

Artur Schnabel Beethoven Piano Sonatas, Vol. 4

"This Society, the oldest of the tribe, goes ahead swimmingly with Vol. 2. I believe there is a good deal to be said in favour of eventually making these records available for everybody, but I take it there is no immediate intention of doing that. The Societies are a sort of test of faith, rather after the style of the old Quaker's attitude that I often recall: you remember how, when a friend lamented to him the misfortune of another member of their community, and said how sorry he was, Quaker No. 1 replied, "Aye, friend, and what is thy sorrow worth? Mine's worth a guinea." Not sorrow, but rejoicing, here and is it not worth a guinea or two to rejoice so refreshingly? Vol. 1 of Beethoven, I learn, was over-subscribed, as was the first Wolf. (Somebody has cried "Wolf" and it really is so.) There are a few vacancies for Beethoven 2 and Wolf 2, and for Schubert and the Haydn quartets (apply to the Secretary, at H.M.V.). The manager of the Societies will get some very useful insight into "what the public wants." It actually is "wants" for once—not, as almost always is meant when that phrase is used, "what the public will stand." The other side of the counter knows that!"

From the review by W. R. A. of The Beethoven Sonata Society, Volume 2 in The Gramophone, March 1933

Recording and restoration notes

Volume Three of this series marked the first commercial use of new software designed to deal with wow and flutter in mechanical recordings. It was a collaborative effort between myself and Mathis Nitschke of Celemony in Germany - restoration work was already underway and these files were sent to Mathis for treatment, before I was able to continue remastering. Since then I have "straightened out" Volumes One and Two from their final masters.

This fourth volume, however, marks the first in which the new pitch stabilisation process has commenced in what is probably its rightful place: at the beginning. In theory, this should result in more accurate XR re-equalisation than ever possible before, though I strongly doubt whether any improvement would be such that it would be easily audible. But what this fourth volume has also benefited from is a general overall improvement in source quality over the third, and it is this - more than the precise point at which "Capsian" technology was applied - which has contributed most to the results heard here.

Of the three sonatas in this volume, it was the last-recorded, No. 12, which gave the most trouble as a consequence of greater surface "shish", but in the run of things all three were remarkably good and have produced a volume of which I'm particularly pleased and proud. AR

FILE PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
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BEETHOVEN

PIANO SONATAS

VOLUME 4

- No. 11 in B flat major, Op. 22
- No. 12 in A flat major, Op. 26
"FUNERAL MARCH"
- No. 13 in E flat major, Op. 27 No. 1
"QUASI UNA FANTASIA"

ARTUR SCHNABEL

RECORDED 1932 - 1934

PRISTINE
AUDIO

PAKM 040

BEETHOVEN PIANO SONATAS VOLUME 4 - NOS. 11-13
ARTUR SCHNABEL

COMPACT
disc
DIGITAL AUDIO

PAKM 040

BEETHOVEN PIANO SONATAS VOLUME 4 - NOS. 11-13
ARTUR SCHNABEL

PAKM 040

PRISTINE
AUDIO

PRISTINE
AUDIO

Beethoven Piano Sonatas Volume Four

BEETHOVEN Piano Sonata No. 11 in B flat major, Op. 22

1 1st mvt. - Allegro con brio (6:40)

2 2nd mvt. - Adagio con molt' espressione (9:02)

3 3rd mvt. - Menuetto (3:18)

4 4th mvt. - Rondo - Allegretto (5:28)

Recorded 12 April 1933, issued as HMV DB 2211-13
Matrix Numbers 2B.6616-21. All 1st takes except side 6: take 4

BEETHOVEN Piano Sonata No. 12 in A flat major, Op. 26

"March Funèbre"

5 1st mvt. - Andante con variazioni (9:52)

6 2nd mvt. - Scherzo - Allegro molto (2:27)

7 3rd mvt. - Marcia funebre sulla morte d'un eroe (7:20)

8 4th mvt. - Allegro (2:38)

Recorded 25 April 1934, issued as HMV DB 2850-52
Matrix Numbers 2B.6166-6171. Takes 2, 2, 2, 1, 2, 4

BEETHOVEN Piano Sonata No. 13 in E flat major, Op. 27, No. 1

"Quasi una fantasia"

9 1st mvt. - Andante - Allegro - Andante (5:20)

10 2nd mvt. - Allegro molto e vivace (1:37)

11 3rd mvt. - Adagio con espressione (3:04)

12 4th mvt. - Allegro vivace (5:11)

Recorded 1 November 1932, issued as HMV DB 1820-21
Matrix Numbers 2B.4461-64. Takes 2, 2, 1, 1

Artur Schnabel piano

XR remastering by **Andrew Rose**

Cover artwork based on
photographs of **Artur Schnabel**

Total duration: **61:57**

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