

The Great Danish Pianist Victor Schiøler



VOL. 8

Rare Wartime Columbia · Cello Sonatas
with Erling Blöndal Bengtsson

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cord

DACOCD 1012 CD 1

Ludwig van Beethoven (1770-1827)

Cello Sonata in A major, Op. 69 21:45

- [1] I. Allegro ma non tanto 9:13
- [2] II. Scherzo. Allegro molto 5:26
- [3] III. Adagio cantabile – Allegro vivace 7:01

HMV KALP9, mtx 2XCS 108, Rec. 1954

Johannes Brahms (1833-1897)

Cello Sonata in F major, Op. 99 22:21

- [4] I. Allegro vivace 6:10
- [5] II. Adagio affettuoso 6:10
- [6] III. Allegro passionato 5:37
- [7] IV. Allegro molto 4:13

Erling Blöndal Bengtsson, cello

HMV KALP9, mtx 2XCS 109, Rec. 1954

Beethoven

Piano Sonata No. 14 in C sharp minor, Op 27,2 “Moonlight” 12:32

- [8] I. Adagio sostenuto 4:34
- [9] II. Allegretto 2:41
- [10] III. Presto agitato 5:14

Tono A105-106, mtx 1602-04, Rec. Nov. 5, 1942

[11] **Für Elise (Bagatelle in A minor, WoO 59) 3:02**

Tono K 8066, mtx 3846-2 Rec. May 18, 1951

Brahms

[12] **Waltz in A flat major 1:28**

HMV 7EGK 1084, mtx 7TCS 239-C, Rec. May 15, 1957

[13] **Hungarian Dance No. 7 in F major 1:48**

HMV 7EGK 1084, mtx 7TCS 330 - A, Rec. Jan. 22, 1959?

Niels Viggo Bentzon (1919-2000)

[14] **Rhapsody for piano and orchestra, Op. 131** *12:55*

Tivoli Symphony Orchestra. Svend Chr. Felumb, conductor

Live June 5, 1961 (First performance) Library file

DACOD 1013 CD 2

Domenico Scarlatti (1685-1757), arr: Carl Tausig (1841-1871)

[1] **Pastorale in E minor (from Sonata in D minor L.413)** *2:02*

[2] **Capriccio in E major (from Sonata in E major L.375)** *1:50*

HMV DB 20163, mtx 2EA 15911, Rec. August 8, 1951

Edvard Grieg (1843-1907)

[3] **Erotik Op. 43, No. 5** *3:14*

[4] **Sommerfugl (Butterfly) Op. 43, No. 1** *1:36*

HMV 7EBK 1001, mtx 7TCS 132-2N, Rec. May 5, 1953

Claude Debussy (1862-1918)

[5] **La fille aux cheveux de lin. Préludes, Book 1, No. 8** *2:24*

[6] **La cathédral engloutie, Préludes, Book 1, No. 9** *5:00*

HMV 7EGK 1085, mtx 7TCS 132-2N, Rec. June 26, 1957

Igor Stravinsky (1882-1971)

[7] **Danse Russe. No. 1 from Petrushka** *2:40*

Columbia LS2, mtx CS 1790-1

Alexander Scriabin (1872-1915)

[8] **Etude in D flat major, Op. 8 No. 10** *1:57*

Columbia LS 2 mtx CS 1789-1. Rec. Stockholm Jan, 30, 1945

Pjotr Tchaikovsky (1840-1893)

[9] **Chant sans paroles, Op. 40 No. 6** *2:50*

HMV 7EBK 1001, mtx 7XCS 133-1N. Rec. May 5, 1953

Sergei Rachmaninov (1873-1943)

[10] **Prelude in G major, Op. 32, No. 5** 2:53

[11] **Prelude in G minor, Op. 23, No. 5** 3:19

Colombia LS 1 mtx 1787-88. Rec. Stockholm Jan, 30, 1945

Franz Liszt (1811-1886)

[12] **Etude de concert No. 3, D flat major** 4:33

HMV DB 10521 mtx 2CS 3485 Rec June 3, 1954

Frederic Chopin (1810-1849)

[13] **Etude Op. 10, No. 12 "Revolutionary"** 2:16

Tono K 8012 mtx 2017 D, Rec 1943

[14] **Nocturne Op. 9, No. 2** 4:15

HMV 7EGK 1085, mtx 7TCS 237-D, Rec May 20, 1957

[15] **Etude Op. 25 No. 2** 1:14

[16] **Etude Op 25. No. 6** 1:46

Tono K 8008, mtx 2013 C, Rec June 1943

[17] **Waltz Op. 64. No. 2** 3:01

Tono K 8011, mtx 2015 D Rec June 1943

[18] **Waltz Op. 64, No. 1 "Minute"** 1:32

Tono K 8013, mtx 2019 C Rec June 1943

[19] **Waltz Op. 69, No. 1** 2:57

Tono K 8014, mtx 2020 C Rec June 1943

[20] **Waltz in E minor, Op. Posth. 2:48**

Tono K 8008, mtx 2012 D Rec June 1943

[21] **Mazurka Op. 33 No. 2** 2:14

Tono K 8012 mtx 2016 D Rec June 1943

[22] **Fantasia-Impromptu Op. 66** 4:15

Tono A 130 mtx 3060 C Rec August 11, 1947

[23] **Prelude Op. 28. No. 7** 0:46

[24] **Prelude Op. 28. No. 3** 0:57

[25] **Prelude Op. 28. No. 22** 0:44

Tono K 8011 mtx 2014 C Rec 1943

[26] **Prelude Op. 28. No. 1** 0:36

[27] **Prelude Op. 28. No. 23** 0:55

[28] **Prelude Op. 28. No. 16** 1:13

Tono K 8013 mtx 2018 B Rec 1943

Felix Mendelssohn (1809-1847)

[29] **Scherzo from**

A Midsummer Night's Dream 4:04

Tono A 106, mtx 1605 D. Rec. May 11, 1942

Franz Schubert (1797-1828)

[30] **Moment Musical in F minor,**

Op. 94 No. 3 1:52

HMV 7EGK 1083, mtx TCS 248-B. Rec June 29, 1957

Robert Schumann (1810-1856)

[31] **Warum Op. 12, No. 3** 1:57

HMV 7EGK 1090, mtx 7TCS 251-A. Rec. June 29, 1957

Mendelssohn

[32] **Spinnerlied Op. 67 No. 4** 1:52

HMV 7EGK 1083, mtx 7TCS 249 C. Rec- June 29, 1957

Partly sponsored by Solistforeningen af 1921

With this eighth volume, Danacord's series *The Great Danish Pianist Victor Schiøler* is brought to its conclusion. The series contains the greater part of Schiøler's studio recordings, supplemented by a selection of live performances and productions made for Danish Radio, and it encompasses, with a single exception, all the works he recorded in the studio. Where he recorded the same work on more than one occasion, one version has sometimes been included and in other cases two or three. Only one work from the official discography has been omitted: Brahms's *Vier ernste Gesänge* with Aksel Schiøtz, recorded in 1955. When Danacord issued its major Aksel Schiøtz edition, the company gave Gerd Schiøtz its word of honour that recordings made by her husband after his illness would not be reissued. The 1955 Brahms recording has therefore not been included in the present series, despite Schiøler's eminent playing.

Volume 8 presents Schiøler in three capacities: as solo pianist, chamber musician and concerto soloist. CD 1 opens with Beethoven's Cello Sonata Op. 69 and Brahms's Cello Sonata in F major, both featuring Schiøler in inspired and sympathetic partnership with the 22-year-old Erling Blöndal Bengtsson, who had by 1954, when these recordings were made, already established a considerable reputation. The two cello sonatas are followed by solo piano music, again by Beethoven and Brahms. First comes the *Moonlight* Sonata, which Schiøler recorded no fewer than three times: in 1929, 1942 and 1951. The first and last of these recordings—both outstanding performances—are interpretatively quite close to one another: a slow and dreamlike first movement, a restrained and delicately played middle movement taken at a moderate tempo, and finally a dramatic and stormy yet perfectly controlled finale. The 1942 recording presented here is no less masterly, but differs markedly from the 1929 and 1951 versions in its more classical approach, with a considerably faster and far less inflected first movement. *Für Elise*, which follows immediately afterwards, is not generally counted among Beethoven's major works, popular though it is. Yet Schiøler's delicate touch and poetic phrasing elevate this modest work into a little masterpiece.

After two short Brahms pieces we arrive at the work that concludes CD 1: Niels Viggo Bentzon's *Rhapsody for Piano and Orchestra*. Schiøler's musical sympathies rarely extended far into contemporary music, yet here we encounter him not only in a newly composed work but in its first performance. The present release also marks the work's first appearance on disc.

Just as Schiøler seldom ventured into contemporary music, his engagement with music from before Beethoven's time was also relatively sporadic. It is therefore quite telling that when CD 2—a collection of miscellaneous solo pieces that takes us across a wide stretch of the European musical landscape—opens with Scarlatti's keyboard sonatas K. 9 and K. 20, it is in Carl Tausig's well-known arrangements rather than Scarlatti's originals. Yet Schiøler's interpretation is delicate and restrained, never overtly Romantic.

With two of Grieg's *Lyric Pieces*—*Erotik* and *Butterfly*—Schiøler returns to his core repertoire, and his tonal refinement is exquisite, although not everyone will warm to his very slow opening tempo in *Erotik*. Grieg is followed by Debussy, who owed more to the Norwegian composer than he was willing to admit and whose musical language is naturally suited to Schiøler's sensitive handling of tone. Unfortunately, he is represented in Schiøler's discography only by the two Preludes presented here: *The Girl with the Flaxen Hair* and *The Sunken Cathedral*.

After Debussy comes a group of Russian works, most of them drawn from two exceedingly rare Columbia discs recorded in Stockholm in 1945, which it proved possible to obtain for the present release only after considerable effort. A somewhat sluggish and heavy-handed account of the Russian Dance from *Petrushka* suggests that Stravinsky was not Schiøler's natural territory, whereas Tchaikovsky, Rachmaninov and Scriabin are wholly congenial to his musical temperament and pianistic style. As for Rachmaninov, it is regrettable how little we have from Schiøler. Especially tragic is the loss of a 1946 concert performance of Rachmaninov's Second Piano Concerto with the Danish State Radio Symphony Orchestra under Nicolai Malko. The recording was preserved in the archives of Danish Radio, but was subsequently lost during a failed attempt at digital transfer. Of Rachmaninov's remaining output, only three short works found their way into Schiøler's discography: the C-sharp minor, G major and G minor preludes. The last of these Schiøler recorded on no less than three occasions: in 1929, 1945 and 1951. The 1929 and 1951 versions were set against one another in Volume 1 to illustrate how radically his interpretation had changed. The timings alone are telling: from 3:07 to 3:29. With a duration of 3:18, the 1945 recording presented here lies exactly between the two, combining the drive of the earlier version with the weight of the later one.

Liszt's *Étude de concert No. 3* serves as a bridge from the Russian section to a larger section of works by Chopin, who is more prominently represented in Schiøler's discography than any other composer. The *Revolutionary Étude* and the two études from Op. 25 are taken at breakneck speed, whereas a group of four waltzes—the Waltz in C-sharp minor, the *Minute Waltz*, *L'Adieu* and the Waltz in E minor—are played with great sensitivity and affection. And though Schiøler in the E minor Waltz cannot quite match Dinu Lipatti—who can?—he proves the Romanian master pianist's equal in the other three. In the *Fantasia-Improptu*, Schiøler competes with himself. His 1954 recording (Vol. 3) is excellent, but the 1947 version presented here wins on points for its greater lightness, fluency and delicacy. Before recording Chopin's complete Preludes for HMV in 1956 (Vol. 7), Schiøler had set down six of them for Tono in 1943, spread across two record sides. Whereas the complete recording reflects a weightier and more chiselled approach to the Preludes, the six recordings from 1943 are characterised by greater fluidity and intimacy. Which one prefers is ultimately a matter of taste.

After Chopin we end in the Austro-German repertoire with which we began, in four short pieces by Schubert, Schumann and Mendelssohn.

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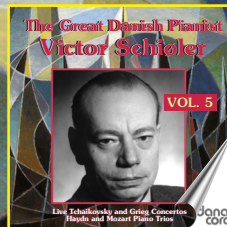
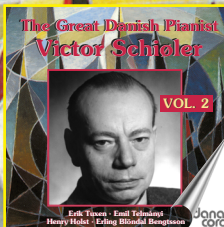
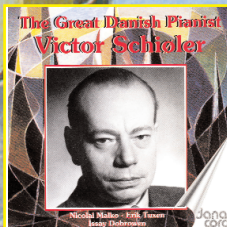
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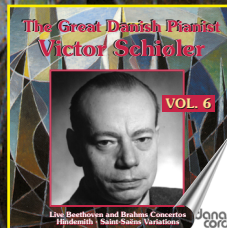
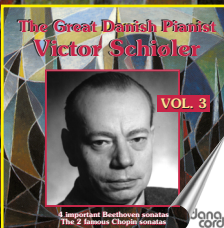
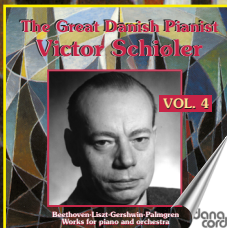
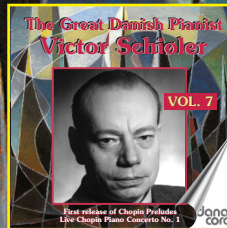
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DACOCD 1012
 DACOCD 1013

2 CD

MONO ADD

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CD 1 76:44

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Victor Schiøler (1899-1967), piano

DACOCD 1012 CD 1

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Live June 5, 1961 (First performance) Library file

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