

Playing
Time
74:14

FRITZ KREISLER

THE COMPLETE RECORDINGS • 2

8.112055

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| I. Gramophone Company, London, 6th November 1911
with Haddon Squire, Piano | |
| 1 | Kreisler: <i>La précieuse</i> (in the style of Couperin) 3:04 |
| 2 | Kreisler: <i>Scherzo</i> (in the style of Dittersdorf) 2:56 |
| 3 | Kreisler: <i>Scherzo</i> (in the style of Dittersdorf) 2:55 |
| 4 | Kreisler: <i>Allegretto</i> (in the style of Boccherini) 2:19 |
| 5 | Kreisler: <i>Caprice viennois</i> , Op. 2 3:46 |
| 6 | Kreisler: <i>Tambourin chinois</i> , Op. 3 3:36 |
| 7 | Kreisler: <i>Liebesleid</i> 3:34 |
| 8 | Kreisler: <i>Liebesfreud</i> 3:15 |
| 9 | Cottetnet (arr. Kreisler): <i>Chanson – Méditation</i> 4:18 |
| 10 | Tchaikovsky (arr. Kreisler): <i>Chant sans paroles</i> 2:42 |
| 11 | Brahms (arr. Joachim): <i>Hungarian Dance No. 5</i> (arr. in G minor) 2:10 |
| 12 | Kreisler: <i>Chanson Louis XIII and Pavane</i> (in the style of Couperin) 3:26 |
| J. S. Bach (arr. Kreisler): <i>Partita No. 3, BWV 1006</i> | |
| 13 | III. Gavotte 3:09 |
| 14 | Kreisler: <i>Aubade provençale</i> (in the style of Couperin) 2:52 |
| 15 | Kreisler: <i>Aubade provençale</i> (in the style of Couperin) 2:52 |
| 16 | Kreisler: <i>La chasse</i> (in the style of Cartier) 1:53 |
| II. Victor Talking Machine Co., New York City,
18th and 23rd December 1912
with George Falkenstein, Piano | |
| Gluck: <i>Orphée et Euridice</i> | |
| 17 | Dance of the Blessed Spirits ' <i>Mélodie</i> ' (Act II) 2:57 |
| 18 | Kreisler: <i>Schön Rosmarin</i> 1:56 |
| 19 | Kreisler: <i>Andantino</i> (in the style of Martini) 2:43 |
| 20 | Kreisler: <i>Chanson Louis XIII and Pavane</i> (in the style of Couperin) 3:14 |
| J. S. Bach (arr. Kreisler): <i>Partita No. 3, BWV 1006</i> | |
| 21 | III. Gavotte 3:41 |
| 22 | Kreisler: <i>Liebesleid</i> 3:28 |
| 23 | Townsend: <i>Berceuse</i> 2:57 |
| 24 | Cottetnet (arr. Kreisler): <i>Chanson – Méditation</i> 4:32 |

When Fritz Kreisler made his first London recordings towards the end of 1911, he was already wildly popular in Britain. He was equally busy in Berlin and Vienna and visited the United States on occasion. Here is a chance to enjoy light music making of a high order from an era long before the birth of 'historically informed' performance practice. Alongside favourites such as Tchaikovsky's *Chant sans paroles* are recordings of Kreisler's own compositions, as well as alternative takes and duplications explained by the HMV and Victor engineers' constant striving to improve on the sound quality of popular pieces such as *Liebesleid* and *Liebesfreud*.

Producer and Audio Restoration Producer: Ward Marston. Thanks to Raymond Glaspole, Lawrence Holdridge, John Maltese and Malcolm Walker
Cover Image: Fritz Kreisler, circa 1900 [Private Collection]

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