

COMPACT  
disc  
DIGITAL AUDIO  
PACO 109

# SCHUBERT, SCHUMANN SONG CYCLES

## Hans Duhan, Thom Denijs

Pristine  
XR

The fourteen songs of the Swan-song group, issued in Czecho-Slovakia in April, 1929, are recorded complete on four 10in. and three 12in. discs, with the exception of *Frühlingsehnst* and *Abschied*, in both of which two verses are omitted. The 10in. record of *Frühlingsehnst*, coupled with *Liebesbotschaft* (with its "babbling brooklet" accompaniment) is a first favourite. There is extreme tenderness towards the end of *Krieger's Ahnung*. The *Standchen* (*Leise flehen meine Lieder*) is as good as any I have heard...

The concluding song, *Die Taubenpost*, is such as one would expect Schubert to write as his last song—it is redolent of beauty in both the voice and pianoforte parts—and Duhan's singing and Professor Foll's playing do complete justice to it. Duhan's enunciation is masterly, his interpretation good, and his style manly and free from undue emotionalism. Throughout these song cycles, his voice sounds full, and never strained or tired. The accompaniments are well played, and the tone of the piano is uniformly good. For all-round, thoroughly musicianly renderings, the Duhan records of Schubert's three song cycles are not likely to be excelled.

R.W.F.P., *The Gramophone*, January 1930 - review of Schubert song cycle recordings (excerpt)

### Producer's Note

Both of these song cycle recordings were transferred from HMV 78s kindly lent to me by Richard Morris of the Schubert Institute (UK), who noted "I intend to mention the release in our journal, since the recording has effectively been unavailable for 50 years, so I doubt that any members have heard it." Well they're in for a treat - the Schubert is exceptionally well recorded for its vintage, with the slight exception of the very last side, which was prone to overload distortion. The cycle was recorded over four sessions between October 1928 and January 1929 and benefits from particularly clear vocal reproduction, further enhanced in this XR remastering. Rather confusing was the pitching of the cycle: the two sides cut in 1929 were pitched at A444, whilst those recorded the previous year came in at around A452. I elected to use the lower of the two pitches for the complete cycle, and was also able to smooth out some variable pitch most noticeable during the piano solo sections. Although there is some overall variability in tone from the various recordings (and disc sizes) the complete cycle is a superb example of just how quickly and well the recording companies had adjusted to life with microphones by 1928.

The Thom Denijs Schumann cycle was recorded on a single day in January 1928 and at first appears to come from a different era, largely thanks to the rather clanky piano tone. But quickly one is drawn in to the different acoustic (and forgets the slightly higher surface noise) and the voice. In a 1937 review of Gerhard Husch's *Dichterliebe*, *The Gramophone's* critic noted the previous existence of this set, stating: "My personal choice is for Denijs because I find his light baritone voice the more attractive. Technically the new records are the better; the piano tone in the earlier set is rather thin." **Andrew Rose**

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)  
SARL Pristine Audio, 144 Rue de l'Eglise, 24610 St. Méard de Gurçon, France

# Schubert: Schwanengesang Schumann: Dichterliebe

## First complete electrical recordings

Pristine  
XR  
PACO 109



Hans Duhan, baritone (Schubert)  
Thom Denijs, baritone (Schumann)

with piano accompaniment by Ferdinand Foll & Enni Denijs-Kruyt

Studio recordings, 1928-29

Thom Denijs, baritone  
Enni Denijs-Kroyt, piano