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ELOQUENCE



**CD 1**

42'27

**CÉSAR FRANCK (1822–1890)****Prélude, Choral et Fugue, CFF 24**

- |   |     |                                       |      |
|---|-----|---------------------------------------|------|
| 1 | I   | Prélude. Moderato                     | 5'01 |
| 2 | II  | Choral. Poco più lento – Poco allegro | 5'36 |
| 3 | III | Fugue. Tempo I                        | 9'15 |

**Prélude, Aria et Final, CFF 26**

- |   |     |                                      |      |
|---|-----|--------------------------------------|------|
| 4 | I   | Prélude. Allegro moderato e maestoso | 8'41 |
| 5 | II  | Aria. Lento                          | 6'22 |
| 6 | III | Final. Allegro molto ed agitato      | 7'11 |

**Jörg Demus, piano**

Recording Producer: Kurt List

Balance Engineer: Herbert Zeithammer

Recording Location: Mozart-Saal, Konzerthaus, Vienna, Austria, May–June 1952

Original Westminster Release: WL 5163

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MONO

**CD 2**

46'33

**GABRIEL FAURÉ (1845–1924)**

- |   |  |       |
|---|--|-------|
| 1 | Impromptu No. 1 in E flat major, Op. 25*     | 4'08  |
| 2 | Impromptu No. 2 in F minor, Op. 31           | 4'03  |
| 3 | Impromptu No. 3 in A flat major, Op. 34*     | 4'38  |
| 4 | Impromptu No. 4 in D flat major, Op. 91      | 4'42  |
| 5 | Impromptu No. 5 in F sharp minor, Op. 102    | 2'24  |
| 6 | Thème et Variations in C sharp minor, Op. 73 | 13'27 |
| 7 | Barcarolle in E flat major, Op. 70           | 3'42  |
| 8 | Nocturne No. 6 in D flat major, Op. 63       | 8'48  |

**Jörg Demus, piano**

**Producer:** Kurt List

**Balance Engineer:** Herbert Zeithammer

**Recording Location:** Mozart-Saal, Konzerthaus, Vienna, Austria, September 1955

**Original Westminster Release:** XWN 18118

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MONO

\*FIRST RELEASE ON CD



PHOTO: DG

**Jörg Demus**

**CD 3****61'39****FRANZ LISZT (1811–1886)****Soirées de Vienne, S. 427**

Valses-caprices d'après Fr. Schubert

- |   |  |      |
|---|--|------|
| 1 | No. 1: Allegretto malinconico<br><i>after Schubert: D.783/1/15; D.365/22; D.734/14</i>   | 6'03 |
| 2 | No. 2: Poco allegro<br><i>after Schubert: D.365/1; D.145/11/3; D.365/6; D.145/11/4; D.145/11/5; D.365/32</i>   | 5'36 |
| 3 | No. 3: Allegro vivace<br><i>after Schubert: D.145/1/1; D.783/1/4; D.365/19; D.365/20; D.365/25<br/>elided with the second part of D.365/20; D.145/1/6; D.145/1/9</i> | 7'33 |
| 4 | No. 4: Andantino a capriccio – Allegretto con intimo sentimento<br><i>after Schubert: D.365/29; D.365/33</i>   | 5'58 |
| 5 | No. 5: Moderato cantabile con affetto<br><i>after Schubert: D.365/14; D.969/3</i>  | 5'54 |
| 6 | No. 6: Allegro con spirito<br><i>after Schubert: D.969/9; D.969/10; D.779/13</i>   | 8'14 |
| 7 | No. 7: Allegro spiritoso<br><i>after Schubert: D.783/1/1; D.783/1/7; D.783/1/10</i>  | 5'39 |
| 8 | No. 8: Allegro con brio<br><i>after Schubert: D.783/1/9; D.779/11; D.779/2; D.783/1/5; D.783/1/14;<br/>D.783/1/13; D.783/1/2</i>                                     | 8'21 |
| 9 | No. 9: Preludio a capriccio – Andante con sentimento (with 6 variations)<br><i>after Schubert: D.365/2</i>   | 7'38 |

**Edith Farnadi, piano**

Recording: 1955

Original Westminster Release: XWN 18218

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FIRST RELEASE ON CD

## CD 4

46'45

**LEOPOLD GODOWSKY** (1870–1938)

- 1 **Symphonic Metamorphosis on Künstlerleben** 14'22  
*Johann Strauss II (1825–1899)*
- 2 **Symphonic Metamorphosis on Die Fledermaus** 11'33  
*Johann Strauss II (1825–1899)*
- 3 **Symphonic Metamorphosis on Wein, Weib und Gesang** 10'41  
*Johann Strauss II (1825–1899)*

**ERNŐ DOHNÁNYI** (1877–1960)

- 4 **Schatz-Walzer (Der Zigeunerbaron)** 6'34  
*Johann Strauss II (1825–1899)*



PHOTO: FAYER, WIEN

Edith Farnadi

**OTTO SCHULHOF (1889–1958)**

**5 Pizzicato Polka**

3'08

*Johann Strauss II (1825–1899) & Josef Strauss (1827–1870)*

**Edith Farnadi, piano**

Recording: 1955

Original Westminster Release: XWN 18064

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FIRST RELEASE ON CD

MONO

**CD 5**

**45'49**

**DOMENICO SCARLATTI (1685–1757)**

**Keyboard Sonatas**

- |    |   |      |
|----|---|------|
| 1  | Sonata in C sharp minor, Kk. 247: Allegro       | 5'21 |
| 2  | Sonata in G major, Kk. 2: Presto                | 1'42 |
| 3  | Sonata in C major, Kk. 132: Cantabile           | 5'52 |
| 4  | Sonata in G minor, Kk. 35: Allegro              | 2'23 |
| 5  | Sonata in E flat major, Kk. 193: Allegro        | 4'05 |
| 6  | Sonata in F minor, Kk. 386: Presto              | 2'26 |
| 7  | Sonata in F minor, Kk. 519: Allegro assai       | 2'45 |
| 8  | Sonata in A major, Kk. 322: Allegro             | 2'51 |
| 9  | Sonata in B minor, Kk. 87 (no tempo indication) | 4'32 |
| 10 | Sonata in C major, Kk. 515: Allegro             | 2'41 |
| 11 | Sonata in F major, Kk. 437: Andante comodo      | 2'27 |

**Clara Haskil, piano**

Recording: Concert Hall, Wintherthur, Switzerland, 1 October 1950

Original Westminster Release: WL 5072

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MONO

12 Announcement of proceeding recording  
*Announcer unknown* 0'12

**FRÉDÉRIC CHOPIN (1810–1849)**

13 **Mazurka in F minor, Op. 7 No. 3** 3'03

14 **Mazurka in D flat major, Op. 30 No. 3** 3'03

15 **Mazurka in C major, Op. 56 No. 2** 1'43

**Youra Guller, piano**

Recording: 11 December 1951 (by American Decca)

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PREVIOUSLY UNPUBLISHED - FIRST EVER RELEASE

MONO



Clara Haskil

PHOTO: DECCA



Youra Guller



**CD 6****51'18****LUDWIG VAN BEETHOVEN (1770–1827)****Piano Sonata No. 8 in C minor, Op. 13 'Pathétique'**

- |   |     |                                     |      |
|---|-----|-------------------------------------|------|
| 1 | I   | Grave – Allegro di molto e con brio | 6'36 |
| 2 | II  | Adagio cantabile                    | 5'05 |
| 3 | III | Rondo. Allegro                      | 3'37 |

**Piano Sonata No. 14 in C sharp minor, Op. 27 No. 2 'Moonlight'**

- |   |     |                  |      |
|---|-----|------------------|------|
| 4 | I   | Adagio sostenuto | 6'27 |
| 5 | II  | Allegretto       | 2'02 |
| 6 | III | Presto agitato   | 7'04 |

**Piano Sonata No. 23 in F minor, Op. 57 'Appassionata'**

- |   |     |                       |      |
|---|-----|-----------------------|------|
| 7 | I   | Allegro assai         | 8'34 |
| 8 | II  | Andante con moto      | 6'08 |
| 9 | III | Allegro ma non troppo | 4'58 |

**Raymond Lewenthal, piano**

Recording: Esoteric Sound Studios, New York, USA, 5–7 June 1956

Original Westminster Releases: WST 14019 (Sonatas Nos. 8 &amp; 14), XWN 18400 (Sonata No. 23)

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FIRST RELEASE ON CD

STEREO (Op. 13 &amp; Op. 27 No. 2) · MONO (Op. 57)

**CD 7****49'31****ALEXANDER SCRIABIN (1872–1915)**

- |   |                                |  |      |
|---|--------------------------------|--|------|
| 1 | Fantasia in B minor, Op. 28    |  | 9'20 |
|   | Moderato                       |  |      |
| 2 | Vers la flamme, Op. 72         |  | 4'52 |
|   | Poème (Allegro moderato)       |  |      |
|   | 5 Préludes, Op. 74             |  |      |
| 3 | No. 1: Dououreux, déchirant    |  | 1'03 |
| 4 | No. 2: Très lent, contemplatif |  | 0'59 |

|                            |   |      |
|----------------------------|---|------|
| 5                          | No. 3: Allegro drammatico               | 0'52 |
| 6                          | No. 4: Lent, vague, indécis             | 1'10 |
| 7                          | No. 5 : Fier, belliqueux                | 0'46 |
| <b>24 Préludes, Op. 11</b> |   |      |
| 8                          | No. 1 in C major: Vivace                | 0'47 |
| 9                          | No. 5 in D major: Andante cantabile     | 1'34 |
| 10                         | No. 7 in A major: Allegro assai         | 0'54 |
| 11                         | No. 9 in E major: Andantino             | 1'43 |
| 12                         | No. 20 in C minor: Appassionato         | 1'02 |
| 13                         | No. 12 in G sharp minor: Andante        | 1'38 |
| 14                         | No. 11 in B major: Allegro assai        | 1'41 |
| 15                         | No. 18 in F minor: Allegro agitato      | 0'47 |
| 16                         | No. 10 in C sharp minor: Andante        | 1'16 |
| 17                         | No. 13 in G flat major: Lento           | 1'36 |
| 18                         | No. 19 in E flat major: Affettuoso      | 1'13 |
| 19                         | No. 4 in E minor: Lento                 | 1'47 |
| 20                         | No. 3 in G major: Vivo                  | 0'42 |
| 21                         | No. 16 in B flat minor: Misterioso      | 1'47 |
| 22                         | No. 17 in A flat major: Allegretto      | 0'40 |
| 23                         | No. 14 in E flat minor: Presto          | 0'49 |
| 24                         | No. 15 in D flat major: Lento           | 2'08 |
| 25                         | No. 8 in F sharp minor: Allegro agitato | 1'12 |
| 26                         | No. 2 in A minor: Allegretto            | 2'02 |
| 27                         | No. 21 in B flat major: Andante         | 1'32 |
| 28                         | No. 6 in B minor: Allegro               | 0'44 |
| 29                         | No. 22 in G minor: Lento                | 1'06 |
| 30                         | No. 23 in F major: Vivo                 | 0'31 |
| 31                         | No. 24 in D minor: Presto               | 0'42 |

**Raymond Lewenthal, piano**

Recording: Esoteric Sound Studios, New York, USA, 30–31 May 1956 & 5 June 1956

Original Westminster Release: XWN 18399

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MONO

**CD 8****62'54****CLAUDE DEBUSSY (1862–1918)****Suite bergamasque, CD 82**

- 1 III Clair de lune 4'43

**FRANZ LISZT (1811–1886)****Liebesträume – 3 Nottornos for Piano, S. 541**

- 2 No. 3: O lieb, so lang du lieben kannst! 4'40

**CAMILLE SAINT-SAËNS (1835–1921)**

Arranged by Leopold Godowsky

**Carnaval des animaux, R. 125**

- 3 XIII Le Cygne 2'15

**SERGEI RACHMANINOFF (1873–1943)**

Arranged by Raymond Lewenthal

**12 Romances, Op. 21**

- 4 No. 7: Zdes' khorošo (It is beautiful here) 1'55

**JOHANNES BRAHMS (1833–1897)****16 Waltzes, Op. 39**

- 5 No. 15 in A flat major\* 1'50

**FRÉDÉRIC CHOPIN (1810–1849)**

- 6 Nocturne in F sharp major, Op. 15 No. 2\* 3'52

- 7 Nocturne in E flat major, Op. 9 No. 2\* 4'49

**TRADITIONAL**

Arranged by Raymond Lewenthal

- 8 Greensleeves 2'22

to a Ground for Treble Recorder and Continuo

- FRÉDÉRIC CHOPIN** (1810–1849)  
 9 Waltz in C sharp minor, Op. 64 No. 2\* 3'25
- JULES MASSENET** (1842–1912)  
 Les Érinnyes  
 10 Élégie (transcription for piano) 2'47
- ANTON RUBINSTEIN** (1829–1894)  
 6 Soirées de Saint-Pétersbourg, Op. 44  
 11 No. 1: Romance in E flat major 3'19
- ROBERT SCHUMANN** (1810–1856)  
 Kinderszenen, Op. 15  
 12 VII Träumerei\* 4'20
- LUDWIG VAN BEETHOVEN** (1770–1827)  
 Piano Sonata No. 14 in C sharp minor, Op. 27 No. 2 'Moonlight'  
 13 I Adagio sostenuto\* 7'15
- FRANZ SCHUBERT** (1797–1828)  
 Arranged by Franz Liszt  
 Schwanengesang, D. 957  
 14 Ständchen (Leise flehen meine Lieder) 6'12
- FELIX MENDELSSOHN** (1809–1847)  
 Arranged by Franz Liszt  
 Mendelssohns Lieder, S. 547  
 15 Auf Flügeln des Gesanges, Op. 34 No. 2 (S. 547/1) 2'58

**FRÉDÉRIC CHOPIN (1810–1849)**

**16 Impromptu No. 4 in C sharp minor, Op. 66 'Fantaisie-Impromptu'\***

5'03

**Raymond Lewenthal, piano**

Recording: Esoteric Sound Studios, New York, USA, June 1956

Original Westminster Releases: WST 14053 (1–12), XWN 18403 (13–16)

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\*FIRST RELEASE ON CD

STEREO (1–12) - MONO (13–16)



Raymond Lewenthal

**CD 9****45'40****AZZOLINI DELLA CIAIA (1671–1755)**

- 1 Toccata in G minor 1'04

**JOHANN SEBASTIAN BACH (1685–1750)**

- 2 Toccata in C minor, BWV 911 11'33

**CARL CZERNY (1791–1857)**

- 3 Toccata in C major, Op. 92 3'30

**CHARLES-VALENTIN ALKAN (1813–1888)**

- 4 Toccata in C minor, Op. 75 1'50

**ROBERT SCHUMANN (1810–1856)**

- 5 Toccata in C major, Op. 7 5'13

**SERGEI PROKOFIEV (1891–1953)**

- 6 Toccata, Op. 11 4'21

**CLAUDE DEBUSSY (1862–1918)**

Pour le piano, CD 95

- 7 III Toccata 3'56

**MAURICE RAVEL (1875–1937)**

Le Tombeau de Couperin, M. 68

- 8 VI Toccata 3'38

**VALERY JELOBINSKY (1913–1946)**

- 9 Toccata in C major, Op. 19 No. 1 0'56

**RAYMOND LEWENTHAL (1923–1988)**

10 **Toccatà alla Scarlatti** 2'41

**GIAN CARLO MENOTTI (1911–2007)**

11 **Ricercare and Toccata on a Theme from 'The Old Maid and the Thief'** 6'11

**Raymond Lewenthal, piano**

Recording: New York, USA, July 1955

Original Westminster Release: XWN 18362

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MONO

**CD 10**

**44'02**

**DOMENICO SCARLATTI (1685–1757)**

**Keyboard Sonatas**

- |    |  |      |
|----|--|------|
| 1  | Sonata in B flat major, Kk. 190: Allegro             | 2'54 |
| 2  | Sonata in A major, Kk. 208: Adagio e cantabile       | 3'22 |
| 3  | Sonata in D minor, Kk. 396: Andante                  | 3'46 |
| 4  | Sonata in F minor, Kk. 481: Andante cantabile        | 3'10 |
| 5  | Sonata in F sharp minor, Kk. 447: Allegro            | 2'53 |
| 6  | Sonata in E flat major, Kk. 507: Andantino cantabile | 3'26 |
| 7  | Sonata in G minor, Kk. 450: Allegro                  | 3'41 |
| 8  | Sonata in D major, Kk. 161: Allegro                  | 3'11 |
| 9  | Sonata in D major, Kk. 29: Presto                    | 5'23 |
| 10 | Sonata in F major, Kk. 107: Allegro                  | 5'10 |
| 11 | Sonata in G major, Kk. 125: Vivo                     | 2'24 |
| 12 | Sonata in C major, Kk. 527: Allegro assai            | 3'49 |

**Nina Milkina, piano**

Recording: Mozart-Saal, Konzerthaus, Vienna, Austria, April 1956

Original Westminster Release: XWN 18697: *May 1958*

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FIRST RELEASE ON CD

MONO

**CD 11****38'49****CARL PHILIPP EMANUEL BACH (1714–1788)****Keyboard Sonata in F minor, H. 173**

- |   |     |                    |      |
|---|-----|--------------------|------|
| 1 | I   | Allegro assai      | 3'17 |
| 2 | II  | Andante            | 4'46 |
| 3 | III | Andantino grazioso | 4'20 |

**Keyboard Sonata in A minor, H. 247**

- |   |     |                  |      |
|---|-----|------------------|------|
| 4 | I   | Allegro          | 2'29 |
| 5 | II  | Andante          | 2'11 |
| 6 | III | Allegro di molto | 2'37 |



PHOTO: DECCA

**Nina Milkina**



**Keyboard Sonata in A major, H. 186**

- |   |     |               |      |
|---|-----|---------------|------|
| 7 | I   | Allegro assai | 5'01 |
| 8 | II  | Poco adagio   | 4'39 |
| 9 | III | Allegro       | 4'00 |

**Keyboard Sonata in D major, H. 286**

- |    |     |                  |      |
|----|-----|------------------|------|
| 10 | I   | Allegro di molto | 2'28 |
| 11 | II  | Allegretto       | 1'10 |
| 12 | III | Presto di molto  | 1'19 |

**Nina Milkina, piano**

Recording: Mozart-Saal, Konzerthaus, Vienna, Austria, April 1956

Original Westminster Release: XWN 18853; June 1959

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FIRST RELEASE ON CD

MONO

**CD 12****42'55****LUDWIG VAN BEETHOVEN (1770–1827)****Piano Sonata No. 14 in C sharp minor, Op. 27 No. 2 'Moonlight'**

- |   |  |                  |             |
|---|--|------------------|-------------|
| 1 | I  | Adagio sostenuto | 5'16        |
| 2 | II                                       | Allegretto       | 2'02        |
| 3 | III                                      | Presto agitato   | 7'33        |
| 4 | <b>Andante favori in F major, Woo 57</b> |                  | <b>8'56</b> |

**Piano Sonata No. 26 in E flat major, Op. 81a 'Les Adieux'**

- |   |     |   |      |
|---|-----|---|------|
| 5 | I   | Das Lebewohl (Les Adieux): Adagio – Allegro   | 6'45 |
| 6 | II  | Abwesenheit (L'Absence): Andante espressivo   | 3'25 |
| 7 | III | Das Wiedersehen (Le Retour): Vivacissimamente | 5'58 |

**ROBERT SCHUMANN (1810–1856)**

**Waldszenen, Op. 82**

- 8 VII Vogel als Prophet 2'55

**Benno Moiseiwitsch, piano**

Recording Producer: Israel Horowitz

Recording: Decca Studios, New York, USA, August 1961

Original American Decca Release: DL 710067

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STEREO

**CD 13**

**56'03**

**ROBERT SCHUMANN (1810–1856)**

**Kreisleriana, Op. 16**

- 1 I Äusserst bewegt. Agitatissimo 2'32
- 2 II Sehr innig und nicht zu rasch. 8'16  
Con molta espressione, non troppo presto  
Intermezzo I. Sehr lebhaft. Molto vivace –  
Intermezzo II. Etwas bewegter. Poco più mosso –  
Langsamer (Tempo I). Più lento
- 3 III Sehr aufgeregt. Molto agitato 3'10
- 4 IV Sehr langsam. Lento assai 3'27
- 5 V Sehr lebhaft. Vivace assai 3'15
- 6 VI Sehr langsam. Lento assai 3'28
- 7 VII Sehr rasch. Molto presto 2'04
- 8 VIII Schnell und spielend. Vivace e scherzando 3'22

**Kinderszenen, Op. 15**

- 9 I Von fremden Ländern und Menschen 1'55  
*About foreign lands and peoples*
- 10 II Kuriose Geschichte 0'59  
*Curious story*

|    |      |   |      |
|----|------|---|------|
| 11 | III  | Haschemann<br><i>Catch me if you can</i>                    | 0'32 |
| 12 | IV   | Bittendes Kind<br><i>Pleading child</i>                     | 0'46 |
| 13 | V    | Glückes genug<br><i>Happiness</i>                           | 0'36 |
| 14 | VI   | Wichtige Begebenheit<br><i>Important event</i>              | 0'55 |
| 15 | VII  | Träumerei<br><i>Dreaming</i>                                | 2'37 |
| 16 | VIII | Am Kamin<br><i>At the fireside</i>                          | 0'58 |
| 17 | IX   | Ritter vom Steckenpferd<br><i>Knight of the hobby-horse</i> | 0'41 |
| 18 | X    | Fast zu Ernst<br><i>Almost too serious</i>                  | 1'33 |
| 19 | XI   | Fürchtenmachen<br><i>Frightening</i>                        | 1'20 |
| 20 | XII  | Kind im Einschlummern<br><i>Child falling asleep</i>        | 1'41 |
| 21 | XIII | Der Dichter spricht<br><i>The poet speaks</i>               | 1'50 |

### **3 Romances, Op. 28**

|    |  |      |
|----|--|------|
| 22 | No. 2 in F sharp major: Einfach  | 3'51 |
| 23 | <b>Arabeske in C major, Op. 18</b><br>Leicht und zart – Minore I – Minore II – Zum Schluss | 5'40 |

### **Benno Moiseiwitsch, piano**

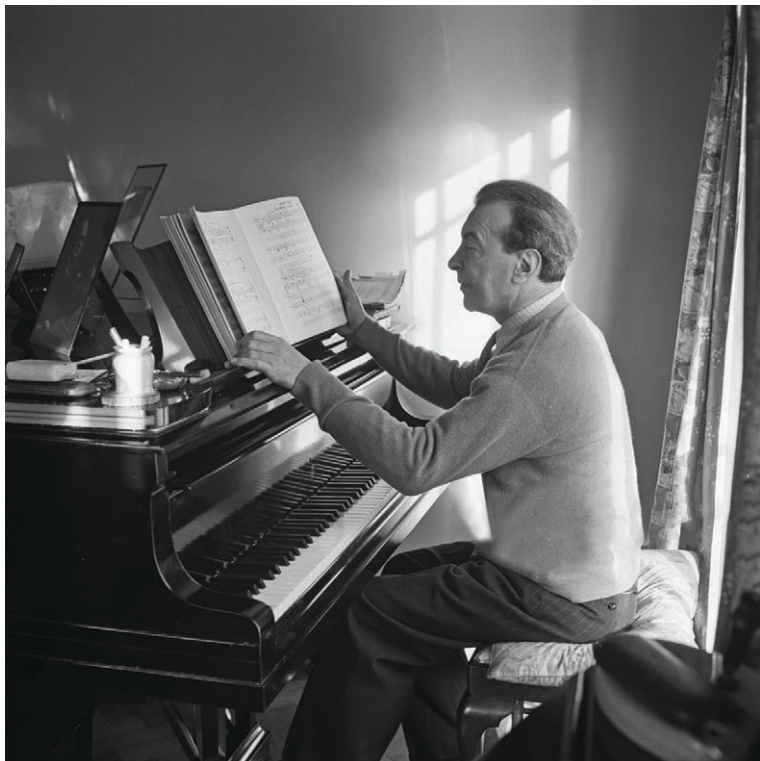
Recording Producer: Israel Horowitz

Recording: Decca Studios, New York, USA, August 1961

Original American Decca Release: DL 10048: *February 1962*

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STEREO



Benno Moiseiwitsch

**CD 14****51'21****MODEST MUSSORGSKY (1839–1881)**

Arranged by Benno Moiseiwitsch

**Pictures at an Exhibition**

- |    |  |      |
|----|--|------|
| 1  | Promenade  | 1'29 |
|    | Allegro giusto, nel modo rustico; senza allegrezza, ma poco sostenuto            |      |
| 2  | Gnomus   | 2'11 |
|    | <i>The Gnome</i>   |      |
|    | Sempre vivo  |      |
| 3  | Promenade  | 0'45 |
|    | Moderato comodo assai e con delicatezza  |      |
| 4  | Il vecchio castello  | 2'42 |
|    | <i>The Old Castle</i>  |      |
|    | Andantino molto cantabile e con dolore   |      |
| 5  | Promenade  | 0'29 |
|    | Moderato non tanto, pesamente  |      |
| 6  | Tuileries (Dispute d'enfants après jeux)   | 0'50 |
|    | <i>Tuileries Garden (Children Quarrelling at Play)</i>                           |      |
|    | Allegretto non troppo, capriccioso   |      |
| 7  | Bydlo  | 2'07 |
|    | Sempre moderato, pesante   |      |
| 8  | Promenade  | 0'44 |
|    | Tranquillo   |      |
| 9  | Ballet des poussins dans leurs coques  | 1'13 |
|    | <i>Ballet of the chickens in their shells</i>                                    |      |
|    | Scherzino. Vivo leggero – Trio   |      |
| 10 | Samuel Goldenberg and Schmuyle   | 2'19 |
|    | (Deux juifs – L'un riche et l'autre pauvre) <i>Two Jews – One Rich, One Poor</i> |      |
|    | Andante – Andante grave  |      |
| 11 | Limoges. Le Marché (La Grande Nouvelle)  | 1'35 |
|    | <i>The Market at Limoges (The Big News)</i>                                      |      |
|    | Allegretto vivo, sempre scherzando – attacca                                     |      |

|    |  |      |
|----|--|------|
| 12 | Catacombae (Sepulcrum romanum)<br><i>Catacombs (The Roman Tomb)</i><br>Largo   | 1'05 |
| 13 | Cum mortuis in lingua mortua<br><i>With the Dead in a Dead Language</i><br>Andante non troppo, con lamento   | 1'47 |
| 14 | La Cabane sur des pattes de poule (Baba-Yaga)<br><i>The Hut on Fowl's Legs (Baba-Yaga)</i><br>Allegro con brio, feroce – Andante mosso – Allegro molto | 1'12 |
| 15 | La Grande Porte (de l'ancienne capitale Kiev)<br><i>The Great Gate of Kiev</i><br>Allegro alla breve. Maestoso. Con grandezza                          | 3'47 |

### **ROBERT SCHUMANN (1810–1856)**

#### **Carnaval, Op. 9**

|    |   |      |
|----|---|------|
| 16 | I Prémambule. Quasi maestoso            | 2'18 |
| 17 | II Pierrot. Moderato                    | 1'10 |
| 18 | III Arlequin. Vivo                      | 0'40 |
| 19 | IV Valse noble. Un poco maestoso        | 1'10 |
| 20 | V Eusebius. Adagio                      | 1'53 |
| 21 | VI Florestan. Passionato                | 0'51 |
| 22 | VII Coquette. Vivo                      | 1'04 |
| 23 | VIII Réplique. L'istesso tempo          | 0'26 |
| 24 | IX Papillons. Prestissimo               | 0'46 |
| 25 | X ASCH–SCHA (Lettres dansantes). Presto | 0'51 |
| 26 | XI Chiarina. Passionato                 | 1'30 |
| 27 | XII Chopin. Agitato                     | 1'21 |
| 28 | XIII Estrella. Con affetto              | 0'29 |
| 29 | XIV Reconnaissance. Animato             | 1'41 |
| 30 | XV Pantalon et Colombine. Presto        | 1'02 |
| 31 | XVI Valse Allemande. Molto vivace       | 0'57 |
| 32 | XVII Paganini (Intermezzo). Presto      | 1'33 |

|    |   |      |
|----|---|------|
| 33 | XVIII Aveu. Passionato  | 1'02 |
| 34 | XIX Promenade. Comodo   | 1'50 |
| 35 | XX Pause. Vivo  | 0'17 |
| 36 | XXI Marche des Davidsbündler contre les Philistins. Non allegro | 3'49 |

**Benno Moiseiwitsch, piano**

Recording Producer: Israel Horowitz

Recording: Decca Studios, New York, USA, August 1961

Original American Decca Release: DL 710042: February 1962

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STEREO

**CD 15**

**46'10**

**FRÉDÉRIC CHOPIN (1810–1849)**

|   |                    |      |
|---|--------------------|------|
| 1 | Barcarolle, Op. 60 | 8'46 |
|---|--------------------|------|

**CLAUDE DEBUSSY (1862–1918)**

**Préludes – Livre I, CD 125**

|   |                           |      |
|---|---------------------------|------|
| 2 | V Les collines d'Anacapri | 3'15 |
|---|---------------------------|------|

**Estampes, CD 108**

|   |                           |      |
|---|---------------------------|------|
| 3 | II La soirée dans Grenade | 5'03 |
|---|---------------------------|------|

**Images – Deuxième Série, CD 120**

|   |                   |      |
|---|-------------------|------|
| 4 | III Poissons d'or | 3'39 |
|---|-------------------|------|

**Préludes – Livre I, CD 125**

|   |               |      |
|---|---------------|------|
| 5 | XII Minstrels | 2'06 |
|---|---------------|------|

**FRANZ LISZT (1811–1886)**

**2 Études de Concert, S. 145**

|   |                       |      |
|---|-----------------------|------|
| 6 | No. 1: Waldesrauschen | 4'11 |
|---|-----------------------|------|

*Forest Murmurs*

|   |                     |      |
|---|---------------------|------|
| 7 | No. 2: Gnomenreigen | 3'03 |
|---|---------------------|------|

*Dance of the Gnomes*

- Liebesträume – 3 Nottornos for Piano, S. 541**
- 8 No. 3: O lieb, so lang du lieben kannst! 5'16
- 9 Valse oubliée No. 1 in F sharp major, S. 215 No. 1 3'02
- 10 Hungarian Rhapsody No. 10 in E major, S. 244 No. 10 7'03

**Guiomar Novaes, piano**

Recording Producer: Israel Horowitz

Recording: New York, USA, 5, 6, 8, 12, 15 February 1963

Original American Decca Release: DL 710074: August 1963

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STEREO



**Guiomar Novaes**



**CD 16****53'01****LUDWIG VAN BEETHOVEN (1770–1827)****Piano Sonata No. 8 in C minor, Op. 13 'Pathétique'**

- |   |     |                                     |      |
|---|-----|-------------------------------------|------|
| 1 | I   | Grave – Allegro di molto e con brio | 8'30 |
| 2 | II  | Adagio cantabile                    | 4'48 |
| 3 | III | Rondo. Allegro                      | 4'00 |

**Piano Sonata No. 14 in C sharp minor, Op. 27 No. 2 'Moonlight'\***

- |   |     |                  |      |
|---|-----|------------------|------|
| 4 | I   | Adagio sostenuto | 5'32 |
| 5 | II  | Allegretto       | 2'16 |
| 6 | III | Presto agitato   | 7'18 |

**Piano Sonata No. 23 in F minor, Op. 57 'Appassionata'**

- |   |     |                       |      |
|---|-----|-----------------------|------|
| 7 | I   | Allegro assai         | 8'39 |
| 8 | II  | Andante con moto      | 6'21 |
| 9 | III | Allegro ma non troppo | 5'15 |

**Egon Petri, piano**

Recording Producer: Charles Gerhardt

Recording: Esoteric Sound Studios, New York, USA, 11–22 June 1956

Original Westminster Releases: XWN 18255 (Op. 13); WST 14070 (Op. 27 No. 2 &amp; Op. 57)

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\*FIRST RELEASE ON CD

MONO (Op. 13) · STEREO (Op. 27 No. 2 &amp; Op. 57)

**CD 17****38'51****LUDWIG VAN BEETHOVEN (1770–1827)****Piano Sonata No. 29 in B flat major, Op. 106 'Hammerklavier'**

- |   |     |                          |       |
|---|-----|--------------------------|-------|
| 1 | I   | Allegro                  | 10'19 |
| 2 | II  | Scherzo. Assai vivace    | 2'42  |
| 3 | III | Adagio sostenuto         | 14'18 |
| 4 | IV  | Largo – Allegro risoluto | 11'17 |

**Egon Petri, piano**

Recording Producer: Charles Gerhardt  
Recording: Esoteric Sound Studios, New York, USA, 11–22 June 1956  
Original Westminster Release: XWN 18747  
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MONO

## CD 18

52'02

### FERRUCCIO BUSONI (1866–1924)

#### Fantasia contrappuntistica, BV 256

- |   |  |      |
|---|--|------|
| 1 | Preludio corale 'Allein Gott in der Höh sei Her' | 6'50 |
| 2 | Fuga I   | 3'04 |
| 3 | Fuga II  | 1'49 |
| 4 | Fuga III (on B-A-C-H)                            | 4'59 |
| 5 | Intermezzo                                       | 0'52 |
| 6 | Variazione I                                     | 1'09 |
| 7 | Variation II – Variazione III                    | 1'23 |
| 8 | Cadenza  | 1'04 |
| 9 | Fuga IV – Corale – Stretta                       | 3'54 |

### JOHANN SEBASTIAN BACH (1685–1750)

Arranged by Ferruccio Busoni

- |    |  |      |
|----|--|------|
| 10 | Wachet auf, ruft uns die Stimme, BWV 645       | 3'22 |
| 11 | In dir ist Freude (Fantasia), BWV 615          | 2'13 |
| 12 | Ich ruf zu dir, Herr Jesu Christ, BWV 639      | 2'49 |
| 13 | Nun freut euch, liebe Christen g'mein, BWV 734 | 1'57 |

### DIETERICH BUXTEHUDE (1637–1707)

Arranged by Egon Petri

- |    |   |      |
|----|---|------|
| 14 | Wir danken dir, Herr Jesu Christ, BuxWV 224<br><i>Now We Thank Thee</i> | 2'29 |
|----|---|------|

**JOHANN SEBASTIAN BACH (1685–1750)**

Arranged by Egon Petri

- 15 **Vor deinen Thron tret' ich hiermit, BWV 668** 4'39  
*I Step Before Thy Throne, O Lord*
- 16 **Klavierbüchlein für Wilhelm Friedmann Bach, BWV 841–3** 3'38  
Minuet
- 17 **Was mir behagt, ist nur die muntre Jagd, BWV 208 'Hunting Cantata'** 5'10  
Schafe können sicher weiden  
*Sheep may safely graze*

**Egon Petri, piano**

Recording Producer: Dr. Kurt List

Balance Engineer: Peter Curiel

Recording Location: Esoteric Sound Studios, New York, USA, 18–22 June 1956

Original Westminster Release: XWN 18844

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MONO



PHOTO: DG

**Egon Petri**

**CD 19****45'39****JOHANN SEBASTIAN BACH (1685–1750)**

Arranged by Ferruccio Busoni

**Toccatà and Fugue in D minor, BWV 565**

- |   |         |      |
|---|---------|------|
| 1 | Toccatà | 2'17 |
| 2 | Fugue   | 5'52 |

**Toccatà, Adagio and Fugue in C major, BWV 564**

- |   |         |      |
|---|---------|------|
| 3 | Toccatà | 5'28 |
| 4 | Adagio  | 4'18 |
| 5 | Fugue   | 4'14 |

**Prelude and Fugue in E flat major, BWV 552**

- |   |         |      |
|---|---------|------|
| 6 | Prelude | 7'54 |
| 7 | Fugue   | 5'16 |

**Prelude and Fugue in D major, BWV 532**

- |   |         |      |
|---|---------|------|
| 8 | Prelude | 4'19 |
| 9 | Fugue   | 5'30 |

**Egon Petri, piano**

Recording Producer: Dr. Kurt List

Balance Engineer: Peter Curiel

Recording Location: Esoteric Sound Studios, New York, USA, 12–21 June 1956

First Westminster Release: XWN 18910

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**CD 20****48'44****FELIX MENDELSSOHN (1809–1847)**

Arranged by Franz Liszt

- 1 **Hochzeitsmarsch und Elfenreigen aus dem Sommernachtstraum, S. 410** 8'46  
*Wedding March and Elfin Chorus from 'A Midsummer Night's Dream'*

**CHARLES GOUNOD (1818–1893)**

Arranged by Franz Liszt

- 2 **Valse de l'opéra Faust de Gounod, S. 407** 9'23  
Paraphrase de concert

**LUDWIG VAN BEETHOVEN (1770–1827)**

Arranged by Franz Liszt

- 3 **Adelaïde, S. 466** 8'28

**FRANZ LISZT (1811–1886)**

Arranged by Ferruccio Busoni

- 4 **Mephisto Waltz No. 1, S. 514** 10'18

**FRANZ LISZT (1811–1886)**

Edited and completed by Ferruccio Busoni

- 5 **Fantasia on two themes from Mozart's The Marriage of Figaro, S. 697** 11'30

**Egon Petri, piano**

Recording Producer: Dr. Kurt List

Balance Engineer: Peter Curiel

Editor: Peter Curiel

Mastering Engineer: Ray Hagerty

Recording Location: Esoteric Sound Studios, New York, USA, 18–22 June 1956

Original Westminster Release: WST 14149

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STEREO

**CD 21**

55'23

**DOMENICO SCARLATTI (1685–1757)****Keyboard Sonatas**

- |   |                                     |      |
|---|-------------------------------------|------|
| 1 | Sonata in C major, Kk. 159: Allegro | 1'54 |
| 2 | Sonata in G major, Kk. 259: Andante | 4'57 |

**JOHANN SEBASTIAN BACH (1685–1750)****Das Wohltemperierte Klavier (Book I)**

- |   |  |      |
|---|--|------|
| 3 | Prelude and Fugue No. 13 in F sharp major, BWV 858 | 2'53 |
| 4 | Two-Part Invention No. 11 in G minor, BWV 782      | 2'16 |

**WOLFGANG AMADEUS MOZART (1756–1791)****Piano Sonata No. 9 in D major, K. 311**

- |   |                              |      |
|---|------------------------------|------|
| 5 | I Allegro con spirito        | 4'23 |
| 6 | II Andantino con espressione | 4'37 |
| 7 | III Rondeau (Allegro)        | 6'19 |

**FRÉDÉRIC CHOPIN (1810–1849)**

- |   |                                  |      |
|---|----------------------------------|------|
| 8 | Mazurka in B minor, Op. 41 No. 1 | 5'49 |
| 9 | Mazurka in A minor, Op. 17 No. 4 | 4'16 |

**ROBERT SCHUMANN (1810–1856)****Kinderszenen, Op. 15**

- |    |                                    |      |
|----|------------------------------------|------|
| 10 | I Von fremden Ländern und Menschen | 1'27 |
| 11 | II Kuriose Geschichte              | 1'00 |
| 12 | III Haschemann                     | 0'27 |
| 13 | IV Bittendes Kind                  | 0'52 |
| 14 | V Glückes genug                    | 0'38 |
| 15 | VI Wichtige Begebenheit            | 0'59 |

|    |      |                         |      |
|----|------|-------------------------|------|
| 16 | VII  | Träumerei               | 2'30 |
| 17 | VIII | Am Kamin                | 0'51 |
| 18 | IX   | Ritter vom Steckenpferd | 0'47 |
| 19 | X    | Fast zu Ernst           | 1'44 |
| 20 | XI   | Fürchtenmachen          | 1'36 |
| 21 | XII  | Kind im Einschlummern   | 2'12 |
| 22 | XIII | Der Dichter spricht     | 2'10 |

**Carlo Zecchi, piano**

Recordings: Autumn 1955

Original Westminster Release: XWN 18139

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FIRST RELEASE ON CD

MONO



**Carlo Zecchi**

Total timing: 17 hours 6 minutes

The advent of the long-playing record led to significant changes in both the music and recording industries. Its 33rpm speed enabled each disc to hold significantly more music than the five-minute limit of its 78rpm predecessor, so listeners could on a single record hear longer works – and substantial collections of shorter works – without interruption, whereas the older format required these to be divided across several discs. Thanks to this and other technological advancements, more companies became involved in producing records, adding to the global catalogue more performances of the classical repertoire by both emerging and established musicians.

This Piano Library anthology is a fascinating compilation of ten pianists at various stages of their careers playing a wide range of repertoire, in recordings from the Westminster and American Decca labels made in the 1950s and 60s. Some of these artists were in their early years as performers whereas others were already well known, while a few others were somewhere in between. In the 60–70 years since these performances were set down, some of these pianists have still been esteemed while others have been less remembered by posterity. What they all have in common is consummate artistry and dedication to their craft, wonderfully

preserved by recording technology.

Austrian pianist Jörg Demus (1928–2019) released an enormous number of discs in his seven-decade-long career, dozens of them for the Westminster label. While he is primarily remembered for his authoritative readings of Baroque works and Viennese classics, his repertoire went well beyond these parameters, as evidenced by the two Westminster LPs in this collection that feature the young artist playing works by Franck and Fauré.

Demus would produce only one LP of piano music of Fauré, recording these performances at the Mozart-Saal of the Konzerthaus in Vienna in September 1955. (Although he set down the Ballade for Piano and Orchestra for Westminster with conductor Arthur Rodzinski in October 1954, it was not released.) His May–June 1952 readings of Franck’s seminal *Prélude*, *Choral et Fugue* and *Prélude, Aria et Final* were not published until 1957, by which time Demus already had a multitude of albums in the Westminster catalogue. Both of these releases are rare examples of the pianist in this repertoire, captured in the first decade of his extensive recording career.

Edith Farnadi (1911–1973) was, like Demus, a regular fixture in the Westminster catalogue, producing a substantial number of discs for the label, primarily of Liszt and Bartók but also of other



composers like Tchaikovsky and Rachmaninoff, accounts that were many a listener's introduction to these works in the early years of the LP. Nelson Freire was a great fan, collecting her records as a teen in his native Brazil, in later years praising her as 'unique, with a certain gypsy quality in her playing that reminds me of Cziffra ... she certainly deserves to be remembered'.

The Hungarian pianist's 1955 recording of five Strauss transcriptions includes three of the knuckle-busting paraphrases by Leopold Godowsky that few pianists of the time would dare to play, in addition to one each by Dohnányi and Schulhof. Her 1956 album of the complete Schubert–Liszt *Soirées de Vienne* appears to be the first of very few recorded accounts of the complete set; the sixth was a popular encore amongst golden age pianists and continues to be played today, but the others have been somewhat overlooked. Farnadi plays them all with the fusion of suppleness and bravura that graces her prodigious recorded output.

At the time that Romanian pianist Clara Haskil (1895–1960) produced her three LPs for Westminster, she was entering the last decade of her 65-year life. She had for years been plagued by illness, bad luck and the horrors of wartime in Europe, and when she was contracted by Westminster to record three concertos and a

solo piano album, she was just on the cusp of receiving the widespread acclaim that had long eluded her.

Haskil spent the full day of Sunday, 1 October 1950 recording eleven Scarlatti Sonatas for what would be her only solo LP for the label, one week after setting down two Mozart Concertos. She had in previous years produced only a handful of 78s, and these Westminster releases played a significant role in making her playing more available to what would become a very appreciative public. Never again would Haskil record so much Scarlatti (merely three of these pieces were redone for Philips the following year) and these readings are among the least-known gems of her magnificent studio discography.

Youra Guller (1895–1980) was a friend of Haskil's, born Rose Guller in Marseille to Russian-Romanian parents. She studied in Paris and had quite a colourful if challenging life: she lived in Shanghai in the 1930s before returning to Europe, where she was sheltered during the Holocaust by Countess Lily Pastré, who also protected at least two other great pianists – Clara Haskil and Monique Haas. While the latter two would move on to successful careers, recognition continued to evade Guller. Although greatly admired by colleagues and well-informed music lovers, she had the poor luck of not being at her best when

major critics were in the hall and she continued to be plagued by personal and professional challenges. Recordings of the artist are scarce, so the three Chopin Mazurkas shared here – previously unpublished – provide an opportunity for present-day listeners to appreciate the refined pianism of this sensitive artist.

The four solo LPs for Westminster recorded by Raymond Lewenthal (1923–1988) played a pivotal role in the American pianist's life. After a brilliant 1951 Carnegie Hall recital and subsequent appearances garnered rave reviews, things took a tragic turn: the pianist's hands and arms were broken when he was assaulted in Central Park in 1953. The psychological toll was significant as well, and by the time he recovered physically, Lewenthal's name had already faded from public memory. His contract with Westminster helped renew his sense of purpose and the records featuring these mid-1950s performances helped bring him back into the public sphere. (In 1959 he would also record Rachmaninoff's Second Piano Concerto and Paganini Rhapsody in Vienna with Maurice Abravanel for the label.)

In the 1960s, Lewenthal would help pioneer a revival of nineteenth-century romanticism, with an emphasis on more obscure composers – he is widely credited with bringing the music of Alkan back to the repertoire – so these early albums are

an opportunity to hear the artist both in his early career and also in some more popular works than he would usually play in later years. The pianist's future focus is somewhat foreshadowed with the Scriabin – at that time just starting to become more popular thanks to Vladimir Horowitz – as well as by the brilliantly conceived collection of Toccatas that includes one by Alkan, the pianist's first recording of this composer's music.

Moscow-born Nina Milkina (1919–2006) emigrated to the UK via Paris with her family in the 1920s, making her first appearance at Wigmore Hall at the age of eight as Nina Milkin. The pupil of Harold Craxton and Tobias Matthay (the legendary teacher of Dame Myra Hess) also studied composition in Paris with Glazunov, who was like a grandfather to her. Milkina played at Hess's legendary wartime concerts at the National Gallery in London and was among the first pianists to broadcast with the BBC when transmissions for the Third Programme started up again after the war. Although she made appearances at major festivals and venues over the years, her focus on raising her two children resulted in her concert activity being largely limited to the UK.

Milkina's Westminster records devoted to Scarlatti and C.P.E Bach were the first of the handful of discs that she produced in her career.

Recorded in April 1956 and released in May 1958 and June 1959 respectively, these long-neglected albums are among the all-too-few recorded testaments of the crystal-clear pianism of a selfless artist.

The great Benno Moiseiwitsch (1890–1963) recorded for the HMV label for some 40 years, from acoustical discs in 1916 through to stereo LPs in the late 1950s. His three final records were made for American Decca two years before he died, capturing the artist in the twilight of his career still playing with the sumptuous tonal colours and lush phrasing that made him an international headliner for over half a century.

These valedictory recordings were set down in a New York studio in August 1961, the blistering heat exacerbated by windows being kept closed to eliminate the city's relentless traffic noise. There is little sign of the strain of these adverse conditions in the artist's playing, however: while some demanding passages lack the command Moiseiwitsch possessed in his prime, his playing is more cohesive here than in some unofficial recital recordings from earlier that year, and the poetic passages are exquisite.

Moiseiwitsch's accounts of Schumann's *Carnaval* and *Kreisleriana* are, together with Beethoven's 'Les Adieux' Sonata, important additions to his sizeable discography. Schumann was the

pianist's favourite composer (he played at least one of his works in each recital) yet of his big-scale compositions he only released accounts of *Kinderszenen*, the *Fantasiestücke*, and the *Fantasie* (an early attempt at *Carnaval* was never issued). These final recordings of the great musician are the glorious swan-song of an artist whose grand, noble pianism has enthralled generations of listeners.

The legendary Guiomar Novaes (1896–1979) produced her only record for American Decca in February 1963, less than a decade before her retirement. A letter from April 1962 in the collection of the Brazilian Piano Institute reveals that after the pianist's acrimonious departure from the Vox label, Decca had hoped to engage Novaes to produce several discs of solo and concerted works; however, for reasons unknown, she only recorded this single LP for the label.

This little-known album by the legendary pianist has never been reissued and is a jewel in the crown of her extensive discography, one that her younger compatriot Nelson Freire highlighted amongst his favourites of his idol. The original LP's sleeve notes by Abram Chasins – a pianist-composer who had studied with Josef Hofmann – referred to Novaes as a 'beloved and remarkable artist whose performances have demonstrated a pianism that deserves to be called unique',

adding that ‘such is her simplicity and lucidity that one grasps immediately what any piece she plays is all about.’

Although Novaes wrapped up five days of sessions two weeks before her 68th birthday, her playing reveals no compromise to either her formidable technique or interpretative powers. Of particular interest are the five works by Liszt, whose music Novaes had not recorded since 1923 – 40 years earlier.

Egon Petri (1881–1962) was 76 when he set down his five Westminster LPs in June 1956 at the Esoteric Sound Studios in New York, though two of these would not be released until 1960. The disciple of the great pianist-composer Ferruccio Busoni was still possessed of his transcendental technique and intellect, still capable of despatching titanic accounts of big-scale masterpieces, as evidenced by his reading of Beethoven’s ‘Hammerklavier’ Sonata in this compilation.

Petri had been before the microphone since 1929 (he had also privately recorded a few cylinders in 1923) and although he could sound a bit dry and clinical in some of his commercial recordings, at his most inspired he played with an incredible synthesis of intellectual perspective and volcanic emotional expressiveness. These late recordings capture him in splendid form and

excellent recorded sound, making these accounts an important part of this outstanding musician’s legacy.

Another disciple of Busoni was Carlo Zecchi (1903–1984), who would in World War II abandon his career as a soloist to focus on chamber music and conducting. He had already changed course by the time he recorded this LP of piano works for Westminster in the autumn of 1955: he conducted Haskil’s 1947 Decca account of Beethoven’s Fourth Piano Concerto and was the pianist in some of cellist Antonio Janigro’s 1950s Westminster recordings.

This album was the only long-playing disc that Zecchi produced as a solo pianist, heralded at the time as his ‘triumphant return to piano records’. While his performances as a collaborative musician are certainly admirable, the glorious playing on this record makes one regret that Zecchi did not produce more – yet another release that is a significant addition to the discography of a remarkable and under-appreciated pianist.

**Mark Ainley**

*Mark Ainley extends his gratitude to Frederic Gaussin and Alexandre Dias (the Brazilian Piano Institute) for providing some invaluable information for these notes.*

*Mark Ainley’s acclaimed The Piano Files website and social media pages can be accessed via [www.thepianofiles.com](http://www.thepianofiles.com)*

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