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ELOQUENCE

**CON AMORE**  
Violin Encores

KREISLER  
POLDINI  
ELGAR  
WIENIAWSKI  
DEBUSSY  
CHOPIN  
BRAHMS

Kyung Wha Chung  
Phillip Moll

**CON AMORE**  
**Violin Encores**

1	KREISLER: La Gitana	3'00
2	KREISLER: Liebesleid	3'30
3	POLDINI (arr. Fritz Kreisler): Dancing Doll (Poupée Valsante)	2'23
4	WIENIAWSKI (ed. Zino Francescatti): Scherzo-Tarantelle, Op. 16	4'41
5	ELGAR: Salut d'amour, Op. 12	2'57
6	ELGAR: La Capricieuse, Op. 17	4'26
7	TCHAIKOVSKY (arr. Michael Press): Valse sentimentale, Op. 51 No. 6	2'28
8	KREISLER: Praeludium and Allegro (in the style of Gaetano Pugnani)	5'41
9	NOVÁČEK (arr. Josef Gingold): Moto perpetuo	3'01
10	DEBUSSY (arr. Jascha Heifetz): Beau soir	2'21
11	CHOPIN (arr. Nathan Milstein): Nocturne in C sharp minor, Op. posth.	3'49
12	WIENIAWSKI (arr. Fritz Kreisler): Caprice in A minor	1'39
13	GOSSEC (arr. Fritz Meyer): Gavotte	2'45
14	KREISLER: Liebesfreud	3'13
15	CHAMINADE (arr. Fritz Kreisler): Sérénade espagnole	2'33
16	SAINT-SAËNS (transc. Eugène Ysaÿe): Caprice (after Étude en forme de valse, Op. 52 No. 6)	8'18
17	BRAHMS (arr. Joseph Joachim): Hungarian Dance No. 1	3'14

**Kyung Wha Chung**, violin  
**Phillip Moll**, piano

Total timing: 60'35

If the truth were told, the lighter works with which a violin virtuoso will customarily round off an evening's recital often give more pleasure to many in the audience than the heavier items that have gone before. No one was more adept at delighting his admirers with such titbits than Fritz Kreisler (1875-1962). He composed some 130 pieces for the violin, performing them with a silvery sheen and bewitching elegance; and since he was an excellent pianist into the bargain he always wrote accompaniments that are well laid out.

At first he coyly attributed these encores to ancient composers (rather like Sir Walter Scott who, stumped for a quotation as a chapter heading, would make up his own and pass it off as 'Old Ballad' or 'Border Song'). Only in 1935 did he reveal his secret, much to the annoyance of certain critics who felt they had been hoodwinked. Thus his description of *La Gitana* as an 'Arabo-Spanish Gypsy Song of the 18th Century' is enough to arouse suspicion, despite the authentic-sounding harmonies. The subtitle of *Praeludium and Allegro*, 'in the style of Pugnani', an obscure eighteenth-century composer, is nearer the truth.

Kreisler's most famous encores are his *Liebesfreud* (Love's Joy) and *Liebesleid* (Love's Sorrow) which sparkle with the Viennese charm typical of the man and his playing. He also found splendid trifles in the works of other composers, among them Cécile Chaminade (1857-1944), queen of French salon music, whose *Sérénade espagnole* he adapted brilliantly; and the Hungarian Ede Poldini (1869-1957), composer of *A Dancing Doll* which for years was a favourite in Edwardian drawing-rooms. Even other virtuosos were not safe from Kreisler's attentions. Henryk Wieniawski (1835-1880) was plundered for his vivacious *Caprice in A minor* – the same Wieniawski who also provided one of Kreisler's successors, Zino Francescatti, with the dashing *Scherzo-Tarantella*.

Of course, Kreisler was not alone in this little habit since virtuosos have been snapping up likely pieces ever since they started giving concerts. The nineteenth-century maestro Joseph Joachim turned to good account his colleague Brahms' *Hungarian Dance No. 1*, an item that is heard much more often today than Joachim's own orchestral compositions. The Belgian Eugène Ysaÿe (1858-1931) paid a similar compliment to Saint-Saëns (an old friend

indebted to him for advice on the writing of violin concertos), and turned his *Étude en forme de valse*, a piano study already difficult enough, into an even more impressive showpiece for violin. Another exciting finale is guaranteed by the *Moto perpetuo* of Ottokar Nováček (1866-1900), himself a virtuoso who deserted the concert platform for composing.

On the other hand, a recitalist may want to calm down his audience with something more relaxed and tranquil. When this is required Nathan Milstein gives them a posthumous Chopin Nocturne which, while respecting the original figuration, successfully conveys its poignancy in terms of the violin. Jascha Heifetz preferred the reflective *Beau soir*, a transcription of a song by the eighteen-year old Debussy to words that depict a lovely evening under the setting sun and lament the passing of time.

The wistful mood recurs in Tchaikovsky's piano piece *Valse sentimentale* and again in Elgar's *La Capricieuse* and *Salut d'amour*, two little works which prove that the composer of grand symphonies and big oratorios could also write miniatures of engaging intimacy and exquisite craftsmanship. Such, too, is the case with François Gossec, who rose from being a

cowherd to enjoy the highest musical honours in revolutionary France. Yet, although he wrote a spectacular *Requiem* which prefigured Berlioz, he only survives in the recital room as composer of the perky and irrepressible *Gavotte*.

**James Harding**

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