



WILHELM
KEMPF


Bach, Mozart,
Schubert &
Schumann

The complete Polydor
recordings 1927–1936


apr

CONTENTS

TRACK LISTING

 *page 3*

INTRODUCTION

 *page 5*

WILHELM KEMPF



Bach, Mozart, Schubert & Schumann

The complete Polydor recordings 1927–1936

J S BACH

French Suite No 5 in G major BWV816

- | | |
|--------------------|--------|
| 1. Allemande | (1.18) |
| 2. Courante | (0.44) |
| 3. Sarabande | (2.20) |
| 4. Gavotte | (1.08) |
| 5. Bourrée | (0.46) |
| 6. Loure | (1.16) |
| 7. Gigue | (1.27) |

Recorded in July 1935; Matrices: 531½, 532½ GS (Polydor 67066)

The Well-Tempered Clavier BOOK I

- | | |
|---|--------|
| 8. Prelude No 3 in C sharp major, BWV848 | (1.13) |
| 9. Fugue No 3 in C sharp major, BWV848 | (2.07) |
| Recorded in 1928; Matrix: 829 bm (Polydor 95107) | |
| 10. Prelude No 5 in D major, BWV850 | (1.07) |
| 11. Fugue No 5 in D major, BWV850 | (1.51) |
| Recorded in 1928; Matrix: 828 bm (Polydor 95107) | |
| 12. Prelude No 5 in D major, BWV850 | (1.10) |
| 13. Fugue No 5 in D major, BWV850 | (1.54) |
| Recorded in 1931; Matrix: 2900 BH (Polydor 90189) | |

- | | |
|--|--------|
| 14. Italian Concerto in F major BWV971 (first movement) | (3.33) |
| Recorded in 1931; Matrix: 2899 BH (Polydor 90188) | |



J S BACH transcribed by WILHELM KEMPF

15. **Largo** from Keyboard Concerto No 5 in F minor, BWV1056 (4.14)
Recorded in 1927; Matrix: 573 bm (Polydor 66683)
16. **Wachet auf, ruft uns die Stimme** BWV645 (5.00)
Recorded on 13 January 1936; Matrix: 589¾ GS 8 (Polydor 67086)
17. **Siciliano** from Sonata for flute and clavier in E flat major, BWV1031 (2.52)
Recorded in 1931; Matrix: 2898½ BH (Polydor 90188)
18. **Wir danken dir, Gott, wir danken dir** BWV29 (Sinfonia) (3.51)
Recorded in 1931; Matrix: 2901 BH (Polydor 90189)

MOZART

Piano Sonata in A major K331 'Alla turca'

19. Andante grazioso (8.11)
20. Menuetto (3.44)
21. Alla turca: Allegretto (3.33)
Recorded in July 1935; Matrices: 533½, 534, 535, 536 GS 8 (Polydor 67067/8)

SCHUBERT/LISZT/KEMPF

22. **Ständchen von Shakespeare "Horch, horch! die Lerch"** (D889) S558/9 (2.41)
Recorded on 26 June 1935; Matrix: 6069½ GR (Polydor 62746)

SCHUBERT

Moments musicaux D780 (Op 94)

23. No 3 in F minor (2.03)
24. No 4 in C sharp minor (3.36)
Recorded on 26 June 1935; Matrices: 6071½, 6070½ GR (62747)
25. **Impromptu in B flat major** D935/3 (Op 142 No 3) (6.50)
Recorded on 26 June 1935; Matrices: 6066, 6067 GR (Polydor 62745)

SCHUMANN

26. **Aufschwung** No 2 of Fantasiestücke, Op 12 (3.08)
Recorded on 26 June 1935; Matrix: 6068¾ GR (Polydor 62746)
27. **Träumerei** No 7 of Kinderszenen, Op 15 (3.00)
Recorded on 27 July 1936; Matrix: 6629½ GR (Polydor 62762)



THOUGH a ‘famous’ German pianist – and a live silver fox who had won first prize in a German competition – were the only passengers mentioned in the *Times* story, the arrival of the enormous *Graf Zeppelin* seemed to captivate the imaginations of Argentinians like few events in modern history, and one of the paper’s sub-headlines even read, ‘Millions Greet Dirigible’. Dr Hugo Eckener, the celebrated aviator (and vocal opponent of the Third Reich), who had originated South American zeppelin flights in 1931, was fulfilling a fourteen-year dream by bringing service directly to the Argentine capital, and though his ship carried only eleven passengers (and remained docked for little over an hour), he complied with his government’s propagandistic dictates by indulging in pure showmanship, obediently circling the great dirigible over the city for a full two hours. The *Times* reported that ‘thousands began assembling at midnight’, while ‘roofs, plazas, and streets were filled with watchers from the first glow of dawn’. The Argentine Government declared a school holiday, local papers ran stories praising German technological superiority, and thousands waved the German flag.

The *Graf Zeppelin*’s maiden voyage to Buenos Aires was also a watershed moment in

the career of the thirty-eight-year-old Wilhelm Kempff, even though his final destination was Rio de Janeiro, where he was scheduled to make his South American debut. In fact, at that time

he was far from a household name – especially abroad – and it is unlikely that the *Times* or any other paper would have known he was even aboard had he not been dragged out of bed at three in the morning and escorted to the radio cabin while still in pyjamas. Part of the pre-arranged spectacle involved a live short-wave exchange with Buenos Aires’s Radio Prieto, and unbeknownst to Kempff, he had been held in reserve in case the announcer requested a ‘celebrity’ to greet them from the clouds. Then, almost immediately he found himself struggling to understand words that ‘came laboriously’ (‘mühselig kommen’) from ‘the other side of the world’. (Actually, the words came from quite nearby,

for the ship had been circling in the dark over the Paraña Delta for the past hour, since daylight was considered essential for safe docking.) But the pianist disavowed any false pretensions his government might have conferred, and in fact when the interviewer asked why he was not performing at Buenos Aires’s iconic Teatro Colon – rather than Rio’s far smaller Teatro Odeon – he simply answered: ‘Still too little known. Small pianist, small

BUENOS AIRES, June 30. — The Graf Zeppelin made her first entry into Buenos Aires this morning out of a perfect Wagnerian Rhinegold sunrise, spread out in brilliant red and gold splendor over the River Plate. ...

Although the temperature was just above freezing, weather conditions were perfect. It was crystal clear with moderate winds. ...

Of the myriad tiny black dots which danced before millions of eyes staring into this scintillating color effect, one did not dance. It seemed fixed in space, but grew steadily larger and finally arrived over the docks as a huge black oval at 6:50 o’clock, thirteen minutes before sunrise. ...

The incoming passengers included the famous German pianist, Wilhelm Kempff.

THE NEW YORK TIMES, 1 JULY 1934

theater' ('Noch zu wenig bekannt, kleiner Pianist, kleines Theater').

After several minutes of trying to decipher the announcer's often garbled transmission, Kempff was tiring and attempted to sign off by offering two of the Spanish words he had learned while in flight: 'Hasta Luego!' But at that point, Chief Steward Heinrich Kubis, known lovingly to the entire zeppelin fleet as a 'devilish fellow' ('Teufelskerl'), produced a portable gramophone and withdrew one of the pianist's Deutsche Grammophon recordings from a suitcase – Kempff's own adaptation of the Schubert/Liszt Shakespearian Serenade 'Hark, Hark! The Lark!' He was then surprised to see that a news reporter on board 'knew immediately what was to be done', for he suddenly grabbed the microphone and read a prepared speech:

Here Radio Prieto on board the airship Graf Zeppelin. My dear compatriots in Argentina, at the end of our historical broadcast on the occasion of the first Germany-to-Argentina flight, you will now hear the morning serenade of Schubert, played by the pianist Wilhelm Kempff. The words are: 'Horch, horch, die Lerch' in Ätherblau. Während Sie sich zu Bett legen beginnt bei uns schon wieder der Dienst. Hören Sie.' ['Hark, hark, the Lark in Paradise. When you go to bed, our work begins again. Listen.']

Thus, with piano tones and static intermingling from an altitude of some 600 feet, millions of South Americans experienced Wilhelm Kempff's artistry for the first time. Although they no doubt heard something similar to the recording included in this collection, Kempff

also remembered that 'the engines of the huge airship gave a wonderfully eerie background', as if 'a thousand larks' had jubilantly joined the broadcast. The music could be heard throughout the entire gondola, and the awakened passengers were soon clustered outside the radio cabin, now in consort with the crew as they swung their heads back and forth in rhythm while humming Schubert's sprightly dance-like motifs. Finally, even a cook chimed in: 'Now we have breakfast. Who could sleep now?'

When the great craft docked two days later at Pernambuco, Kempff was even more astonished to see the entire German ground delegation humming and bobbing to the tune, which he took as a sign that they had all enjoyed 'good reception' ('guten Empfang'). Nine days earlier, when he had first boarded the *Graf Zeppelin* at Friedrichshafen, his fame had been mostly limited to Germany and neighbouring countries, but now, thanks to a recording lasting no more than two minutes and forty seconds, he might rightfully be called 'internationally famous'. In fact, his Brazilian 'Entrata', as he always called it, proved so successful that three years later when he flew the same route, his bookings spanned the entire continent.

At least this is the way Kempff recounted the story in his autobiographical travel diary *Was ich horte, was ich sah: Reisebilder eines Pianisten* (*What I heard, what I saw: Travel pictures of a pianist*), a collection of essays first published in 1981. Though the pianist was then eighty-five, in all probability his remembrance of the *Graf Zeppelin's* first trip to Argentina had been written some time earlier, and in fact it seems likely that he would have shared such a story on multiple occasions in the





intervening years. But though his presence aboard the 1934 flight cannot be disputed, a surviving Deutsche Grammophon recording log confirms beyond doubt that his commercial recording of 'Horch, horch! die Lerch' in 'Ätherblau' was not created until 6 June 1935 – nearly a year after the great ship first docked in Buenos Aires – along with several other Schubert selections discussed below. Of course, it is always possible that given the passage of time, he misremembered the date, and the recording was actually played on a later trip, but that would seem to make his on-the-air quip 'Still too little known. Small pianist, small theater' all the more curious, since his next South American trip in fact covered the continent, suggesting that he was by then quite well known. But it is equally possible that he had some test pressings in his possession that were eventually rejected for technical reasons (engineering problems were common at the time) and a year later re-recorded the version of the Schubert transcription that was in fact issued. Unfortunately, the recording ledgers for the years before 1935 no longer exist so the 1934 broadcast disc must remain a mystery.

The struggle for recognition

Though his prodigious gifts were recognized from a young age, worldwide fame did not come easily to Wilhelm Kempff, for he turned eighteen on the advent of World War I, and even after the Armistice, conditions remained dire in Germany for a time. Concert engagements were not easily found, and his first appearance abroad was primarily as an organist with the Berlin State Cathedral Boys' Choir. The organ came naturally to him, since both his father and grandfather

had long served as Kantors to the Church of St Nikolaus in Jüterbog and, from the age of ten, he had often been deputized to play services. But he was also intoxicated by the artistic energy of pre-war Berlin, the city Arthur Rubinstein once remembered as 'the world's most important centre for musicians who wanted to be heard and judged'. Both Kempff and Rubinstein had been enthralled by two pianists in particular, Eugen d'Albert and Ferruccio Busoni, and Kempff was especially captivated by Busoni's Bach transcriptions, confessing years later: 'I am even such a heretic that I believe that most of Bach's chorale preludes sound better on our contemporary piano than they do on the organ.'

His ongoing fascination with Bach had begun by the age of seven when his teacher, Potsdam's venerable Ida Schmidt-Schlesicke, insisted he learn the entire *Well-Tempered Clavier*, and the story is widely told that within two years he had not only memorized the entire '48', but that he could transpose them to any key at will. Whatever his actual attainments, his accomplishments were impressive enough that at the age of nine he won two scholarships to Berlin's hallowed Hochschule für ausübende Tonkunst, where he studied piano with Heinrich Barth (1847–1922), and composition with Brahms's close friend and disciple Robert Kahn (1865–1951), both of whom had once taught Rubinstein. His studies with Barth seemed to progress well, but just as Rubinstein remembered his teacher to be a Prussian taskmaster intent on dominating his pupils' lives, so Barth demanded that the fifteen-year-old Kempff completely withdraw from his academic studies at Potsdam's Viktoria Gymnasium. Incredibly, when Kempff's father refused, Barth even

threatened violence: 'If you are not willing, then I will use force.' Matters grew momentarily tense, since as Rubinstein also recalled: 'Professor Barth was a formidable personality. He was more than six feet tall and heavily built, but still quite quick on his feet ... his gold-rimmed glasses gave him a look of uncompromising severity.' But the senior Kempff was unfazed, and as his son later remembered: 'All the objections of the Erlkönig bounced right off him.'

Nonetheless, the breach was so pronounced that by Kempff's own account, he had no piano lessons at all between the ages of fifteen and eighteen. He did however continue his academic studies in earnest, graduating with great distinction, and he viewed what he later termed his 'Long Absence' as highly beneficial: 'Homer, Aeschylus and Euripides guaranteed that I did not utterly renounce the piano but led me to discover my creative faculties at the time. Then I became obsessed in my real studies, a true obsession with the piano.' In 1916, at the age of twenty, he made his debut at Berlin's Sing-Akademie, dispatching Beethoven's mammoth 'Hammerklavier' sonata along with both books of the Brahms *Paganini Variations*, and the following year, his performance of the Beethoven Fourth with Arthur Nikisch and the Berlin Philharmonic was well received. His lifelong affinity for Beethoven – once eloquently encapsulated by *Gramophone's* Stephen Plaistow as 'magisterial but human' – resulted in an abundance of Beethoven recordings over the next several years, so that by 1925, he had not only committed fully a quarter of the composer's thirty-two sonatas to disc, but also set down the first recording of the iconic Concerto No 1 (available on APR6019).



WILHELM KEMPPFF IN 1931

Building a discography

German technology had long been in the forefront of the burgeoning recording industry, but the War seriously derailed all commercial and economic progress throughout Europe. As early as August 1914, the British government began seizing German assets, even London's elegant Bechstein Hall, a Wigmore Street landmark which was soon auctioned at bargain-basement prices. In retaliation, the Germans seized multiple British assets, including





Deutsche Grammophon Gesellschaft, which up to that time had been a subsidiary of British Gramophone Co Ltd. It too was eventually sold, though the new owner, the Leipzig-based phonograph manufacturer Polyphon Musikwerke, already had its own record label known as Polydor. After the War, the legalities became more complicated, since DGG sought to retain Gramophone's iconic 'His Master's Voice' logo, and the British sued for trademark infringement. After extensive litigation, a compromise was reached, so that by the early 1920s DG was permitted use of the HMV label only inside Germany, with the discs branded 'Grammophon' (the 'Deutsche' was a post 1945 addition). Any discs it chose to export had to bear the Polydor label with a newly designed logo, one devoid of the beloved terrier and his gramophone.

It is believed that Kempff made his first recording for DG/Polydor in the autumn of 1922, and he used the latest technology then available, which required the sound to be captured by large acoustic horns. But far-superior microphone advancements were already on the horizon, and nearly all the major companies had embraced them by 1926. In all, he recorded twenty-one titles acoustically, but at the company's discretion, acoustic discs were often remade with microphones after the new technology became available – a process known as 'electrical' recording. From 1928 to 1943, he re-recorded seven of the eight Beethoven sonatas he had first recorded acoustically, and in all set down a total of twenty-three sonatas electrically. In addition, between 1936 and 1942 he made electrical recordings of the composer's third, fourth, and fifth concertos to complement his 1925 recording of the first, and as this

collection verifies, by 1936 he had also recorded a large complement of stunning miniatures by other composers with whom he was later identified, and many of these have not been heard for decades.

In 1928, he remade both the 'Les Adieux' and the Opus 90 Beethoven sonatas, and in the same year he re-recorded two Preludes and Fugues from Book I of the *Well-Tempered Clavier*, the C sharp major and the D major, both of which he had first placed on disc in the summer of 1923. His C sharp is always elegantly vocal, especially the Fugue, which is just slightly broader than the earlier version, and there are fascinating enhancements not found in the first Prelude recording, such as the marvellous left-hand counterpoint he emphasizes at bars 79 and 83. Though the damper pedal is present throughout, it never blurs, but adds only warmth and resonance. Interestingly, the D major was re-recorded twice, the first in the same session as the C sharp, and the second three years later, and as both are included here, modern listeners may elect to make comparisons. Arguably, the 1928 Prelude has a more searching quality, and one almost senses a type of questioning in the slightly over-punctuated left-hand figuration at bars 17 and 18, while at bar 33, the left-hand octave doubling found in the 1923 version is nowhere in evidence. The 1928 Fugue also seems a bit more roughly hewn, and in fact, many of the subject entrances seem almost to explode off the page. But in the later version, both Prelude and Fugue seem more relaxed, perhaps as though the artist had found his voice (though purists may object to the majestic left-hand octave doublings which appear in both versions at bar 16 of the Fugue).

In 1931, he also re-recorded two of his own Bach transcriptions, remakes of acoustical discs from the summer of 1923. The Sinfonia to Cantata 29, *Wir danken dir, Gott, wir danken dir* may be thematically most familiar to pianophiles from Rachmaninoff's 1933 transcription (taken up a tone) of the Prelude to the Violin Partita in E, BWV1006, since Bach at times reworked his own themes for different instruments and contexts. Kempff's transcription obviously suggests the grandeur of a pipe organ complemented by trumpets and orchestra, and the electrical version clearly has greater presence than his 1923 recording, though at times some may find it a bit overpowering. Polydor released it in the fall of 1932 along with the later D major Prelude and Fugue, and *The Gramophone's* W R Anderson, writing in the October 1932 issue, was immensely complimentary, noting that 'Kempff orchestrates on the piano with likeable, because not excessive, diversity of tone', and that 'he seems a sound player with strong ideas'. He was generally positive about the Fugue as well, and though he felt it was shaped 'perhaps too pointedly', he conceded that the performer 'has style, and a will'. Arguably, Kempff's transcription of the well-known Chorale Prelude *Wachet auf, ruft uns die Stimme* is even more successful than his arrangement of *Wir danken dir*, since despite its complexity, every voice sings with shape and inflection. And despite the fact that Bach ended the Largo of his F minor Concerto on a prolonged dominant chord as a segue to the Finale, Kempff's literal transcription may well rank as the most satisfying homage in this entire collection, for his *empfindsamer Stil* textures are interwoven throughout with matchless delicacy and sensitivity.

The Gramophone's critic was not at all impressed by the pianist's transcription of the Sicilano (second movement) from the E flat Flute Sonata, BWV1031 (a re-recording of the 1924 acoustic version), and Anderson's February 1933 review even flippantly rubbed salt in the wound: 'Transcription is rather a dreadful disease, don't you think?' But despite his insistence that 'Bach wrote it for flute because it was born for the instrument', modern listeners may find themselves beguiled by Kempff's tonal control – a mastery so pronounced that it almost seems to contravene the perception that the piano is actually a percussion instrument. Polydor paired the release with the first movement of the Italian Concerto, and though eight years earlier, Kempff had left a breathless, acoustic version of the third movement, he never seems to have recorded the work in its entirety. But in his hands, this well-honed work becomes as vital and alive as anything Bach wrote, and he finds messages in the simple, diatonic counterpoint that have often eluded – and continue to elude – generations of pianists. Anderson was also pleased, though his praise was abrupt: 'Kempff is a sterling player, and his Italian is first-rate.' The pianist's rendering of the fifth French Suite is another masterpiece, played as though it were being heard for the first time. The Allemande is liberally ornamented, with constant surprises emerging from the left hand's counterpoint, while the Courante, which lasts a mere forty-two seconds, is breathtaking. The Gavotte, and especially the Bourrée, are always elegant, while the Gigue careens along at a miraculous ♩. = 165 without ever losing definition or melodic inflection.





Despite his widely heralded affinity for Mozart's concertos, Kempff seems to have recorded relatively few of the composer's solo works, and the A major, K331, is the only sonata he committed to disc from the electrical period. Allowing for the fact that many of his fortes suggest the strength of Beethoven, his interpretation is surprisingly 'modern', since his two-note slurs are invariably separated by the detachments accepted as canon by so many of today's pianists. But although his Mozart never seems romanticized, he is unreserved in communicating drama when called for, and he even turns the final variation of the first movement into a virtuosic showpiece. Fortunately, Deutsche Grammophon's engineers gave him sufficient space to observe every one of the sonata's indicated repeats, and in his hands the Turkish Rondo, especially, becomes a jovial, commanding frolic.

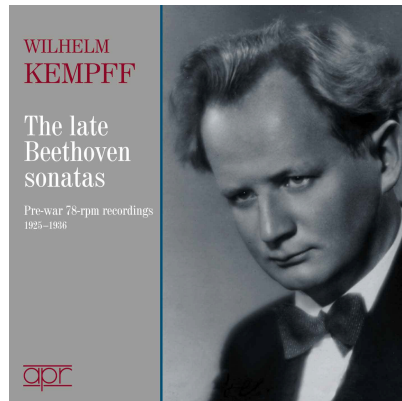
His own adaption of the Schubert/Liszt transcription which may have enthralled so many who heard an early morning transmission from the *Graf Zeppelin* provides only the roughest indication of Kempff's Liszt mastery, for his most extraordinary Liszt recordings did not appear until the LP era. The ninth of *Zwölf Lieder von Franz Schubert*, S558/9, Liszt's transcription follows Schubert's song (D889) fairly literally, the text of which was taken (albeit somewhat modified) from the 'Serenade' in Act II of Shakespeare's *Cymbeline*. Allowing for some chord re-voicings, Kempff's version remains faithful to Liszt until about bar 40 ('Wenn schon die liebe ganze'), when miraculous tonal effects begin to appear in the instrument's upper registers. With a dizzying panache, he returns to Liszt's figurations at bar

50 ('auch dein Augenstern') but a few bars later, the composition becomes entirely his own, and the Godowsky-like pianism is so extraordinary that this small miniature must rank as one of the highpoints of this collection. On 26 June 1935, he produced three Schubert originals at the same session, and though Schnabel's 1937 HMV recording of the *Moments musicaux* may be more famous, Kempff's transcendent readings of the two included here presage his eminence as one of the greatest Schubertians of the twentieth century. The C sharp minor especially overflows with an unparalleled imagination and emotional warmth, while the final variation in the B flat Impromptu seems to transport the listener to an ethereal cloud.

And though the pianist's electrical discography embraces only two smaller works of Schumann, they are both filled with such emotional power that his mastery of the larger works seems all but predetermined. In fact, he sets the oft-hackneyed *Aufschwung* ablaze with the same passion and energy that his admirers would later find in his *Kriesleriana*, while the *Träumerei* is a marvel of lyrical phrasing, often at a *ppp* dynamic level. Though these miniatures offer mere glimpses of the masterpieces that eventually graced his sixty-year career as a recording artist, they demonstrate unmistakably that, as the electrical recording era dawned, Wilhelm Kempff already deserved recognition as one of the greatest pianists of the twentieth century.

And they further demonstrate that no knowledgeable observer would ever be inclined to view him as a 'kleiner Pianist' – who merited only a 'kleines Theater'.

Stephen Siek



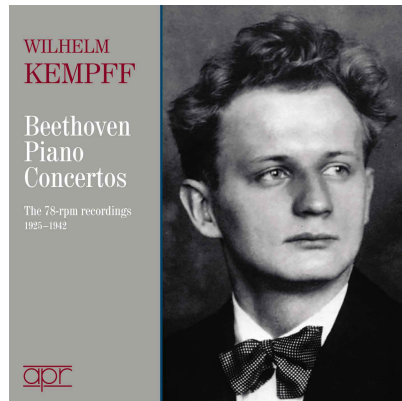
Also available

The late Beethoven sonatas

Wilhelm Kempff's first recordings of the late Beethoven piano sonatas, Op 78, 81a, 90, 101, 106, 109, 110, 111 recorded in Berlin in the 1920s & 30s

'[of Op 106] the account of the slow movement exhibits a depth of feeling and simplicity of utterance the like of which I have never previously encountered' *Gramophone*, May 2016

APR 6018

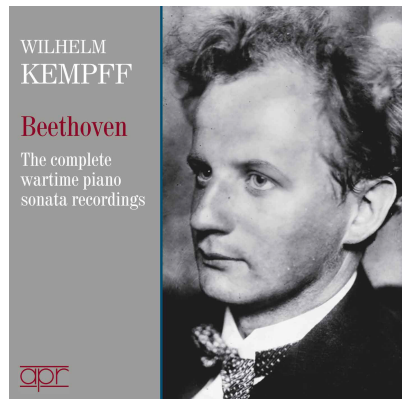


Beethoven Piano Concertos

Concertos 1, 3, 4 & 5 in Kempff's first recordings, made between 1925 and 1942

'Superlative and beautifully recorded accounts on the Third and Fourth concertos which Kempff made with Paul van Kempen in 1942 and 1940' *Gramophone*, May 2016

APR 6019



The complete wartime Beethoven sonata recordings

Sixteen sonatas (Op 2/2, 7, 10/1, 10/2, 10/3, 13, 14/1, 14/2, 22, 26, 27/1, 27/2, 28, 31/3, 53 & 57) recorded for Grammophon in Germany between 1940 and 1943

'Mark Obert-Thorn's restorations, with minimal interventions, preserve the frequency range of the originals. I have to say, they sound wonderful; the music comes over alive and fresh. All told, these recordings are a revelation' *MusicWeb*

APR 7403

INSTITUTO NACIONAL DE MUSICA
ORGANIZAÇÃO DE CONCERTOS IRIBERRI



Wilhelm Kempff
O mais celebre pianista Allemão
UNICO GRANDE CONCERTO
29 de Agosto de 1934, ás 21 hs.



Executive Producer:
Mike Spring

Producer and Audio
Restoration Engineer:
Mark Oberl-Thorn

Special thanks to Donald Manildi
(International Piano Archives
at the University of Maryland/IPAM)
for providing the source material



WILHELM KEMPF

Bach, Mozart, Schubert & Schumann

The complete Polydor recordings 1927–1936

1. BACH **French Suite No 5 in G major** BWV816 Recorded in July 1935
- BACH **The Well-Tempered Clavier** BOOK I
8. Prelude & Fugue No 3 in C sharp major, BWV848 Recorded in 1928
10. Prelude & Fugue No 5 in D major, BWV850 Recorded in 1928
12. Prelude & Fugue No 5 in D major, BWV850 Recorded in 1931
14. BACH **Italian Concerto in F major** BWV971 (first movement) Recorded in 1931
15. BACH/KEMPF **Largo** from Keyboard Concerto No 5 in F minor, BWV1056 Recorded in 1927
16. BACH/KEMPF **Wachet auf, ruft uns die Stimme** BWV645 Recorded on 13 January 1936
17. BACH/KEMPF **Siciliano** from Sonata for flute in E flat major, BWV1031 Recorded in 1931
18. BACH/KEMPF **Wir danken dir, Gott** BWV29 (Sinfonia) Recorded in 1931
19. MOZART **Piano Sonata in A major** K331 'Alla turca' Recorded in July 1935
22. SCHUBERT/LISZT/KEMPF **Horch, horch! die Lerch'** S558/9 Recorded on 26 June 1935
23. SCHUBERT **Moments musicaux** D780 (Op 94) Nos 3 & 4 Recorded on 26 June 1935
25. SCHUBERT **Impromptu in B flat major** D935/3 (Op 142 No 3) Recorded on 26 June 1935
26. SCHUMANN **Aufschwung** No 2 of Fantasiestücke, Op 12 Recorded on 26 June 1935
27. SCHUMANN **Träumerei** No 7 of Kinderszenen, Op 15 Recorded on 27 July 1936



WILHELM KEMPF's 78-rpm recordings were very much focused on Beethoven, as can be heard on seven previously issued APR discs, but this release presents everything by other composers he set down from the start of electrical recording until the war. Notable among the titles are four of his own Bach transcriptions and, revealing the pianist in an unexpected light, his own virtuosic elaboration of the Schubert/Liszt 'Hark, Hark! The Lark' transcription.

