

◀ STEREO ▶

X-920

**Edwin
Fisher**

plays

Brahms

SONATA NO. 3
in F MINOR, OP. 5

PATRIMONIO UC



SERIES II

EVEREST RECORDS

ARCHIVE
OF PIANO
MUSIC



Edwin Fisher plays Brahms

Side A

Sonata No. 3 in F Minor, Op. 5

1. Allegro Maestoso

6:30

2. Andante Espressivo

9:58

Side B

Sonata No. 3 in F Minor, Op. 5

3. Scherzo; Allegro Energico

3:51

4. Intermezzo (Rueckblick): Andante Molto Sostenuto

3:28

5. Finale: Allegro Moderato Ma Rubato

6:03

Swiss pianist (1886-1960). After beginning his studies at Basle, Fisher became a pupil (and, later, for nine years, a teacher) at Stern's Conservatory in Berlin. From 1914 he was a teacher of music for foreigners at the Potsdam Institute, where he exercised a decided influence over young concert pianists from all over the world.

Fisher became famous as a concert pianist during the first World War. His interpretations of the great classical masters had a strong personal stamp, his style being admirably sure and grand. Fisher also conducted his own chamber music orchestra at Lübeck and Munich. He later returned to Switzerland to teach selected pupils.

Fisher has published a study on J. S. Bach, was the first pianist to record in its entirety *The Well-Tempered Clavier*, and he was chosen featured soloist at the great Bach festivals of Strasbourg and Vienna in 1950.

A critic wrote about Fisher: "Under the hands of an artist of such phenomenal gifts the most difficult works seem easy, and the longest program appears to be too short. The secret of Fisher's interpretations lies in their simplicity. It seems as if there is no interpreter at work: the music flows by itself, free of all technical obstacles. In Fisher lives a form of music-making which gives to every performance the atmosphere of spontaneous improvisation."



PATRIMONIO UC

From 1916 to 1925, almost every prominent concert pianist made piano rolls. This series of recordings is designed to bring those treasures to contemporary audiences by transferring the piano rolls to record discs.

During the first few decades of the 20th century, the player piano was an important part of the world's musical life, especially in the private home. There was a great demand for these instruments, and as the market grew, new devices were added to the reproducing mechanism, creating ever greater authenticity. This series, the EVEREST ARCHIVE OF PIANO MUSIC, is devoted to music recorded on the Duo-Art and Ampico player pianos.

In 1904, the German made "Welte-Mignon" was exhibited and many famous composers recorded for them. This instrument was capable of reproducing the full virtuosity of the artist—the nuances, the phrasing and the full shadowings. However, this instrument was of the cabinet type, and cabinet players soon became obsolete as the piano manufacturers began to build the mechanism into the piano itself. In 1913, the Aeolian Company came out with their "DUO-ART" reproducing piano and persuaded Steinway to install their mechanism into a number of their pianos and the Steinway-Duo-Art instruments were born. The Duo-Art system was the culmination of all the best of the player pianos plus the ability to reproduce, without assistance, the actual performances of the artist who had played upon it; and the ability to reproduce all of the fine nuances, shadings, phrasing, all mechanically, yet with all the finesse of human individualism. From 1916 through 1925, almost every concert pianist of any prominence made record rolls for Duo-Art.

The principal feature of the Duo-Art is its reproducing action, which it possesses in addition to the actions of both the regular and player pianos. In other words, it is a three-fold instrument playable in three distinct ways: by hand on its keys in the conventional manner; with a Pianola music roll, which plays the notes of the piece but leaves the "expression" to the taste of the performer; with a Duo-Art music roll which, without assistance, reproduces the actual performances of artists who have played upon it.

It must be emphasized that the Duo-Art not only reproduced the notes as the great virtuosi played them, but, by incorporating all of the previous advances in player-piano technology, was able to accurately reproduce dynamics, pedal effects, methods of attack, and many other subtleties of expression.

As part of the tremendous promotion campaign devised by the Aeolian Co., the Duo-Art appeared as unmanned soloist with many of the leading orchestras of the day, including the Philadelphia Orchestra under Stokowski, the New York Symphony under Damrosch, and the San Francisco Symphony under Hertz. In addition, the Duo-Art received enthusiastic endorsements from large portions of the world's nobility and musical elite.

The piano used for the Duo-Art series was a Steinway built in 1929 from the collection of Harold L. Powell, North Hollywood, California. The original master tape recordings were made in three track stereo with three AKG calibrated omnidirectional microphones. To obtain the widest possible dynamic range, recording equipment was newly designed using the "focus gap" recording system developed by Gauss Electrophysics, Inc. and Fairchild Recording Corporation. Additional technical information may be obtained by reading "The Journal of The Society of Motion Pictures and Television Engineers," August, 1965, Vol. 74.

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