

Playing
Time
78:53

FRITZ KREISLER (1875-1962)

THE COMPLETE RECORDINGS • 3

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MADE IN
GERMANY



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| Victor Talking Machine Co. | |
| 1 | Handel: <i>Serse</i> : Act I: Largo 'Ombra mai fu' 4:10 |
| 2 | Gärtner: <i>Aus Wien</i> 2:36 |
| 3 | Mendelssohn: <i>Songs Without Words, Op. 62</i> : No. 1: May Breezes 2:08 |
| 4 | Haydn: <i>Austrian Imperial Hymn</i> (<i>Gott erhalte Franz den Kaiser</i>) 2:10 |
| 5 | Dvořák: <i>Sonatina, Op. 100</i> : II. Larghetto 'Indian Lament' 4:16 |
| 6 | Bach: <i>Concerto in D minor for Two Violins, BWV 1043</i> 13:42 |
| 7 | I. Vivace 3:51 |
| 8 | II. Largo ma non tanto 4:59 |
| 9 | III. Allegro 4:52 |
| 10 | Efrem Zimbalist, 2nd violin |
| 11 | Gärtner: <i>Aus Wien</i> 2:57 |
| 12 | Mendelssohn: <i>Songs Without Words, Op. 62</i> : No. 1: May Breezes 2:25 |
| 13 | Haydn: <i>Austrian Imperial Hymn</i> (<i>Gott erhalte Franz den Kaiser</i>) 2:20 |
| 14 | Dvořák: <i>Slavonic Dance</i> (arr. from Op. 46, No. 2 & Op. 72, No. 1) 2:49 |
| 15 | Dvořák: <i>Slavonic Dances, Op. 72</i> : No. 2 in E minor 4:05 |
| 16 | Nevin: <i>The Rosary</i> 1:57 |
| 17 | Chaminade: <i>Sérénade espagnole</i> 2:07 |
| 18 | Kreisler: <i>Tambourin chinois, Op. 3</i> 3:18 |
| 19 | Chopin: <i>Mazurkas, Op. 67</i> : No. 4 in A minor 2:29 |
| 20 | Tchaikovsky: <i>Chants sans paroles</i> : No. 3, <i>Souvenir de Hapsal, Op. 2</i> 2:55 |
| 21 | Bach: <i>Partita No. 3 in E major, BWV 1006</i> : III. Gavotte 3:12 |
| 22 | Godowsky: <i>Impressions</i> : No. 11: <i>Wienerisch</i> 3:39 |
| 23 | Appendix |
| 24 | Nevin: <i>Mighty lak' a rose</i> 4:00 |
| 25 | Tosti: <i>La Sérénata</i> 4:13 |
| 26 | Thomas: <i>Mignon</i> : Act I: <i>Connais-tu le pays?</i> 3:44 |
| 27 | all three with Geraldine Farrar, soprano |
| 28 | Dvořák: <i>Humoresques, Op. 101</i> : No. 7 3:41 |
| 29 | Fritz Kreisler, piano solo |

All tracks recorded in New York City
except tracks 6-8 which were recorded in Camden, NJ.

Fritz Kreisler is often represented as an indolent charmer, yet it is clear that his vast acclaim was founded on a great deal of hard work in both the concert hall (at the start of the 1913-14 season the great violinist had 90 American concerts scheduled over five and a half months) and the studio, where long sessions were not uncommon. For the main work on this album of American recordings made at the time of the Great War, Bach's *Double Concerto in D minor* (slightly abridged so as to fit on three 78rpm sides), Kreisler is joined by the Russian violinist Efrem Zimbalist. The Appendix features three tracks with soprano Geraldine Farrar and the only surviving recording of Kreisler-as-pianist, playing Dvořák's *Humoresque*.

Producer and Audio Restoration Producer: Ward Marston
Thanks to John Bolig and Lawrence Holdridge
Cover Image: Fritz Kreisler, circa 1915 [Private Collection]

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