



# ALBERT SAMMONS

## BEETHOVEN & FAURÉ VIOLIN SONATAS



**Violin Sonata No. 9 in A major**, commonly known as the Kreutzer Sonata, is a violin sonata which Ludwig van Beethoven published as his Opus 47. It is known for its demanding violin part, unusual length (a typical performance lasts slightly less than 40 minutes), and emotional scope — while the first movement is predominantly furious, the second is meditative and the third joyous and exuberant. The sonata was originally dedicated to the violinist George Bridgetower (1780–1860) who performed with Beethoven at the premiere in 1803 at an 8:00 am concert. However, research indicates that after the performance, while the two were drinking, Bridgetower insulted the morals of a woman whom Beethoven cherished. Enraged, Beethoven removed the dedication of the piece, dedicating the piece instead to Rodolphe Kreutzer, considered the finest violinist of the day. However, Kreutzer never performed it, considering it unplayable, even though his name is now attached to it.

**Gabriel Urbain Fauré** (12 May 1845 – 4 November 1924) was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th century composers. Among his best-known works are his Nocturnes for piano, the songs "Après un rêve" and "Clair de lune", and his Requiem. Born into a cultured but not unusually musical family, Fauré revealed his talent when he was a small boy. He was sent to a music college in Paris, where he was trained to be a church organist and choirmaster. Among his teachers was Camille Saint-Saëns, who became a life-long friend. In his early years, Fauré earned a modest living as an organist and teacher, leaving him little time for composition. When he became successful, holding the important posts of organist of the Église de la Madeleine and head of the Paris Conservatoire, he still lacked time for composing, retreating to the countryside in the summer holidays to concentrate on composition. By his last years, Fauré was recognised in France as the leading French composer of his day. An unprecedented national musical tribute was held for him in Paris in 1922 headed by the President of the Republic. Fauré had many admirers in England, but his music, though known in other countries, took many decades more to become widely accepted. His music has been described as linking the end of Romanticism with the modernism of the second quarter of the 20th century.

*These notes from Wikipedia.com Full scores are available for free download at The International Music Score Library Project: <http://imslp.org>*

### Recording and restoration notes

I am very grateful to collector Paul Steinson for the loan of these rare 78rpm discs used for these transfers. Both presented some initial difficulties - the first disc of the Kreutzer Sonata appeared to have seen far more use than any of the others in the set, and my initial impression was that this had rendered it unusable, with excessive surface noise and scratches. Fortunately this was very much a problem that was only surface deep - when I experimented with different stylus I discovered that, by using a diamond ground to approximately 20% narrower than usual, I was able to track a 'sweet spot' in the grooves which slipped under the wear and tear and provided a very clean and clear sound for any record of this era. Thereafter it's an astonishingly clear recording, with a nice ambient acoustic of its own, suggesting an unusual, non-studio recording location. There was some treble peak blasting to deal with and quite a bit of swish, but generally I'm very pleased with what I've been able to recover of this truly superb, if truncated, performance.

The Fauré has clearly benefitted from a further decade or so of microphone development, though the discs were typically crackly HMV 1930s fodder. Each side of this apparently private recording was a first take, which is a shame as the pianist was obviously struggling under the pressure of the recording studio. Sammons, though, rescues the whole thing with a wonderful performance, and it's a real honour and privilege to be able to finally release this recording, from possibly the only surviving copy of the discs.

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# ALBERT SAMMONS



## RARE AND UNISSUED VIOLIN SONATAS



## BEETHOVEN

### VIOLIN SONATA NO. 9 IN A, OP. 47 "KREUTZER"

WILLIAM MURDOCH, PIANO RECORDED 1926

## FAURÉ

### VIOLIN SONATA NO. 1 IN A, OP. 13

EDIE MILLER, PIANO RECORDED 1937

## Sammons: Rare & Unissued Violin Sonatas

### BEETHOVEN Sonata No. 9 in A, "Kreutzer", OP. 47

- 1 1st mvt. - Adagio sostenuto - Presto - Adagio (12:43)
- 2 2nd mvt. - Andante con variazioni (12:16)
- 3 3rd mvt. - Presto (6:20)

**William Murdoch**, piano

Recorded 15 December, 1926

Transfers from UK Columbia L1884-5 and 9354-6

Matrix Numbers AX 2288-2297

### FAURE Sonata No. 1 in A, OP. 13

- 4 1st mvt. - Allegro molto (7:48)
- 5 2nd mvt. - Andante (8:14)
- 6 3rd mvt. - Allegro vivo (3:55)
- 7 4th mvt. - Allegro quasi presto (4:54)

**Edie Miller**, piano

Recorded 10 & 12 November, 1937

Private HMV yellow-label 78rpm pressings, Ref. No. JG 60-62

Matrix Numbers CPTX. 4918, 4891-3, 4919, 4894, all first takes

**Albert Sammons**, Violin

XR remastering by **Andrew Rose**

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Mr. Paul Steinson for the loan of all  
the discs used for these transfers.

Cover artwork based on a  
photograph of **Albert Sammons**

Total duration: **56:10**

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