



Bronislaw Huberman

Beethoven's Kreutzer Sonata and encores



Producer's Note

Bronislaw Huberman's recording career can be divided into three periods. After setting down four sides for Berliner in 1899, he made a series of acoustic recordings for Brunswick in America (1921 – 1925), followed by electrical discs for Columbia in Berlin and London (1929 – 1935). Some of the Columbia discs were issued concurrently on Odeon, Parlophon and American Decca with different matrix numbers. The present collection completes the reissue of Huberman's electrical recordings on Pristine, following prior releases devoted to the Beethoven Concerto (PASC 421), Bach and Mozart Concertos (PASC 397) and the Tchaikovsky Concerto, along with Lalo's *Symphonie espagnole* and several encores (PASC 439).

The major work here is Huberman's classic account of the Beethoven "Kreutzer" Sonata with Ignaz Friedman. The violinist had recorded it earlier for Brunswick with his regular accompanist, Siegfried Schultze; but the six sides allotted for it then necessitated the omission of repeats in the last two movements. Here, it is presented complete, and with a partner as accomplished as the violinist himself. Like Huberman, Friedman was born in Poland in 1882; and as an interpreter, he shared a similar craggy, individualistic approach. This "Kreutzer" is truly a meeting of two like minds, as unforgettable a performance as the later one by two Hungarians, Szigeti and Bartók (PACM 084).

The unaccompanied Bach excerpts were recorded at the tail end of his 1934 sessions in Vienna, and were issued as odd-side fillers to the Beethoven and Bach E major concertos. The intensity and individuality on display makes one wish that Columbia had seen fit to record him in the complete Bach Sonatas and Partitas, as HMV was concurrently doing with Menuhin. The remaining piano-accompanied solo sides spotlight Huberman in a variety of different short works, mainly transcriptions. His Bruch "Kol Nidrei" was originally coupled with the Schubert "Ave Maria" in a subtle plea for peaceful coexistence that fell on increasingly deaf ears in the years following its release. In his penultimate session, he repeated two works he had originally recorded for Berliner 36 years earlier, the Schubert *Moment Musical* and the Chopin Nocturne. Although he would continue to concertize almost up to his death twelve years later, he would make no more commercial recordings after 1935.

The transfers on the present release came from a number of sources with varying amounts of surface noise. The "Kreutzer" was taken from a relatively quiet mid-1930s American Columbia set. The two unaccompanied Bach works could only be found on rather noisy post-EMI merger English Columbia pressings, while the remaining piano-accompanied sides came from American, English and Australian Columbias as well as German Odeons.

Mark Obert-Thorn



huberman

kreutzer sonata & encores

COMPACT
disc
DIGITAL AUDIO
PACM 102

BEETHOVEN Violin Sonata No. 9 in A, "Kreutzer", Op. 47

1 1st mvt. - Adagio sostenuto; Presto (10:48)

2 2nd mvt. - Andante con variazioni (12:48)

3 3rd mvt. - Presto (8:08)

Recorded 11 & 12 September 1930 in the Columbia Petty France Studios, London

Ignaz Friedman, piano

4 BACH Andante from Unaccompanied Violin Sonata No. 2 in A minor, BWV1003 (3:52)

5 BACH Sarabande & Double from Unaccompanied Violin Partita No. 1 in B minor, BWV 1002 (4:08)

Recorded 26 June 1934 in the Mittlerer Konzerthausaal, Vienna

6 BACH (arr. Huberman) Chorale Prelude, "Nun komm der Heiden Heiland", BWV 62 (4:53)

7 BACH (arr. Wilhelmj) Air from Orchestral Suite No. 3 in D, BWV 1068 (4:19)

8 SCHUBERT (arr. Wilhelmj) Ave Maria, D839 (4:27)

9 SCHUBERT (arr. Auer) Moment Musical No. 3 in F minor, D780 (2:01)

10 CHOPIN (arr. Huberman) Waltz in C-sharp minor, Op. 64, No. 2 (3:07)

11 CHOPIN (arr. Huberman) Waltz in G-flat, Op. 70, No. 1 (2:25)

12 CHOPIN (arr. Sarasate) Nocturne in E-flat, Op. 9, No. 2 (4:48)

13 BRAHMS (arr. Hochstein) Waltz in A-flat, Op. 39, No. 15 (3:02)

14 BRUCH Kol Nidrei, Op. 47 (5:01)

15 ELGAR La capricieuse, Op. 17 (4:19)

Recorded 1929 - 1935 in London

Siegfried Schultze, piano

Bronislaw Huberman *violin*

Producer and Audio
Restoration Engineer
Mark Obert-Thorn

Cover artwork based
on a photograph of
Bronislaw Huberman

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the Pristine Classical website

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