



**CHOPIN
RECORDINGS
1916-1927**

**Etudes
Waltzes
Berceuse
Scherzo No. 2
Ballade No. 3
Impromptus Nos. 1
and 2
Mazurka "Gaillard"**

**Benno
Moiseiwitsch**

CHOPIN RECORDINGS 1916-1927

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| <p>HMV Acoustic Recordings
1916-1922</p> | | <p>⑨ Mazurka No. 51 in A minor, Op. posth. “A Emile Gaillard” 3:03
Recorded Room 1 Hayes, 18th July 1922
Mat. Bb 1683-1; Cat. E 319</p> |
| <p>① Berceuse in D flat major, Op. 57 4:04
Recorded Room 1, Hayes, 10th May 1916
Mat. Ho 1845 ae; Cat. 05590</p> | <p>CHOPIN-LISZT: 6 chants polonais, S.480/R145 (From Op. 74)</p> | |
| <p>② Prelude No. 20 in C minor, Op. 28 No. 20 1:36
Recorded Room 1, Hayes, 31st May 1918
Mat. 4173 ae; Cat. 5638</p> | <p>⑩ No. 5 Meine Freuden (My Joys) 4:15
Recorded Room 1, Hayes, 6th December 1916
Mat. C 8698 f; Cat. 05612</p> | |
| <p>③ Waltz No. 6 in D flat major, Op. 64 No. 1 “Minute” 1:35
Recorded Room 1, Hayes, 31st May 1918
Mat. 4173 ae; Cat. 5638</p> | <p>HMV Electrical Recordings
1925-1927</p> | |
| <p>④ Waltz No. 11 in G flat major, Op. 70 No. 1 2:16
Recorded Room 1, Hayes, 28th June 1921
Mat. Cc 323-1; Cat D 588</p> | <p>⑪ Scherzo No. 2 in B flat minor, Op. 31 8:59
Recorded Studio A, Hayes, 10th December 1925
Mats. Cc 7490-2; Cc 7491-2; Cat. D 1065</p> | |
| <p>⑤ Waltz No. 11 in G flat major, Op. 70 No. 1 2:18
Recorded Room 1, Hayes, 28th June 1921
Mat. Cc 323-2; Issued on U.S. Victor 55156B</p> | <p>⑫ Impromptu No. 1 in A flat major, Op. 29 3:46
Recorded C Studio, Queen’s Small Hall, London
19th January 1927
Mat. Cc 9828-2; Cat. D 1217</p> | |
| <p>⑥ Impromptu No. 2 in F sharp major, Op. 36 4:46
Recorded Room 1, Hayes, 19th September 1921
Mat. Cc 320-6; Issued U.S. Victor 55157A</p> | <p>⑬ Waltz No. 14 in E minor, Op. posth. 3:15
Recorded C Studio, Queen’s Small Hall, London
24th January 1927
Mat. Bb 9849-2; Cat. E 538</p> | |
| <p>⑦ Impromptu No. 2 in F sharp major, Op. 36 4:35
Recorded Room 1, Hayes, 10th November 1921
Mat. Cc 320-7; Cat. D 735</p> | <p>⑭ Etude No. 11 in E flat major, Op. 10 No. 11 2:16
Recorded C Studio, Queen’s Small Hall, London
7th February 1927
Mat. Cc 9891-2; Cat. D 1248</p> | |
| <p>⑧ Nocturne No. 19 in E minor, Op. 72 No. 1 4:05
Recorded Room 1, Hayes, 13th June 1922
Mat. Cc 1463-1; Cat. D 676</p> | <p>⑮ Etude No. 4 in C sharp minor, Op. 10 No. 4 2:03
Recorded C Studio, Queen’s Small Hall, London
7th February 1927
Mat. Cc 9891-2; Cat. D 1248</p> | |

- 16 **Etude No. 15 in F major , Op. 25 No. 3** 1:58
Recorded C Studio, Queen's Small Hall, London
7th February 1927
Mat. Cc 9893-1; Cat. D 1248
- 17 **Etude No. 10 in A flat major, Op. 10 No. 10** 2:10
Recorded C Studio, Queen's Small Hall, London
7th February 1927
Mat. Cc 9893-2; Cat. D 1248
- 18 **Polonaise No. 9 in B flat major, Op. 71 No. 2** 4:26
Recorded C Studio, Queen's Small Hall, London
25th May 1927
Mat. Cc 10905-1; Cat. D 1280
- 19 **Ballade No. 3 in A flat major, Op. 47** 7:43
Recorded C Studio, Queen's Small Hall, London
15th February 1927
Mats. Cc 9831-2; Cc 9832-2; Cat. D 1370

Special thanks to Donald Manildi

Discographic information has been taken from *Benno Moiseiwitsch: An HMV Discography* by Bryan Crimp (Appian Publications & Recordings, 1990, Hexham, Northumberland, UK)

Great Pianists: Benno Moiseiwitsch (1890-1963), Volume 11

CHOPIN RECORDINGS 1916-1927

Benno Moiseiwitsch was born in 'the cradle of Russian pianism' Odessa, in 1890. At the age of nine he won the Anton Rubinstein prize, and after being told by the Guildhall School of Music in London that they could teach him nothing, he went, at the age of fourteen, to Vienna where he studied with the great teacher Theodore Leschetizky. At first Leschetizky told young Benno that he could play better with his feet, but Benno was undeterred and spent nearly two years in Vienna perfecting his art with the great master. His British debut was in Reading in 1908 and his London debut took place two years later. From 1919 he toured Europe and the United States regularly and had an international career that took him to every corner of the world.

The previous volume of Moiseiwitsch recordings in this series contained those made by the acoustic process between 1916 and 1925 (8.111116) and this volume continues with more acoustic recordings (together with some early electric recordings) of works specifically by Chopin. Moiseiwitsch declared that Schumann was his favourite composer and he was undoubtedly a master at the interpretation of this composer's works. In the public's perception, however, Moiseiwitsch was predominantly identified with the music of Chopin and his very first recording, made on 13th April 1916, was of Chopin's *Berceuse*, *Op. 57*. That particular recording was not issued, but a month later on 10th May 1916 he recorded it again and this version was issued. Two years later Moiseiwitsch coupled two short works on a single side of a disc, the *Prelude in C minor*, *Op. 28, No. 20* and the *Waltz in D flat*, *Op. 64, No. 1*. Although three consecutive attempts were made, the published take was the first. The next time Moiseiwitsch recorded more works of Chopin was three years later in June of 1921. By now he had made his debut in America and was a well-established and respected artist. Chopin's *Impromptu in F sharp*, *Op. 36*, posed something of a problem: Moiseiwitsch recorded three consecutive takes of it on 28th June and three more on 19th September 1921. The difficulty may have had

something to do with fitting the work onto one side of a disc as it was not until a recording session of 10th November that the seventh attempt was approved for publication; a piano-tuner was obviously not available. Indeed, at more than four and a half minutes, the duration pushed the limit of a 78 rpm side. Interestingly, take seven, which was issued in Britain, is some ten seconds shorter than take six which was issued in America and both may be heard here for comparison. It should be borne in mind that during the era of 78 rpm discs more than one take could be approved by the artist, so discs could be stamped from any of the approved masters. This happened also when a stamper wore out from excessive use (if it was a popular title that sold well) so that later pressings of the same work could actually be a different take and therefore different recording and performance.

During November and December of 1921 Moiseiwitsch recorded Chopin's complete *Preludes*, *Op. 28*, but these were never released. There were also attempts to record some of the *Etudes* from both *Op. 10* and *Op. 25* and the *Scherzo* from the *B minor Piano Sonata*, *Op. 58*, but again, none of this was published.

The public expected to hear the music of Chopin at a Moiseiwitsch recital and he often programmed a few *Etudes* and *Preludes*, perhaps a *Nocturne* or *Waltz*, and often a larger work such as a *Ballade* or *Impromptu*. At the Queen's Hall in London on 14th September 1921 he played three *Preludes*, two *Etudes* and the *Ballade in F minor*, *Op. 52*, whilst on a following tour of Britain he played the *Impromptu in F sharp*, *Op. 36* and the *Ballade in F minor*, *Op. 52*. By doing this Moiseiwitsch was able to vary his programme and not become bored with playing the same pieces night after night, and also play works that would appeal to particular audiences; he often played the more popular works of Chopin such as the *Fantasia-Impromptu*, *Op. 66*, when on provincial tours. As his reputation as a Chopin player grew, Moiseiwitsch gave complete recitals of the music of

Chopin. At the Queen's Hall on 18th June 1921 he played a programme that began with six *Etudes* (including *Op. 25 No. 6*, the double thirds etude), and continued with the *Piano Sonata in B flat minor, Op. 35*. The next group of pieces was headed by the *Fantasia in F minor, Op. 49*, then followed the *Impromptus in A flat* and *F sharp* and the *Ballade in A flat, Op. 47*. The final group of pieces contained the *Waltz in A flat, Op. 34, No. 1*, the *E major Nocturne*, six *Preludes*, the *Berceuse, Op. 57*, and the *Scherzo in B minor, Op. 20*. This sort of programme could easily be varied by substitution: at Liverpool on the 28th March 1922 six *Preludes* replaced the opening six *Etudes*, he played the *B minor Sonata* instead of the *B flat minor Sonata*, the *G minor Ballade* instead of the *F minor Fantasia*, and the *F minor Ballade* in place of the *A flat*.

Another Queen's Hall recital on 8th December 1921 was a Chopin-Liszt affair. Moiseiwitsch opened with a *Chant-Polonais*, followed this with the *Piano Sonata in B minor* by Liszt, the twenty-four *Preludes* of Chopin, Liszt's *Feux-Follets* and arrangement of Wagner's *Tannhäuser Overture*. The *Chant-Polonais No. 5, My Joys*, can be heard here.

The Queen's Hall Chopin recitals became an annual event and on 24th June 1922 Moiseiwitsch played his usual varied programme which culminated with the *Polonaise in A flat, Op. 53*. Of interest in this programme was the inclusion of a *Mazurka, (à Emile Gaillard, in A minor)* something unusual for a Moiseiwitsch programme. Fortunately he recorded it for HMV a few weeks later on 18th July 1922. He continued to programme this one *Mazurka* for the

next two years and then substituted the *Mazurka in C sharp minor, Op. 63, No. 3*, but after a few months it disappeared from his programmes and apart from the *A minor* work, which he continued to programme during the 1920s, by the 1930s the *Mazurkas* rarely appeared on Moiseiwitsch's programmes. With his reputation as a Chopin player it is also strange to see that he does not appear to have played either of the *Piano Concertos* and hearing a recording as passionate and committed as that of the *Nocturne in E minor, Op. 72, No. 1*, makes one wonder how he would have interpreted these works.

Moiseiwitsch's first recording sessions using the sonically superior electrical process were made in October 1925. Perhaps there were technical difficulties with the new process as nothing was issued from these sessions. From the session of 10th December, however, come his first electrical recordings of Chopin in the form of the *Scherzo in B flat minor, Op. 31*. Although afflicted at the beginning with pre-echo the improvement in sound quality is immediately noticeable. A group of *Etudes* from February 1927 make one wish he had recorded Chopin's complete *Etudes*. The *Polonaise in B flat* was a favourite work of Moiseiwitsch's teacher Theodore Leschetizky who taught it to all his students; indeed, there are recordings of this rarely heard work by other Leschetizky pupils Mark Hambourg and Ignaz Friedman.

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Also available



8.111115



8.111116

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ADD

CHOPIN RECORDINGS

1916-1927

Benno Moiseiwitsch (1890-1963)

 Playing
Time
69:08

Acoustic Recordings • 1916-1922

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|----|---|------|
| 1 | Berceuse in D flat major, Op. 57 | 4:04 |
| 2 | Prelude No. 20 in C minor, Op. 28 No. 20 | 1:36 |
| 3 | Waltz No. 6 in D flat major, Op. 64 No. 1 "Minute" | 1:35 |
| 4 | Waltz No. 11 in G flat major, Op. 70 No. 1 | 2:16 |
| 5 | Waltz No. 11 in G flat major, Op. 70 No. 1 | 2:18 |
| 6 | Impromptu No. 2 in F sharp major, Op. 36 (American version) | 4:46 |
| 7 | Impromptu No. 2 in F sharp major, Op. 36 (English version) | 4:35 |
| 8 | Nocturne No. 19 in E minor, Op. 72 No. 1 | 4:05 |
| 9 | Mazurka No. 51 in A minor, Op. posth. "A Emile Gaillard" | 3:03 |
| 10 | CHOPIN-LISZT: 6 chants polonais, S.480/R145 (from Op. 74) | 4:15 |
| | No. 5 Meine Freuden (My Joys) | |

Electrical Recordings • 1925-1927

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|----|---|------|
| 11 | Scherzo No. 2 in B flat minor, Op. 31 | 8:59 |
| 12 | Impromptu No. 1 in A flat major, Op. 29 | 3:46 |
| 13 | Waltz No. 14 in E minor, Op. posth. | 3:15 |
| 14 | Etude No. 11 in E flat major, Op. 10 No. 11 | 2:16 |
| 15 | Etude No. 4 in C sharp minor, Op. 10 No. 4 | 2:03 |
| 16 | Etude No. 15 in F major, Op. 25 No. 3 | 1:58 |
| 17 | Etude No. 10 in A flat major, Op. 10 No. 10 | 2:10 |
| 18 | Polonaise No. 9 in B flat major, Op. 71 No. 2 | 4:26 |
| 19 | Ballade No. 3 in A flat major, Op. 47 | 7:43 |

This eleventh disc in the Naxos Moiseiwitsch Edition is devoted specifically to acoustic and electrical recordings of music by Chopin made from the beginning of the legendary pianist's career. It begins with his first published recording, Chopin's *Berceuse, Op. 57*, made on 10th May 1916 (Track 1). By the time Moiseiwitsch recorded the *Impromptu in F sharp, Op. 36* in September 1921, he had made his début in America and was a well-established and respected artist. Interestingly, take seven, which was issued in Britain, is some ten seconds shorter than take six which was issued in America. Both may be heard here for comparison (Tracks 6 and 7). Moiseiwitsch's first recording sessions using the superior electrical process were made in October 1925 but nothing was issued. From the session of 10th December, however, come his first electrical recordings of Chopin in the form of the *Scherzo in B flat minor, Op. 31* (Track 11). The improvement in sound quality is immediately noticeable.

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MADE IN
THE EU

A detailed track list can be found in the booklet.
Producers and Audio Restoration Engineers: Ward Marston
Special thanks: Donald Manildi

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MOISEIWITSCH: Chopin Recordings

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MOISEIWITSCH: Chopin Recordings

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