

◁ STEREO ▷

X-919

*Ignaz  
Friedmann  
plays  
Chopin*



PATRIMONIO UC

SERIES II

EVEREST RECORDS

ARCHIVE  
OF PIANO  
MUSIC



# Ignaz Friedman plays Chopin

## Side A

1. Ballade in F Minor, Op. 52
2. Polonaise, Op. 71/2
3. Waltz in D Flat, Op. 64/1 ("Minute")
4. Grande Valse Brilliance, Op. 18

## Side B

1. Nocturne, Op. 62/1
2. Nocturne, Op. 37/1
3. Impromptu in A Flat, Op. 29

10:16

5:20

1:30

4:35

7:02

7:15

3:25

PATRIMONIO

Ignaz Friedman (1882-1948), like his great fellow-countryman Ignace Jan Paderewski, was a great pianist in the grand late romantic manner, but above all, a supreme interpreter of the music of Poland's national composer, Frederic Chopin. He studied with the great Polish pianist and pedagogue Theodor Leschetizky, (1830-1915) who had himself studied as a child with Carl Czerny, a contemporary and pupil of Beethoven. Thus, Leschetizky traces a direct musical lineage to the great master of Bonn. This was indeed borne out in his playing as Leschetizky was also considered among the greatest interpreters of Beethoven's music, as well as that of the Romantics, notably Schumann. In addition, he teamed up with violinist Bronislaw Huberman and cellist Pablo Casals in performing cycles of the Beethoven piano trios which won the highest critical acclaim.

Friedman's tours were legendary. He is known to have performed some three thousand concerts in every part of the world. He left many works for the piano.

EVEREST RECORDS



SERIES II

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 unaccompanied 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.*

Also playable on your monaural record player with any modern lightweight phonograph pick-up.

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