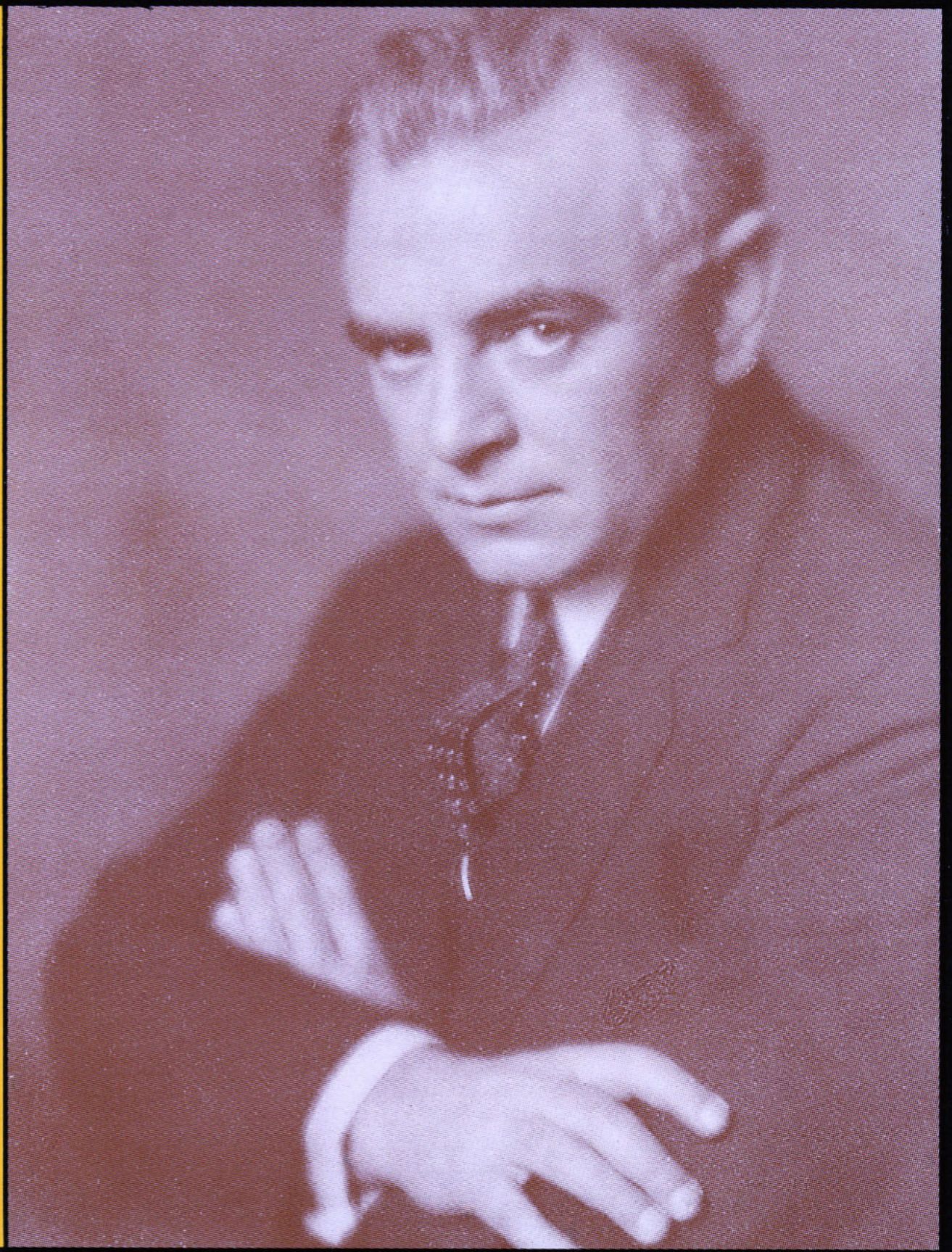
IGNAZ FRIEDMAN

The Complete Solo Recordings 1923 - 1936



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IGNAZ FRIEDMAN
COMPLETE SOLO RECORDINGS

IF 2000

COMPACT disc DIGITAL AUDIO

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IGNAZ FRIEDMAN Complete Solo Recordings

Disc One

1. **Scarlatti/Tausig** - Pastorale in E minor.
2. **Mozart** - Sonata K. 331 in A: Rondo alla Turca.
3. **Gluck/Brahms** - Gavotte
4. **Anon./Friedman** - Judgement of Paris
5. **Hummel** - Rondo Favori in E flat
6. **Paderewski** - Minuet in G
7. **Friedman speaks on Paderewski**
8. **Beethoven** - Sonata op. 27 No. 2 in C# minor L 1818-9
9. Second Movement
10. Third Movement
11. Alternate Second Movement L1819
12. Alternate Third Movement
13. **Weber** - Invitation to the Dance
14. **Schubert/Tausig** - Marche Militaire in D flat
15. **Schubert/Liszt** - Hark Hark the Lark!
16. **Schubert/Liszt** - Hark Harkthe Lark!
17. **Schubert/Friedman** - Alt Wien

Disc Two:

1. **Chopin: Prelude** op. 28 No. 15 in D flat
2. **Prelude** op. 28 No. 19 in E flat.
3. **Etude** op 25 No. 6 in G sharp minor
4. **Etude** op. 10 No. 5 in G flat
5. **Etude** op.25 No. 9 in G flat
6. **Etude** op. 10 No. 12 in C minor
7. **Etude** op. 10 No. 7 in C
8. **Ballade** op. 47 in A flat
9. **Mazurka** op. 7 No. 1 in B flat
10. **Mazurka** op.7 No. 2 in A minor
11. **Mazurka** op 7 No. 3 in F minor
12. **Mazurka** op. 24 No. 4 in B flat minor
13. **Mazurka** op 33 No. 2 in D.
14. **Mazurka** op. 33 No. 4 in E minor
15. **Mazurka** op. 41 No. 1 in C sharp minor
16. **Mazurka** op. 41 No. 1
17. **Mazurka** op. 50 No. 2 in A flat
18. **Mazurka** op. 63 No. 3 in C sharp minor
19. **Mazurka** op 67 No. 3 in C.
20. **Mazurka** op. 67 No. 4 in A minor
21. **Mazurka** op. 63 No. 2 in A minor
22. **Ballade** op. 47 in A flat
23. **Mazurka** op. 7 No. 1 in B flat
24. **Mazurka** op. 33 No. 2 in D.
25. **Mazurka** op.33 No. 2 in D.
26. **Mazurka** op. 33 No. 4 in B minor
27. **Mazurka** op. 63 No. 3 in C sharp minor
28. **Impromptu** op. 36 in F sharp

Disc Three

1. **Chopin: Polonaise** op.53 in A flat
2. **Polonaise** op. 71 No. 2 in B flat
3. **Berceuse**
4. **Valse** op. 34 No. 2 in A minor
5. **Valse** op. 64 No. 1 in D flat
6. **Sonata** op. 35 in B flat minor: Funeral March
7. Fourth Movement
8. **Nocturne** op. 55 No. 2 in E flat
9. **Friedman speaks on Chopin**
10. **MENDELSSOHN:** Songs Without Words Op. 19 No. 3
11. Op. 19 No. 6 in G minor
12. Op. 102 No. 5 in A.
13. Op. 30 No. 6 in F sharp minor
14. Op. 38 No. 2 in C minor
15. Op. 38 No. 6 in A flat
16. Op. 53 No. 2 in E flat
17. Op. 53 No. 4 in F.
18. Op. 67 No. 2 in F sharp minor
19. **Mendelssohn** - Scherzo op. 16 No. 2 in E minor
20. **Mendelssohn** - Scherzo op. 16 No. 2
21. **LISZT:** Hungarian Rhapsody No. 2

Disc Four

1. **Paganini/Liszt/Busoni/Friedman** - La Campanella
2. **Dvorak** - Humoresque
3. **Rubinstein** - Valse Caprice
4. **Rubinstein** - Romance
5. **Moszkowski** - Serenata op. 15
6. **Moszkowski** - Serenata op. 15
7. **Suk** - Minuetto
8. **Mittler** - Little Nana's Music Box
9. **Friedman**: Music Box op. 33 No. 3
10. **Friedman** - Elle Danse op. 10 No. 5
11. **Friedman** - Elle Danse op. 10 No. 5
12. **Friedman** - Marquis et Marquise op. 22 No. 4
13. **Gaertner/Friedman** - Viennese Dance No. 1
14. **Gaertner/Friedman** - Viennese Dance No. 2
15. **Gaertner/Friedman** - Viennese Dance No. 6
16. **Grieg** - Piano Concerto
    Unidentified orchestra/Phillipe Gaubert
    First Movement
17. **Grieg** - Piano Concerto Second Movement
18. **Grieg** - Piano Concerto Third Movement

Total playing time:Disc One: 74'07"
Disc Two: 77' 46" Disc Three: 73'15"
Disc Four:: 71' 28"

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IGNAZ FRIEDMAN
COMPLETE SOLO RECORDINGS

IF 2000

17. Op. 53 No. 4 in F.
2'48" 16/9/30 DB 457 (WA 10661-2)
18. Op. 67 No. 2 in F sharp minor
1'52" 16/9/30 DB 457 (WA 10665-2)
19. **Mendelssohn** - Scherzo op. 16 No. 2 in E minor
2'07" 6/9/26 D1558 (WA 3226-2)
20. **Mendelssohn** - Scherzo op. 16 No. 2.
2'11" 1/3/27 D1558 (WA 2610-9)
21. **Liszt:** Hungarian Rhapsody No. 2 .
8'42" 16/12/31 and 17/12/31
DX 350 (CAX 6261-3. 6262-2)

Disc Four

1. **Paganini/Liszt/Busoni/Friedman** - La Campanella
4'02" 7/9/26 7141 (WAX 1881-5)
2. **Dvorak** - Humoresque
2'51" 1/12/36 DB 1667 (CA 16083-1)
3. **Rubinstein** - Valse Caprice
4'20" 2/12/36 DX 779 (CAX 7896-1)
4. **Rubinstein** - Romance
2'58" 2/3/28 D 1636 (WA 7039-2)
5. **Moszkowski** - Serenata op. 15
2'09" 8/4/26 2051 (W 141449-11)
6. **Moszkowski** - Serenata op. 15
10. **Friedman** - Elle Danse op. 10 No. 5
2'05" 6/9/26 D1558 (WA 2594-4)
11. **Friedman** - Elle Danse op. 10 No. 5
2'34" 1/3/27 D 1558 (WA 2594-8)
12. **Friedman** - Marquis et Marquise op. 22 No. 4
2'26" 3/6/27 Australia 03504 (WT 154)
13. **Gaertner/Friedman** - Viennese Dance No. 1
3'46" 19/11/25 L 1750 (WAX 1150-1)
14. **Gaertner/Friedman** - Viennese Dance No. 2
2'32" 27/2/33 DB 1347 (CA 13465-2)
15. **Gaertner/Friedman** - Viennese Dance No. 6
2'35" 27/2/33 DB 1347 (CA 13466-1)
16. **Grieg** - Piano Concerto. Unidentified orchestra/Phillipe Gaubert
First Movement
17. Second Movement
18. Third Movement
26'59"
Spring 1928
D 11033-6 (WLX261-264, WLX 268-271)

IGNAZ FRIEDMAN

The Complete Solo Recordings 1923 - 1936

to
ot,

Looking backward musically to the past century poses obstacles. Our current aesthetic prides itself on a hard-earned interpretative expurgation:

Rosenthal's studies with Chopin's pupil Mikuli would create a link
Chopin. In an unpublished and incomplete autobiographical manuscri
Rosenthal voiced his disappointment with Mikuli's superficial teachi

However the Poland in which folk music once thrived no longer exists. Friedman came for his bygone Poland and captures the dance's rhythmic swing more vividly than any other recorded pianist, with the exception of Rosenthal. In spots, Friedman adds octaves and fills out harmonies in the left hand chords, but these touches serve as ornaments to his structural conception of the dances. How did Friedman synthesize the folk and classical elements present in Chopin's Mazurkas? During the nine years of research and interviews undertaken in preparing a biography on Friedman, this writer located an enigmatic clue one year ago. A radio interview broadcast in the 1960s with Friedman's Australian pupil, the late Bruce Hungerford, was traced and in it Hungerford described his curiosity about Friedman's playing of the Polish dances. Hungerford even asked Friedman how he had learned the Mazurka rhythms. Friedman replied that as a child he danced Mazurkas in villages.

Alexander Michalowski, the Warsaw-based pianist who taught Sofronitsky and Landowska thought little of Friedman's Mazurka playing. Born in 1851, this esteemed pianist, a pupil of Tausig and friend of Mikuli's was considered an authority on Chopin. Yet his own recordings of Chopin seem diametrically opposite Friedman's: at times eccentric, small scaled, lacking in structure and drama, his playing sounds archaic. His only disc of a Mazurka (C sharp minor- op. 63 no.3) is given a Waltz treatment, Perhaps he didn't venture far from Warsaw? Michalowski did respond favourably to Friedman's playing of the Etudes. In light of the complexity and richness in Friedman's conception, how credible is his reply?

Friedman was born in 1882 in Podgorze, a Krakow suburb south of the Vistula river. His father, a clarinettist and violinist, travelled around Poland, the Austro-Hungarian Empire and the Balkans with a family orchestra. In Krakow, he played with a theatre orchestra which included other Podgorze musicians, such as the fathers of Josef Hofmann and Severin Eisenberger. His father's errant nature brought the young Ignaz to Greece, Turkey, Hungary, for one year in the United States, Poland, and the Balkans by his tenth year. He began playing the piano and composing at an early age, and was placed under the guidance of Flora Grzywinska when his family decided to settle in Krakow. Grzywinska was a clever teacher: Friedman gratefully acknowledged her work in developing his phenomenal technique and her guiding him through an exhaustive study of chamber music, lieder, opera, and symphonic repertoire, so that he would be familiar with the entire musical literature and not restrict himself to the pianistic war-horses which limit athletic and narrow-minded virtuosi. Grzywinska also prepared Severin Eisenberger, who had a brilliant European career, later settling in the United States: his still unpublished and unjustly neglected radio broadcasts display a pianism similar to Friedman's - beautiful tone, imagination and a consummate mastery of the instrument.

Friedman left Krakow in 1900 to study composition at the Leipzig University with Hugo Riemann. Friedman composed heavily, attended seminars on Baroque music, aesthetics and heard the many concerts which established Leipzig as an important musical centre. One of his favourite pianists at that time was Eugen D'Albert, whom Horszowski marvelled at.

One year later, Friedman presented himself to Leschetizky in Vienna. At first, Leschetizky urged him to abandon the piano. Benno Moiseiwitsch experienced a similar welcoming: after having played well (in his own judgement), the professor informed Moiseiwitsch that he himself could have done better with his feet. Both Friedman and Moiseiwitsch were

reluctantly accepted, revealing Leschetizky's tactic; he put on this act in order to deflate hypertrophied egos and prepare these students for the severity of his training.
Leschetizky's gargantuan memory was a veritable repository of first hand observations of composers and great performers. Leschetizky had been taught by Beethoven's friend Czerny, who often spoke about Beethoven. Czerny gave Leschetizky his own copy of Beethoven's Emperor Concerto, which bore Beethoven's own markings. Today's purists may not know of Leschetizky's ordering his students to comb Vienna for unedited playing editions.
The professor sometimes made changes in the text, often without explanation. Once Arthur Shattuck ignored those for Tchaikovsky's First Concerto which enraged Leschetizky, who pointed out that he and Tchaikovsky adopted the revisions while Leschetizky was coaching Tchaikovsky in Petersburg. Leschetizky would mimic other pianists' interpretations to underscore various approaches.
In the early years of this century, Brahms was considered a modern composer; Leschetizky knew him personally and had a negative view of the man and his music. Yet he put aside his dislike and ordered Friedman to prepare Brahms' D minor concerto for his Vienna début, giving Friedman his own copy of the score and rehearsing with him at the second piano. On November 22, 1904, Friedman appeared with a Viennese symphony orchestra performing three concerti: the Brahms D minor, Tchaikovsky's First and Liszt's E flat Concerto. It was a successful début which launched a triumph-laden career. Critical acclaim, however, did not prevent the old professor from later attending Friedman's concerts with his binoculars, watching his former student's hands like a hawk and not hesitating to offer advice.
Friedman began touring in 1905. Years later, an Australian reporter would ask where he had performed during his career. Friedman surmised that he had played throughout the world. The reporter then asked: had he been to Mukden? (to which Friedman nodded). In forty years Friedman traversed North, Central and South America, Iceland, Eastern and Western Europe, Turkey, Egypt, South Africa, Palestine, parts of Asia, Australia, and New Zealand: "Two thousand seven hundred concerts" he guessed.
Some concerts took place and with violinists, singers, cellists and occasionally another pianist. On the one hundredth anniversary of Chopin's birth, Friedman and Rubinstein divided a programme in Krakow, each playing alone, then together in Chopin's Rondo for Two Pianos. He appeared with Huberman and Casals, Flesch and his quartet, Feuermann, Garbusova, Morini, Telmanyi, Elman, Auer, in a trio with Hubay and Popper. with the Bohemian Quartet, Elena Gerhardt...
He performed with such conductors as Ansermet, Busch, Damrosch, Dohnanyi, Dorati, Gabrilowitsch, Mengelberg, Monteux, Nikisch, Palmgren, Pierné, Sargent, Schneevoigt, Szell, Van Beinum, Walter, Weingartner, Ysaÿe. Among his innumerable concerts, Friedman was most fond of the Beethoven centennial festival held in Vienna in 1927, in which he was chosen as the sole pianist. He and Pablo Casals played the Cello Sonatas op.102, followed by Huberman in the Tenth Violin Sonata,. After intermission, the three musicians regrouped for the 'Archduke' Trio. The critic Korngold called their ensemble "a trio for all time". The following evening, Friedman and Weingartner performed the Fourth Concerto with the Vienna Philharmonic Orchestra.

Friedman gave first performances of Henryk Melcer's E minor concerto with the composer conducting, the music of Rozycki and Brzezinski. Karl Weigl dedicated a piano concerto for him, as did the Finnish composer Selim Palmgren. Unbeknown to Weigl, Friedman often wrote letters to other artists on Weigl's behalf: their friendship began when they studied with Guido Adler in Vienna. In time, Friedman limited his involvement with contemporary music, considering it the obligation of younger pianists, limiting his twentieth century repertoire to Debussy's *Soirée dans Grenade*, Albeniz's *Triana*, Ravel's *Jeux d'eau* and Kodaly's *Improvisation on a theme by Debussy* and pieces by Szymanowski.

As a teacher, Friedman surveyed the entire piano literature. Muriel Cohen prepared Prokofiev's Sixth Sonata for its Australian première under Friedman's guidance. One of his earliest pupils was a talented and attractive Russian, Maria Schidlosky, related by marriage to the Tolstoy family. Maria had studied in Rome with Liszt's pupil Sgambati before approaching Leschetizky, who sent her to Friedman. In 1909 she and Friedman were married and moved to Berlin. During the First World War, Friedman remained in Copenhagen, where he taught and composed many works for piano. His works and editions were published by Piwarski, Universal, Breitkopf und Härtel, and Hansen. One work from this period is his Piano Quintet (without opus) which had its world première in 1989 in Madison, Wisconsin with Gunnar Johansen and the Pro Arte Quartet. Johansen, who recently recorded a large selection of Friedman's piano music, deems the Quintet a masterpiece. The work has a Bohemian character, similar to Dvoràk's use of folk motives, and is Friedman's greatest composition.

Friedman began the first of many visits to North and South America in 1920. Columbia signed him on their roster in 1923 and Friedman began recording discs in New York and London. Record companies often assigned repertoire to the artist, overlooking the musician's preferences. Friedman left many discs of Chopin, but did not succeed in recording Beethoven, Mendelssohn, Schumann, Liszt and Brahms in his repertoire and this provides a fragmented view of his artistry. Perhaps the greatest omission was Chopin's B minor Sonata, one of Freidman's favourite works. (We are not completely in the dark as to his playing of the sonata - some fascinating details provided by an Australian pupil will appear in the biography.) Grieg's Concerto, his only published performance with orchestra, is an unfortunate example of Friedman playing a concerto. A rarity for him, Friedman once recorded it to his satisfaction with Hamilton Harty but this was unpublished. The later performance with Gaubert features an inept conductor directing an unrehearsed ensemble. Friedman struggles to project lyricism, vigour, and his impatience with the feeble studio orchestra.

By the late 1930s, Friedman considered retiring from his exhausting travels. Europe's worsening economic and political situation forced him to continue touring and search for a home safe from the Nazi threat. He wrote to his daughter Lydia that his 1933 German season had been cancelled "by a higher authority". In 1938, Friedman contacted Josef Hofmann, as he wished find work at a conservatory in the United States. Hofmann had left his position as director of the Curtis Institute and was unable to help. Enquiries sent to other institutions produced no results.

Friedman had the luck of being one step ahead the Nazis, often finishing his engagements weeks before a country became overrun by the brown tide. Italy's racial laws against Jews made a return to his home in the

Bolzano province dangerous. In 1940 he and Fritz Busch performed together in Denmark and Sweden. A Norwegian minister had offered Friedman honorary citizenship, but while Friedman played in Holland, Norway too was invaded. Friedman's Polish passport was of little help. By coincidence, the pianists Vronsky and Babin cancelled their Australian tour, which prompted the Australian Broadcasting Commission to invite Friedman as their substitute. Their cable reached Friedman in Spain: he sailed from Marseilles on one of the last boats to leave France before the German invasion.

During Friedman's 1940 Australian tour, all of his recitals and concerto performances were broadcast on the radio. The Friedmans believed that the war might not last more than a year. After a tour in New Zealand, they flew to Indonesia for a month of concerts. Friedman gave concerts and he broadcast until his 1943 tour of Adelaide, Brisbane, Melbourne and Sydney in which he felt strained. On 24th July 1943 he played a Chopin programme in Sydney: the Twenty Four Preludes, Sonata op.35, Sonata op.58, a Valse, a Mazurka, a Polonaise, a couple of Etudes, and as an encore, the C sharp minor Valse op.64 no.2. During the Preludes, his left hand lost some control; after the intermission the Sonatas went well. Upon awakening the following morning, his left hand was completely numb. Friedman's physician diagnosed his condition as a form of neuritis, but later attributed it to his diabetes.

Despite his setback, Friedman never ceased practising, amazing students by playing the left hand sixteenths of the 'Revolutionary' Etude with his right hand at a breathtaking speed. Although his left hand partially regained its sensitivity, he was unable to perform again. Friedman remained in Sydney, busily engaged as a teacher, yet anxious to return to Europe. In 1947 his health worsened and he died in Sydney on 26. Jan 1948 due to complications after an operation.

Friedman would exist as a myth were it not for the nearly six hours of recordings which reveal a profound imagination and transcendent technique serving his musical thoughts. At times his recorded performances approach being definitive. Vladimir Horowitz once told Jan Holcman that he considered Friedman's recording of the Chopin Etude op. 10 no. 7 unsurpassed. The Etude in Thirds (op.25 no. 6) has a rapid tempo: he warmly speeds up and retards the right hand phrases while drawing attention to the left hand's rôle. At one point he adds right sixths to a descending scale in thirds, à-la- Michalowski, who is also responsible for the embellished run in the final descending arpeggio in both performances of the Third Ballade, a mannerism erroneously attributed to Friedman. In his complete Chopin edition, all such acrobatics appear as footnotes with credit given to their originator, be it Michalowski or Leschetizky.

Edwin MacArthur, Kirsten Flagstad's accompanist, heard Friedman's first Denver concert. Friedman at first played lightning-fast arpeggios and thundered out chords, comprising, in MacArthur's words, "a concert in itself". He told a reporter that he needed but "two minutes" to adjust to any instrument. But virtuosic display is but a facet of the poetry and insight characterizing Friedman's playing. Certain accents in his two takes of the Mendelssohn *Scherzo in E minor* are pronounced, and correspond to the orchestration of the incidental music to *A Midsummer Night's Dream*: Friedman coaxes the piano into yielding a brass timbre (the *Scherzo* has such accents scored for French horns.)

Friedman's Liszt repertoire is almost totally unrepresented on record, other

than the *B minor Sonata, Concert Etudes,* and many original works. Friedman often thundered out the *Tannhäuser* Overture transcription and *Don Juan Fantasy*. A notion of his performances surfaces in *La Campanella*, a favourite encore piece which brims with his wit and the second *Hungarian Rhapsody*, a work rarely included in Friedman's programmes, is played in a reflective and tongue-in-cheek manner. Gypsy-like syncopations occur in the *Friska* section: after all, Liszt transcribed and set gypsy themes, while assuming that he was arranging authentic folk music. For Universal, Friedman edited twelve volumes of Liszt, an edition which is now a rarity.

The Chopin E flat Nocturne disc is often cited by musicians and critics. Dr. Manfred Clynes, who heard Friedman often in Australia, maintains that the level of music making which Friedman could sustain throughout an entire evening is exemplified in his playing of the Nocturne. Artur Balsam adds that his exceptional performance of the Nocturne has an even flow (although extreme rubati are present), creating illusion of a 'tempo moderato'. It is deceptively fast. By comparison, Rubinstein's version seems to drag on, as it is a good minute longer than Friedman's.

One always hopes to discover live radio performances, but while searching for these elusive beasts, a regrettable cul-de-sac was reached. Not one disc survives from the recordings made of the thirty-odd hours aired over Australian radio. The A.B.C. archives were once "updated" in the 1960's providing 500,000 records as fodder for a landfill adjacent to a highway, clearly visible from the A.B.C.'s own Sydney offices (facing north). Friedman's Liszt B minor Sonata, both Sonatas of Chopin, eight concerti, major works by Schumann and Brahms are in good company; Schnabel had toured Australia in 1939 and his transcriptions are also filled in the same heap. Until an archaeologist can comb through this landfill, we must content ourselves with the two excerpts of Friedman speaking over New Zealand radio. [The New Zealand Broadcasting Company isn't entirely guilt-free either: their house-cleaning led to more than twenty hours of Friedman's radio programmes being similarly buried.]

There is no need to further describe or analyse Friedman's recordings: they speak for themselves. This age of pianism in which musicians as compelling and diverse as Friedman, Busoni, Hofmann, Rosenthal, Godowsky, Sauer, De Pachmann, Rachmaninov, Cortot, Schnabel, and Petri were interpreting a great musical literature reduces our present time to a puritanical void. Who today can resurrect Liszt or reconstruct Chopin as did Busoni? And Pachmann, privately coached by Liszt and Madame Rubio (Chopin's assistant) as to how Chopin himself played is not even considered a Liszt pupil - but, by some, labelled a clown. With the sporadic availability of historic recordings, the ignorance and indifference of many performers, the media and educators, what perspective is there to clarify the path interpretation has taken from the composer down to the present day? Does this deliberate scouting of music's immediate past suggest that our present-day culture has nothing in common with the society and aesthetics of Friedman's time? Friedman's discs, however, are in no way enigmatic - their greatness is that they bring the music to life and represent a challenge to the purists and digital-sound lovers who contemplate music as an abstraction or sonic bath rather than as a living entity. For those who seek entry into this seemingly distant culture, the path is clearly indicated.

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(Note: Evans' biography of Friedman will be completed in early 1990.)

IGNAZ FRIEDMAN
Complete Solo Recordings

Disc One

1. **Scarlatti/Tausig** - Pastorale in E minor.
   2'51" 6/2/26 2040 (W 141605-1)
2. **Mozart** - Sonata K. 331 in A: Rondo alla Turca.
   3'49" 6/2/26 2040 (W. 141604-2)
3. **Gluck/Brahms** - Gavotte
   2'47" 9/2/28 D 1651 (WA 6943-1)
4. **Anon./Friedman** - Judgement of Paris
   2'53" 10/2/28 D 1640 (WA 6945-2)
5. **Hummel** - Rondo Favori in E flat
   3'46" 19/11/25 L1750 (WA1151-2)
6. **Paderewski** - Minuet in G
   3'54" 1/12/36 DX 779 (CAX 7894-1)
7. **Friedman speaks on Paderewski**
   4'59" 6/11/40 New Zealand Radio transcription disc.
8. **Beethoven** - Sonata op. 27 No. 2 in C♯ minor L 1818-9 First Movement
   7/9/26 WAX 1877-2 1878-2
9. Second Movement
   7/9/26. WAX 1878-2
10. Third Movement
    7/9/26 WAX 1879-2 1880-2 14'09"
11. **Alternate Second Movement** L1819 1/3/27 WAX 1879 6
12. **Alternate Third Movement**
    7'00" 1/3/27 WAX 1879-6, 1880-4
13. **Weber** - Invitation to the Dance 8'45"
    23/11/36 and 2/12/36 DX 764 (CAX 7889-1, 7895-1)
14. **Schubert/Tausig** - Marche Militaire in D flat
    5'47" 2/12/36 DB 1688 (CA 16071-3, 16084-1)
15. **Schubert/Liszt** - Hark, Hark the Lark!
    3'00" 29/12/23 33007 (80951-6)
16. **Schubert/Liszt** - Hark, Hark the Lark!
    2'51" 10/2/28 D 1636 (WA 6947-1)
17. **Schubert/Friedman** - Alt Wien
    7'10" 2/3/28 50091 (WAX 3341-1, 3342-2

Disc Two:

1. **Chopin Prelude** op. 28 No. 15 in D flat
   3'53" 6/9/26 L1804 (WAX 1142-3)
2. **Prelude** op. 28 No. 19 in E flat.
   1'14" 2/4/24 30011 (81658-1)
3. **Etude** op 25 No. 6 in G sharp minor
   1'46" 2/4/24 30011 (81658-1)
4. **Etude** op. 10 No. 5 in G flat
   1'25" 2/10/28 D1615 (WA 6946-2)
5. **Etude** op.25 No. 9 in G flat
   0'53" 10/2/28 D 1615 (WA 6946-2)
6. **Etude** op. 10 No. 12 in C minor
   2'16" 8/2/26 7119 (W 98203-8)
7. **Etude** op. 10 No. 7 in C
   1'14" 8/2/26 7119 (W 98203-8)
8. **Ballade** op. 47 in A flat
   6'53" 29/12/25 7105 (W 98126-3, W 98127-4)
9. **Mazurka** op. 7 No. 1 in B flat
   1'49" 13/9/30 LX99 (WAX 5205-8)
10. **Mazurka** op.7 No. 2 in A minor
    2'26" 13/9/30 LX99 (WAX 5211-5)
11. **Mazurka** op 7 No. 3 in F minor
    1'48" 13/9/30 LX 99 (WAX 5205-8)
12. **Mazurka** op. 24 No. 4 in B flat minor
    3'34" 13/9/30 LX 100 (WAX 5208-6)
13. **Mazurka** op 33 No. 2 in D.
    1'59" 13/9/30 LX 99 (WAX 5211-5)
14. **Mazurka** op. 33 No. 4 in B minor
    3'59" 13/9/30 LX 100 (WAX 5209-5)
15. **Mazurka** op. 41 No. 1 in C sharp minor
    2'50" 17/9/30 LX 101 (WAX 5207-9)
16. **Mazurka** op. 41 No. 1
    3'01" 10/10/29 67950 (WAX 5207-2)
17. **Mazurka** op. 50 No. 2 in A flat
    2'52" 13/9/30 LX 101 (WAX 5206-6)
18. **Mazurka** op. 63 No. 3 in C sharp minor
    2'07" 13/9/30 LX 102 (WAX 5210-9)
19. **Mazurka** op 67 No. 3 in C.
    1'05" 13/9/30 LX 102 (WAX 5210-9)
20. **Mazurka** op. 67 No. 4 in A minor
    1'54" 13/9/30 LX 102 (WAX 5212-9)
21. **Mazurka** op. 63 No. 2 in A minor
    2'23" 13/9/30 LX 102 (WAX 5212-9)
22. **Ballade** op. 47 in A flat
    7'07" 27/2/33 DX 466 (CAX 6729-1 6730-2
23. **Mazurka** op. 7 No. 1 in B flat
    2'03" 9/2/28 D1615 (WA 6942-2)
24. **Mazurka** op. 33 No. 2 in D.
    2'24" 15/3/24 30011 (81597-6)
25. **Mazurka** op.33 No. 2 in D.
    2'13" 29/12/25 2051 (W 141438-3)
26. **Mazurka** op. 33 No. 4 in B minor
    3'18" 6/9/26 7141 (WAX 1506-3)
27. **Mazurka** op. 63 No. 3 in C sharp minor
    2' 08" 29/12/23 33007 (80941-5)
28. **Impromptu** op. 36 in F sharp
    4'50" 23/11/36 DX 781 (CAX 7887-1)

Disc Three

1. **Chopin: Polonaise** op.53 in A flat
   6'25" 1/3 and 2/3/27 L1990 (WAX 1871-4, 1872-4)
2. **Polonaise** op. 71 No. 2 in B flat
   6'37" 15/2/29 L 2339 (WAX 4666-3, 4667-3)
3. **Berceuse**
   3'19" 9/2/28 L2260 (WAX 3243-4)
4. **Valse** op. 34 No. 2 in A minor
   4'21" 8/2/26 7119 (W 98230-3)
5. **Valse** op. 64 No. 1 in D flat
   1' 24" 29/12/23 33007 (80941-5)
6. **Sonata** op. 35 in B flat minor: Funeral March
7. Fourth Movement 7'35"
   2/3/27 (Australia) 04007 (WAX 2471-1, 2472-1)
8. **Nocturne** op. 55 No. 2 in E flat
   4'36" 23/12/36 DX 781 (CAX 7888-1)
9. **Friedman speaks on Chopin**
   5'10"November 1940 New Zealand Radio transcription disc.
10. **Mendelssohn:** Songs Without Words Op. 19 No. 3
    2'01" 17/9/30 WA 10673
11. Op. 19 No. 6 in G minor
    2'00" 16/9/30 DB 454 (WA 10664-2)
12. Op. 102 No. 5 in A.
    1'20" 16/9/30 DB 454 (WA 10664-2)
13. Op. 30 No. 6 in F sharp minor
    3'22" 16/9/30 DB 455 (WA 10663-2)
14. Op. 38 No. 2 in C minor
    2'24" 17/9/30 DB 455 (WA 10670-1)
15. Op. 38 No. 6 in A flat
    3'15" 17/9/30 DB 456 (WA 10671-2)
16. Op. 53 No. 2 in E flat
    2'26" 16/9/30 DB 456 (WA 10662-1)