

Playing  
Time  
76:31

## CHOPIN

Vladimir Horowitz (1903-1989)  
(1949-1957 Recordings)

8.111282

ADD



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|----|--|-------|
|    | Piano Sonata No. 2 in B flat minor, Op. 35               | 23:03 |
|    | "Funeral March"  | 7:51  |
| 1  | I. Grave – Doppio movimento                              | 6:52  |
| 2  | II. Scherzo  | 6:55  |
| 3  | III. Marche funèbre: Lento                               | 1:26  |
| 4  | IV. Finale: Presto                                       |       |
|    | Recorded 13th May 1950, Town Hall                        |       |
| 5  | Barcarolle in F sharp major, Op. 60                      | 8:45  |
|    | Recorded 23rd February 1957, Carnegie Hall               |       |
| 6  | Ballade No. 4 in F minor, Op. 52                         | 10:14 |
|    | Recorded 8th May 1952, Manhattan Center                  |       |
| 7  | Polonaise No. 7 in A flat major, Op. 61                  | 11:27 |
|    | "Polonaise-fantaisie"                                    |       |
|    | Recorded live 23rd April 1951, Carnegie Hall             |       |
| 8  | Etude No. 3 in E major, Op. 10, No. 3                    | 4:05  |
|    | Recorded 29th April 1951, Hunter College Auditorium      |       |
| 9  | Scherzo No. 1 in B minor, Op. 20                         | 8:35  |
|    | Recorded 28th-29th April 1951, Hunter College Auditorium |       |
|    | Bonus track:   |       |
| 10 | Ballade No. 4 in F minor, Op. 52                         | 10:21 |
|    | (withdrawn 1949 recording)                               |       |
|    | Recorded 28th December 1949, Town Hall                   |       |
|    | Vladimir Horowitz, Piano                                 |       |
|    | All tracks were recorded in New York City, USA           |       |

Although Horowitz's concept of Chopin, characterised by extremes of dynamics and tempi, divided the critics over the years, as one of them wrote in 1958 of a disc containing the *Barcarolle* heard here, 'If your choice in Chopin interpretation runs to large-scale, grandiose treatments, magnificent panoramas of sound, delicacy and yet tremendous virility, obtain this record by all means. The overall effect is breathtaking.' The tempo Horowitz chooses for the first movement of this 1950 recording of *Piano Sonata No. 2* may seem surprisingly slow, yet the relationship between the first and second subject is far more logical than many performances where the second subject is often played much slower than the first. The 1949 recording of the *Ballade No. 4* has never been re-issued but is presented here for its rarity and in conjunction with the artist's approved 1952 remake of the same work.

Reissue Producer and Audio Restoration Engineer: Mark Obert-Thorn  
Cover image: Vladimir Horowitz (Private Collection)

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