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ADD

WILLIAM PRIMROSE (1904-1982) RECITAL • 1

**Playing
Time
69:28**

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| 1 | Fritz Kreisler: Allegretto in the style of Boccherini | 2:00 |
| 2 | Antonín Dvořák: Songs My Mother Taught Me (arr. Kreisler) | 2:58 |
| 3 | Antonín Dvořák: Negro Spiritual Melody (arr. Kreisler) | 4:48 |
| 4 | Antonín Dvořák: Humoresque Op. 101, No. 7 (orch. E. De Luca) | 3:57 |
| 5 | Jules Massenet: Élégie | 3:19 |
| 6 | Fritz Kreisler: Liebesfreud | 3:03 |
| 7 | Fritz Kreisler: Liebesleid | 3:07 |
| 8 | Fritz Kreisler: Praeludium and Allegro in the style of Pugnani | 5:01 |
| 9 | Traditional: Londonderry Air (arr. P. Hughes) | 3:33 |
| 10 | Fryderik Chopin: Nocturne Op. 9, No. 2 (arr. Sarasate) | 4:29 |
| 11 | Franz Schubert: Ave Maria (arr. Wilhelmj) | 4:30 |
| 12 | Pyotr Il'yich Tchaikovsky: Andante Cantabile (arr. Kreisler) | 4:14 |
| 13 | Pyotr Il'yich Tchaikovsky: None But The Lonely Heart (arr. Primrose) | 3:04 |
| 14 | Sergey Rachmaninov: When Night Descends Op. 4, No. 4 | 2:37 |
| 15 | Johann Sebastian Bach: Gavotte (arr. Kreisler) | 3:03 |
| 16 | Carl Philipp Emanuel Bach: Solfeggietto (arr. Primrose) | 0:58 |
| 17 | Jean-Philippe Rameau: Tambourin (arr. Kreisler) | 1:51 |
| | Arthur Benjamin: | |
| 18 | Jamaican Rumba | 1:35 |
| 19 | Mattie Rag | 1:30 |
| 20 | Cookie | 1:58 |
| 21 | From San Domingo | 2:26 |
| 22 | Camille Saint-Saëns: The Swan | 2:28 |
| 23 | Boris Myronoff: Caprice | 3:00 |

Tracks 1, 16 and 17: with **Joseph Kahn**, piano • Tracks 2, 3, 5, 8 and 14: with **Franz Rupp**, piano • Track 4: with the **Victor Symphony Orchestra** • **Charles O'Connell** Tracks 5 and 14: with **Marian Anderson**, contralto • Tracks 6 and 13: with **Harry Isaacs**, piano • Tracks 7, 12, 22 and 23: with **David Stimer**, piano • Tracks 9 and 11: with **Sidonie Goossens**, harp • Tracks 10 and 15: Violin solo with piano accompaniment • Tracks 18 and 21: with **Vladimir Sokoloff**, piano

Recorded in New York, except 6, 9, 10, 11, 13 and 15 recorded in London 1927-47 recordings

The great Scottish violist William Primrose revolutionised the playing of his instrument through both his virtuosity and the myriad colours he could evoke. Fully the equal of his colleagues Heifetz and Feuermann, he recorded a number of concertos and sonatas. But he also committed a substantial number of shorter pieces to disc, from Chopin and Dvořák to Kreisler and Arthur Benjamin. They reveal his lustrous, vibrant sound in some of the most beautiful pieces in the repertory.

Two feature the great singer Marian Anderson. There are also two pieces from 1927 in which Primrose plays his first instrument, the violin. This is the first of two volumes.

MADE IN
GERMANY



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Cover photo: William Primrose, New York, ca. 1940 (Private Collection)

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