

Playing
Time
74:14

FRITZ KREISLER

THE COMPLETE RECORDINGS • 2

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KREISLER • The Complete Recordings • 2

NAXOS Historical

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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, Op. 2</i> 3:46 |
| 6 | Kreisler: <i>Tambourin chinois, Op. 3</i> 3:36 |
| 7 | Kreisler: <i>Liebesleid</i> 3:34 |
| 8 | Kreisler: <i>Liebesfreud</i> 3:15 |
| 9 | Cottenet (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 'Mélodie' (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 | Cottenet (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 Gaspole, Lawrence Holdridge, John Maltese and Malcolm Walker
Cover Image: Fritz Kreisler, circa 1900 [Private Collection]



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