

FELIX SALMOND plays Beethoven & Grieg Cello Sonatas



Producer's Note

British cellist Felix Salmond (1888-1952) was born into a musical family. His father was a baritone and his mother a pianist who had studied under Clara Schumann. He began formal cello studies at the age of 12, entered the Royal Academy of Music at 16 and went on to study at the Brussels Conservatory at 19. The following year, he made his debut at Bechstein Hall in London, in a program which included Frank Bridge's Fantasy Trio with the composer as violist and Salmond's mother at the piano.

Salmond's attempt to build an international career was interrupted by World War I. After its conclusion, he participated in the first performance of Elgar's String Quartet. As a result, Elgar chose him to give the première of his Cello Concerto under the composer's direction in 1919. The performance turned out to be a debacle. Albert Coates, who was conducting the rest of the concert, used up most of Elgar's scheduled rehearsal time, leading the angered composer to consider withdrawing the work. For Salmond's sake, he went on with the performance; but the critics savaged the orchestra's poor execution. Wounded by the experience, Salmond would never play or teach the concerto outside of England. In 1922, he left for America, which would become his home base for the rest of his life.

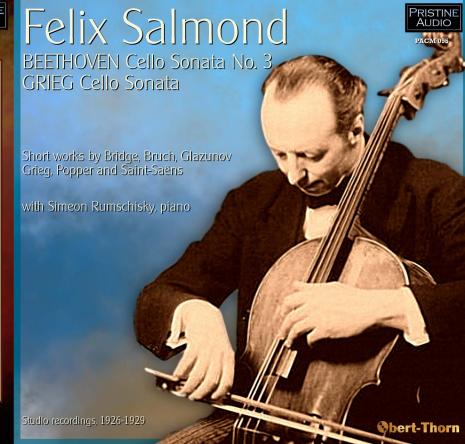
It was perhaps as a pedagogue that Salmond left his most enduring legacy. He began teaching at Juilliard in 1924, where he stayed until his death, and was appointed head of the cello department at the Curtis Institute the following year (a post from which he abruptly resigned in 1942 when the Institute's new director, Efrem Zimbalist, engaged Emanuel Feuermann to join the faculty without having consulted Salmond). His pupils included Leonard Rose, Bernard Greenhouse, Frank Miller, Alan Shulman, Daniel Saidenberg and Orlando Cole

Salmond's discography is comparatively small. After a few acoustic Vocalions made in England before his emigration, he was signed by American Columbia, where he benefitted from the recent defection of their star cellist, Pablo Casals, to the rival Victor label. This release presents most of his electric commercial recordings, which ended in 1930, even though he was to continue performing for another two decades. It features two of the three album sets that Columbia issued, the third being the Schubert B-flat Piano Trio with Myra Hess and Jelly D'Aranvi (Pristine PACM 083).

The present transfers were made from first edition American Columbia "Viva-Tonal" pressings, the quietest form of issue for these recordings. Some of the tracks, particularly the earliest ones, suffer from distant miking and have an inherently smaller signal-to-noise ratio than others.

Mark Obert-Thorn

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM SARL Pristine Audio, 144 Rue de l'Eglise, 24610 St. Méard de Gurçon, France



Felix Salmond cello

Simeon Rumschisky piano

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