Pianist Elisabeth Klein with New Nordic Piano Music · DACOCD 854

Gert von Bülow and Merete Westergaard plays Prokofiev and Rachmaninoff · DACOCD 843

The early recordings of violinist Jenő Hubay and his pupil Emil Telmányi · DACOCD 851

Harpsichord music by Buxtehude played by Ulla Kappel · DACOCD 852

Helge Roswænge sings popular Danish songs 1929-1932 · DACOCD 855

Cercentos and piano music by Danish composer Leif Kayser · DACOCD 857

Anton Rubinstein Cello Sonatas, Piano Trio No. 5, von Bülow, Ribera, Csaba · DACOCD 858

Niels Viggo Bentzon, piano, plays music by Bentzon, Scriabin ao. · DACOCD 859

J.P.E. Hartmann, Carl Nielsen. Music for strings. Telmányi family · DACOCD 853

www.danacord.dk

CD 1 60:32

- [1] **Scarlatti/Tausig: Pastorale E minor 2:52**
Feb. 6, 1926 (W141605)
- [2] **Mozart: Rondo alla Turca A minor KV 331 2:48**
Feb. 6, 1926 (W141604)

Beethoven: Sonata C sharp minor Op. 27,2 "Moonlight" 14:10

- [3] Adagio sostenuto 6:41
Sep. 9, 1926 (WAX 1877-8)
- [4] Allegretto 2:21
- [5] Presto agitato 5:08
Mar. 1, 1927 (WAX 1879 take 6, WAX 1880 take 4)
- [6] **Weber: Invitation to the Dance Op. 65 8:40**
Nov. 23 & Dec. 5, 1936 (CAX 7889, 7895)

Beethoven: Sonata for Violin and Piano Op. 45 "Kreutzer" 31:31

- Bronislaw Huberman, Violin
- [7] Adagio sostenuto, Presto 10:36
- [8] Andante con Variazioni 12:46
- [9] Finale: Presto 8:08
Sep. 11. & 12, 1930. (WAX 5730-3, 5736-9)

CD 2 48:38

- [1] **Schubert/Tausig: Marche Militaire Op. 51 5:46**
Dec. 2, 1936 (CA 16071, 16084)

Beethoven: Sonata C sharp minor Op. 27,2 "Moonlight" 14:01

- [2] Adagio sostenuto 6:37
- [3] Allegretto 2:16
- [4] Presto agitato 5:06
Sep. 9, 1926 (WAX 1877-8,
1879 take 2, 1880 take 2)

- [5] **Gluck/Brahms: Gavotte 2:47**
Feb. 9, 1928 (WA 6943)

- [6] **Hummel/Friedman: Rondo Favori 3:43**
Nov. 19, 1925 (WAX 1151)

Mendelssohn: "Songs Without Words" 21:56

- [7] **Op. 19,3 2:00**
(WA 10672)
- [8] **Op. 19,6 2:12**
- [9] **Op. 102,5 1:06**
(WA 10664)
- [10] **Op. 30,6 3:20**
(WA 10663)
- [11] **Op. 28,2 2:22**
(WA 10670)
- [12] **Op. 38,6 3:14**
(WA 10671)
- [13] **Op. 53,2 2:25**
(WA 10662)
- [14] **Op. 53,4 2:47**
(WA 10661)
- [15] **Op. 67,2 1:53**
(WA 10665)
All recorded Sep. 16 & 17, 1930

CD 3 60:31

Chopin Mazurkas:

- [1] **Op. 7,3 1:50**
- [2] **Op. 7,1 1:50**
(WAX 5205)
- [3] **Op. 7,2 2:27**
- [4] **Op. 33,2 2:01**
(WAX 5211)
- [5] **Op. 24,4 3:37**
- [6] **Op. 33,4 4:03**
(WAX 5208, WAX 5209)

[7] **Op. 41,1** 2:53
[8] **Op. 50,2** 2:55
(WAX 5207 take 9, WAX 5206)

[9] **Op. 63,3** 2:09

[10] **Op. 67,3** 1:07
(WAX 5210)

[11] **Op. 67,4** 1:55

[12] **Op. 68,2** 2:26
(WAX 5212)
All recorded Sep. 13 & 17, 1930

[13] **Op. 33,4** 3:16
Sep. 6, 1926 (WAX 1506)

[14] **Waltz A minor Op. 34,2** 4:16
Feb. 8, 1926 (W 98230)

[15] **Nocturne E flat major Op. 55,2** 4:34
Nov. 23, 1936 (CAX 7888)

[16] **Impromptu F sharp major Op. 36** 4:47
Nov. 23, 1936 (CAX 7887)

[17] **Polonaise B flat major Op. 71,2** 6:37
Feb. 15, 1929 (WAX 4666-7)

[18] **Polonaise A flat major Op. 53** 6:23
Mar. 1 & 2, 1927 (WAX 1871-2)

CD 4 59:26

Chopin

[1] **Ballade A flat major Op. 47** 6:57
Dec. 29, 1925 (W 98126-7)

[2] **Mazurka Op. 7,1** 2:02
Feb. 9, 1928 (WA 6942)

[3] **Mazurka Op. 33,2** 2:12
Dec. 29, 1925 (W 141438)

[4] **Mazurka Op. 63,3** 2:05

[5] **Waltz D flat major Op. 64,1** 1:20
Dec. 29, 1923 (80941)

[6] **Berceuse Op. 57** 3:18
Feb. 9, 1928 (WAX 3243)

[7] **Prelude D flat major Op. 28,15** 3:52
Sep. 6, 1926 (WAX 1142)

From **Sonata B flat minor Op. 35**

[8] **Marcia Funebre, Presto** 7:31
Mar. 2, 1927 (WAX 2471-2)

[9] **Prelude E flat major Op. 28,19** 1:17

[10] **Etude Op. 25,6** 1:50
Apr. 2, 1924 (81658)

[11] **Etude Op. 25,9** 0:57

[12] **Etude Op. 10,5** 1:29
Feb. 10, 1928 (WA 6946)

[13] **Etude Op. 10,12** 2:20

[14] **Etude Op. 10,7** 1:18
Feb. 8, 1926 (W 98203)

[15] **Ballade A flat major Op. 47** 7:04
Feb. 27, 1933 (CAX 6729-30)

[16] **Mazurka Op. 33,2** 2:22
Mar. 15, 1924 (81597)

[17] **Friedman speaks on Chopin** 5:06

[18] **Friedman speaks on Paderewski** 4:59
1941 – New Zealand Radio

CD 5 *52:56*

- [1] **Paganini/Liszt/Busoni: La Campanella** *4:02*
Sep. 7, 1926 (WAX 1881)
- [2] **Liszt: Hungarian Rhapsody No. 2** *8:37*
Dec. 16 & 17, 1931 (CAX 6261-2)
- [3] **Mendelssohn: Scherzo E minor Op. 16** *2:06*
Sep. 6, 1926 WA 3226 take 2)
- [4] Second version. Mar. 1, 1927 *2:10*
(WA 2610 take 9)
- [5] **Dvorak: Humoresque** *2:50*
Dec. 1, 1936 (CA 16083)
- [6] **Schubert/Liszt: Hark, Hark, the Lark!** *2:58*
Dec. 29, 1923 (80951)
- [7] Second version. Feb. 10, 1928 *2:50*
(WA 6947)

Grieg: Concerto for Piano and Orchestra Op. 15 *26:44*

Symphony Orchestra. Philippe Gaubert, Conductor

- [8] I. Allegro molto moderato *12:04*
- [9] II. Adagio *5:28*
- [10] III. Allegro moderato molto e marcato *9:09*
Spring 1928 (WXL 261-4, 268-71)

CD 6 *54:09*

- [1] **Rubinstein: Valse Caprice** *4:19*
Dec. 2, 1936 (CAX 7895)
- [2] **Rubinstein: Romance Op. 44,1** *2:57*
Mar. 2, 1928 (WA 7039)
- [3] **Moszkowski: Serenade Op. 15** *2:08*
Apr. 8, 1926 (W 141449)
- [4] Second version. Dec. 1, 1936 (CA 16082) *2:01*

- [5] **Paderewski: Minuet Op. 14,1** *4:10*
Dec. 1, 1936 (CAX 7894)
- [6] **Suk: Minuet** *3:52*
Mar. 2, 1928 (WAX 3340)
- [7] **Mittler: Little Nana's Music Box** *1:54*
Feb. 9, 1928 (WA 6944)
- [8] **Anon./Friedman: Judgement of Paris** *2:52*
Feb. 10, 1928 (WA 6945)
- [9] **Friedman: Music Box Op. 33,3** *2:14*
Mar. 2, 1927 (WA 4968)
- [10] **Friedman: Elle Danse Op. 10,5** *2:24*
Sep. 6, 1926 (WA 2594)
- [11] Second version. *2:33*
Mar. 1, 1928 (take 8)
- [12] **Friedman: Marquis et Marquise Op. 22,4** *2:26*
June 3, 1927 (WT 154)
- [13] **Schubert/Friedman: Old Vienna (Alt Wien)** *7:07*
Mar. 2, 1928 (WAX 3341-2)

Gaertner/Friedman: Viennese Dance

- [14] **No. 1** *3:44*
Nov. 19, 1925 (WAX 1150)
- [15] **No. 2** *2:31*
- [16] **No. 6** *2:33*
Feb. 27, 1933 (CA 13465-6)
- [17] **Chopin: Mazurka Op. 41,1** *3:01*
Oct. 10, 1929 (WAX 5207 take 2)

Ignaz Friedman, Piano

During the 1980s, Danish Radio produced a weekly programme of historic recordings. It was presented by the discophile Gunnar Søggaard, whose particular passion was piano music and pianists. He introduced me and many other listeners to long-forgotten and rare recordings from the Golden Age of pianists, such as Rachmaninov, Rosenthal and Godowsky – and the Polish-born virtuoso Ignaz Friedman.

In 1917 Friedman settled in Copenhagen, where he performed, composed, played chamber music and gave lessons to the Danish pianist Victor Schiøler, among others. In search of information about Friedman's Danish years, the American musicologist and Friedman biographer Allan Evans travelled in 1984 to the Danish capital, where I had founded Danacord Records a couple of years earlier.

Among our early releases was a tape of Nielsen's Violin Concerto from the archives of Danish Radio, performed by his son-in-law Emil Telmányi (and reissued on DACOCD 801-830). Friedman had performed violin sonatas with Telmányi and the 90-year-old Hungarian virtuoso was at the top of the list of Friedman connections to be visited by Evans and his charming Italian wife Beatrice Muzi.

The Telmányi family kindly introduced me to them, and the three of us squeezed into a two-seater car. We drove the long way up to North Denmark to visit the Reverend Søggaard, who received us with warm hospitality. Søggaard and Evans hit it off brilliantly. That day was born the idea of releasing on Danacord all the original Ignaz Friedman recordings painstakingly collected by Evans. Copenhagen was not his only destination at the time. His Friedman quest led to the founding of Arbiter Records in 1996, and eventually to the publication of his magnum opus, *Ignaz Friedman. Romantic Master Pianist* (2009: Indiana University Press).

Evans borrowed original 78s from collectors across the globe and sourced tape copies of especially elusive items. As well as writing the booklet essay for the 6LP box, he supervised the transfers of the original 78rpm recordings in partnership with the New York-based transfer engineer Seth Winner. The set included several previously unpublished recordings and alternative takes, and even a brief example of Friedman's voice.

'The Complete Ignaz Friedman Recordings 1923-1941' duly appeared the following year to a phenomenal reception. *The New York Times* cleared a whole page for a glowing review, and the set launched Danacord into the big league of internationally respected historical record labels. However, the new CD format was gaining popularity, and several other labels began to release Friedman recordings. Despite excellent sales, the Danacord LP set disappeared from the market.

Years passed, and a number of pianophiles and leading pianists like Cyprien Katsaris expressed a hope that the original Danacord LP set would find its way on to CD. I decided to go back to Seth Winner's original transfers, and the engineer Claus Byrith and I began the major work of transferring the Ignaz Friedman collection to CD. What we found remarkable about the original transfers was the clarity of the recorded piano tone. An absolute minimum of filtering had been used and Friedman's personal

signature of glowing, warm and penetrating sound had never been conveyed so clearly on record. For Claus Byrith it was a question of using the latest digital noise-reduction technology to eliminate just enough of the surface noise without compromising that signature sound. His initial transfers were approved with enthusiasm by Allan Evans, and the final result is here.

Ignaz Friedman was born in 1882 near the Polish city of Kraków. His prodigious abilities were nurtured by Flora Grzywińska and quickly noticed farther afield. Having studied with Hugo Riemann in Leipzig, he entered the class of the renowned pedagogue Theodore Leschetizky in Vienna. Under Leschetizky's guidance he developed a technique surpassing all others, and in 1904 he made a concert debut that became the stuff of legends.

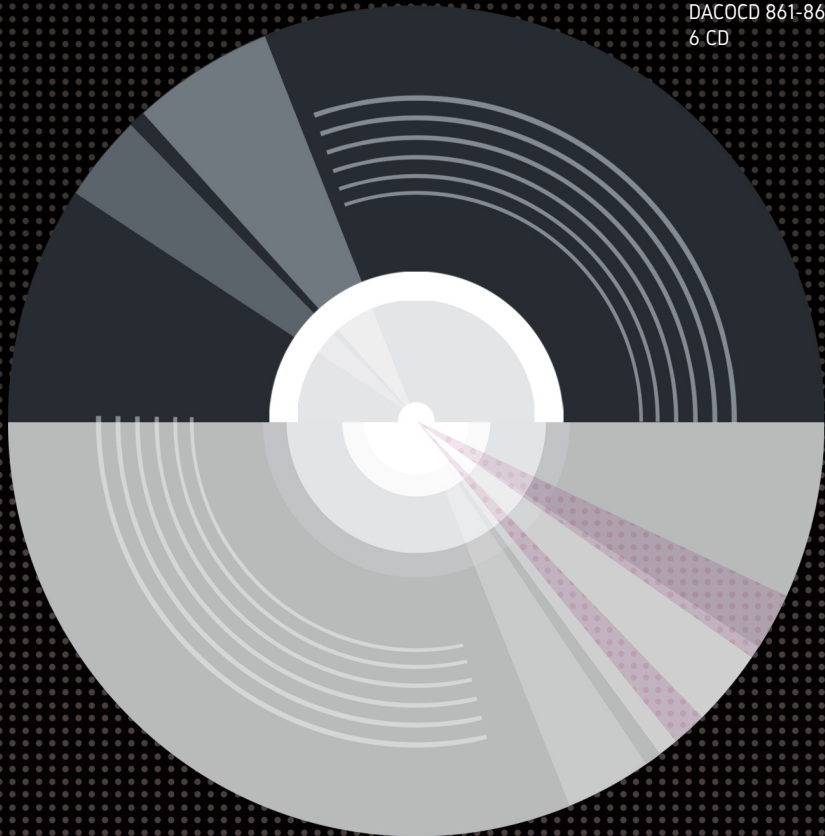
In 1914 Friedman settled in Berlin, where today a memorial plaque in Pariser Strasse commemorates his stay in the city. After his Copenhagen period he returned to Berlin, then to Siusi, Italy (1919–39), but the outbreak of war drove him to leave Europe for good. He sailed to Australia and lived in Sydney. Forced to retire from performing in 1943 by neuritis in his left hand, he continued composing, transcribing and arranging piano works until his death in 1948.

Friedman gave over 2800 concerts during his career. He appeared with such conductors as Nikisch, Weingartner, Mengelberg and Saint-Saëns, and in chamber music with Auer, Hubay, Huberman, Telmányi, Feuermann and Casals. His Chopin editions are still much admired, and even though he resisted being labelled as a single-composer specialist – his repertoire spanned Bach to Ravel – it was his Chopin recordings which secured his peerless reputation. Nobody played the Mazurkas better, or the Etudes, to judge from his precious few recordings.

The limitations of 78rpm records restricted Friedman to short pieces, yet he casts a spell in each one. The singing tone which separated him from his contemporaries makes a string of pearls from a set of Mendelssohn's Songs Without Words. There is a single Beethoven sonata – the 'Moonlight' – and a small crop of his own works. Only the Grieg Concerto with a mediocre orchestra preserves Friedman as a soloist, but the account remains among the most exciting on record. His special bond with the violinist Bronislaw Huberman produces a 'Kreutzer' Sonata of volcanic force.

When the LP set was published in 1985 it contained every single known Friedman recording. A few others have turned up since then, and more might still be found. Arbitrator, APR and other labels have released their own Friedman retrospectives, but none has presented a radically new picture of this extraordinary pianist. His performances were broadcast and even in the 1930s some well-equipped private homes had their own primitive recording equipment. Will serendipity one day bring us the Liszt Sonata or a Beethoven Concerto with Friedman?

DAC OCD 861-864
6 CD





DACOCD 861-864

6 CD for the
price of 3 !

MONO ADD

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Jesper Buhlwww.danacord.dk
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LC 07075



The first-ever complete LP collection of Ignaz Friedman's recordings has been much sought after by collectors and admired by critics since its original LP release in 1985.

Newly remastered for its first CD release, this set celebrates the artistry of a uniquely gifted musician. The 'Moonlight' Sonata, Chopin mazurkas and Songs without Words of Mendelssohn are classics of the gramophone, which now speak to a new generation of listeners more clearly than ever before.

CD 1

- [1] Scarlatti/Tausig: Pastorale E minor
- [2] Mozart: Rondo alla Turca
- [3]-[5] Beethoven: Sonata Op. 27,2
- [6] Weber: Invitation to the Dance Op. 65
- [7]-[9] Beethoven: Violin Sonata Op. 45
- "Kreutzer" Bronislaw Huberman, Violin

CD 2

- [1] Schubert/Tausig: Marche Militaire Op. 51
- [2]-[4] Beethoven: Sonata Op. 27,2
- [5] Gluck/Brahms: Gavotte
- [6] Hummel/Friedman: Rondo Favori
- [7]-[15] Mendelssohn: "Songs Without Words"

CD 3

- Chopin:**
- [1]-[13] Mazurkas
 - [14] Waltz A minor Op. 34,2
 - [15] Nocturne E flat major Op. 55,2
 - [16] Impromptu F sharp major Op. 36
 - [17] Polonaise B flat major Op. 71,2
 - [18] Polonaise A flat major Op. 53

CD 4

- Chopin:**
- [1] Ballade A flat major Op. 47
 - [2] Mazurka Op. 7,1
 - [3]-[4] Mazurka Op. 33,2 & Op. 63,3
 - [5] Waltz D flat major Op. 64,1
 - [6] Berceuse Op. 57

- [7] Prelude D flat major Op. 28,15 3:53
- [8] From Sonata B flat minor Op. 35
- [9] Prelude E flat major Op. 28,19
- [10]-[14] Etudes
- [15] Ballade A flat major Op. 47
- [16] Mazurka Op. 33,2
- [17]-[18] Friedman speaks

CD 5

- [1] Paganini/Liszt/Busoni: La Campanella
- [2] Liszt: Hungarian Rhapsody No. 2
- [3]-[4] Mendelssohn: Scherzo Op. 16
- [5] Dvorak: Humoresque
- [6]-[7] Schubert/Liszt: Hark, Hark, the Lark!
- [8]-[10] Grieg: Piano Concerto Op. 15

CD 6

- [1]-[2] Rubinstein: Valse & Romance
- [3]-[4] Moszkowski: Serenade Op. 15
- [5] Paderewski: Minuet Op. 14,1
- [6] Suk: Minuet
- [7] Mittler: Little Nana's Music Box
- [8] Anon./Friedman: Judgement of Paris
- [9] Friedman: Music Box Op. 33,3
- [10]-[11] Friedman: Elle Danse Op. 10,5
- [12] Friedman: Marquis et Marquise Op. 22,4
- [13] Schubert/Friedman: Old Vienna (Alt Wien)
- [14]-[16] Gaertner/Friedman: Viennese Dances
- [17] Chopin: Mazurka Op. 41,1

Ignaz Friedman, Piano