

effort for sound recordings, continued research and development to achieve archival transfer and storage media for sound recordings, improved training and professional support for sound archivists, promotion of recommended practices--including transfer documentation--and Standards for the preservation of sound recordings, and continued generation of reference materials--including, particularly, compilation of a national discography--to facilitate the preservation process.

NOTES

1. The project was originally approved for the period January 1986 - June 30, 1987; a 90-day extension at no increase in budget was approved by NEH to facilitate preparation of the final report, which is now due by December 31, 1987.
2. Four formal meetings were originally projected, but NEH approved a fifth at AAA request.
3. NEH approved partial travel expenses for two persons for the July, 1986 meeting; participants paid their own per diem costs. The September, 1986 meeting costs were funded by National Underground Storage, Inc., and NEH. Individual participants, or their institutions, funded the other ad hoc sessions.
4. NEH approved inclusion of Morgan Cundiff's travel to the last two meetings subject to availability of project funds.
5. Minutes Meeting #1, January 20-24, 1986, p.6.
6. The Aims and Principles of Standardization, International Organization for Standardization, n.d.
7. Minutes Meeting #2, April 13-16, 1986, p. 6.
8. This policy and the related recommendations which follow were unanimously adopted during Meeting #4, March 1-6, 1987 and will be contained in the Minutes of that meeting.
9. "A Preliminary Union List of Manufacturer's Catalogs held by AAA" was compiled between 1976 and 1978; it has remained unpublished to date.
10. The publication of a planned Volume 5 of Bibliography of Discographies, (R.R. Bowker Company, New York, 1977+) scheduled to cover label listings will probably not occur in the foreseeable future. See note 11 below.
11. The ARSC Journal, Vol X, No. 1, pp. 35-36, contained Gary-Gabriel Gisondi's "Sound Recording Periodicals: A Preliminary Union Catalog of Pre-LP Related Holdings in Member Libraries of the Associated Audio Archives." Tim Brooks' regular "Current Bibliography" department of the ARSC Journal goes far toward expanding and keeping these data current.

ARTUR SCHNABEL: A DISCOGRAPHY

BY DAVID BLOESCH

PREFACE

BY FLORENCE KIRSCH

It is well over half a century since Artur Schnabel began to record the thirty-two Beethoven Sonatas in London. This event coincided with his performances of these works in a series of concerts in Berlin. The two events were not dissimilar, for at that time recordings were made as performances, without the safety valve of corrections.

Thirty-six years ago, in 1951, Artur Schnabel died. By then he had recorded a large number of works, the details of which the discography will show. It is not surprising that these recordings are still sought for inspiration, insight and enlightenment. They remain a treasure of musical ideas, of spontaneity, daring and deep inner devotion to this great music.

His influence radiated widely. The nature of his talents always led him to the highest levels of music. Until he played them, Schubert Sonatas were rarely known here. Many Beethoven works were neglected. Mozart Concertos, except for a few, were not played. He encouraged and participated in the formation of the New Friends of Music, a chamber music series in New York. This was a turning point in our musical life. It brought to light a vast literature that until then had been known by only a few among us. The impact of all this gradually, subtly and profoundly changed the direction of concert programs and performances.

The force of an artist lies not only in the immediate experience we have through him, but as well in the spin-off that changes the future because of him. As a performer, composer and teacher Artur Schnabel left a timeless legacy for us.

David Bloesch has accomplished an invaluable service in searching out the trail of recordings made by Artur Schnabel. It is an artistic, musical biography, that together with a spoken, published autobiography, "My Life and Music" and César Saerchinger's "Artur Schnabel" leaves a well rounded record of this great artist. I feel deeply grateful to David Bloesch for his dedication to this project.

The distinguished pianist and teacher Florence Kirsch began her studies with Schnabel in Berlin in 1931, and continued her association with him until his death.

INTRODUCTION

We are indeed fortunate that Artur Schnabel (1882-1951), whose lifetime saw the invention of the reproducing piano, the radio, and the development of the phonograph, left so many permanent documents of his playing to posterity. Although Schnabel was a pianist, teacher, and composer, it is his activity as a pianist that is documented in this discography.

It might be worth including a brief chronology of some of Schnabel's encounters with the emerging technology of sound reproduction:

- May 1905 -- Schnabel visited a castle in Freiburg where Edwin Welte, inventor of the first piano rolls to include gradations of dynamics and pedalling, had installed his recording apparatus. There, Schnabel made a number of Welte-Mignon piano rolls on Welte's one-year-old invention.
- Feb. 1922 -- Schnabel coincidentally participated in the first live radio broadcast of a complete symphony orchestra concert. This was in Detroit, Michigan during his first American tour.
- Jan. 1932 -- After years of refusing to make records, Schnabel was finally convinced to embark on one of the most extensive projects yet undertaken: the recording of the complete Beethoven Piano Sonatas and Concertos for His Master's Voice, in London. This was seven years after the invention of electrical recording.
- Feb. 1935 -- Schnabel recorded a Mozart Piano Concerto in the studio of a New York radio station for later broadcast. He disliked the experience and never made such a recording again.
- March 1939 -- Although Schnabel had been allowing his concerts to be broadcast for some years, the first such broadcast to survive comes from this time.
- June 1942 -- Schnabel began recording for RCA Victor, the American affiliate (at that time) of HMV. Later in the year when the Musician's Union banned all recording, further recordings for RCA became impossible.
- 1944 -- As a contribution to the war effort, Schnabel made several short recordings for broadcast over the U. S. Armed Forces radio network. (These included several spoken recordings, which are not included in this discography.)
- June 1946 -- Schnabel resumed recording for HMV, an activity which had been broken off by the war in 1939.
- June 1950 -- Schnabel's last recordings were made using the new technology of magnetic tape.

The surviving recordings of Schnabel fall into three categories: studio recordings, radio broadcasts of concerts, and piano rolls. The commercial recordings account for the bulk of this discography and form an important document of Schnabel's playing during the last twenty years of his life. To modern ears, these recordings may sound surprisingly like live performances (including a level of risk-taking absent on most modern recordings); this is partly a consequence of the impossibility of tape splicing in those years; it is also a tribute to Schnabel's power of concentration.

The recordings of live radio broadcasts exist only from the last decade of Schnabel's career and in generally poor sound. Nevertheless, they are useful documents for two reasons: they represent some music that Schnabel never recorded (e.g. Brahms chamber music), and they document the war years when he made practically no commercial recordings. Whether these performances are a truer representation of Schnabel's playing than his studio recordings is a question best left to those who heard him live and knew his playing.

Unlike most pianists, Schnabel did not record until he was nearly fifty. This leaves a considerable void, filled only by the piano rolls. Piano rolls are not as accurate as recordings, but they are documents, nevertheless, which cannot be ignored. Schnabel's piano rolls show him, for example, at the age of 23, playing Chopin, Lanner, and Josef Strauss, music that was not a part of his repertoire in later years. Schnabel's piano rolls are thus considered along with his recordings.

The discography is organized into three sections:

- 1) Alphabetical listing by composer
- 2) Chronological listing
- 3) Concerts broadcast on the radio

The recordings of Schnabel known to exist are included in both the alphabetical and the chronological sections. The list of radio broadcasts enumerates performances that could have been recorded off the air and thus have the potential for surviving in private collections.

This discography would have been impossible without the help of many people. I greatly appreciate Florence Kirsch's writing of the preface. I am deeply grateful to John Watson of EMI and Bernadette Moore of RCA for providing me with copies of Schnabel's recording logs and for answering innumerable questions about his recording sessions. Dr. Kemble Stout provided me with valuable information concerning Schnabel's piano rolls, and several other piano roll collectors helped me obtain further information. I would like to thank Jean Morrow, librarian at the New England Conservatory of Music for her help, and I appreciate the very helpful responses by the BBC and other institutions to my inquiries. Michael Gray and Frederick Maroth answered several important questions for me, and my friends Neal Kurz and Michael Gartz helped me on numerous occasions. Finally, my family provided frequent and valuable help throughout my work on this project.

ALPHABETICAL LISTING BY COMPOSER

Listed below are the recordings of Schnabel known to exist. There are two columns for each recording. The left column gives basic recording information: type of recording, original identification numbers (matrix, tape, or roll numbers), location, and date(s) of performance. The right column lists record issues, only British (HMV) and American (RCA Victor) issue numbers are given for 78 RPM records, although the British numbers apply to several other countries as well. The numbers in parentheses following this symbol (') are the couplings. These numbers refer to other entries on this list that are also included on the same record(s). Recording details are given in the chronological section.

BACH SOLO PIANO

1. **BACH: Chromatic Fantasia and Fugue in d, BWV 903**
 HMV recording 78: HMV DB 9511/2 ('8)
 2EA 13126/8 DB 21150/1 ('8)¹
 Abbey Road Studios, London LP: Roccoco ROC-2060 ('4-6,8-9)
 15-16 June 1948 Perennial 2001 ('4-6,8)
2. **BACH: English Suite No.5 in e, BWV 810--Gigue**
 Welte-Mignon piano roll *Not issued on record*²
 *389
 Freiburg
 May 1905
3. **BACH: Italian Concerto in F, BWV 971**
 Ampico piano rolls LP: Klavier KS-134 ('19,24,135,169)
 *62721,62733,62741
 Lane Bryant Building, NYC
 1922
4. **BACH: Italian Concerto in F, BWV 971**
 HMV recording 78: HMV DB 3732/3
 2EA 7031/4 RCA 18103/4 in M-806
 Abbey Road Studios, London 18105/6 in DM-806
 11 Nov. 1938 LP: Roccoco ROC-2060 ('1,5-6,8-9)
 Perennial 2001 ('1,5-6,8)
5. **BACH: Toccata in c, BWV 911**
 HMV recording 78: 10" HMV DA 1613/4
 OEA 6006/9 10" RCA 1952/3 in M-532 ('6)
 Abbey Road Studios, London 1956/9 in AM-532 ('6)
 24 Nov. 1937 2080/3 in DM-532 ('6)

LP: Roccoco ROC-2060 ('1,4,6,8-9)
 Perennial 2001 ('1,4,6,8)

6. **BACH: Toccata in D, BWV 912**
 HMV recording 78: 10" HMV DA 1615/6
 OEA 6010/3 10" RCA 1954/5 in M-532 ('5)
 Abbey Road Studios, London 1956/9 in AM-532 ('5)
 24 Nov. 1937 2080/3 in DM-532 ('5)
 LP: Roccoco ROC-2060 ('1,4-5,8-9)
 Perennial 2001 ('1,4-5,8)
 7. **BACH: Toccata in G, BWV 916**
 Welte-Mignon piano roll *Not issued on record*²
 *396
 Freiburg
 May 1905
 8. **BACH: The Well-Tempered Clavier, Book I--
 Prelude and Fugue No.5 in D, BWV 850**
 HMV recording 78: HMV DB 9511 ('1)
 2EA 14779 (tape 1999) DB 21151 ('1)¹
 Abbey Road Studios, London LP: Roccoco ROC-2060 ('1,4-6,9)
 13 June 1950 Perennial 2001 ('1,4-6)
- WITH ORCHESTRA
9. **BACH: Concerto for two Claviers in C, BWV 1061**
 Karl Ulrich Schnabel, piano
 London Symphony Orchestra³
 Sir Adrian Boult, conductor
 HMV recording 78: HMV DB 3041/3
 2EA 4103/8 DB 8242/4
 Abbey Road Studios, London RCA 14409/11 in M-357
 28 Oct. 1936 14412/4 in AM-357
 16819/21 in DM-357
 LP: RCA LCT-1140 ('123)
 Roccoco ROC-2060 ('1,4-6,8)
-
- BEETHOVEN SOLO PIANO
10. **BEETHOVEN: Andante favori in F, WoO 57**
 HMV recording 78: *unissued*
 2EA 7029/30 LP: Discocorp BWS-724 ('15,21,138,160)

Abbey Road Studios, London
11 Nov. 1938

World Records SHB 63 ('17,21,61,64-65,
67,70,73)
Arabesque 8103-4 ('21,64-65,67,70,73)
COMPACT DISC: Arabesque Z 6551 ('21,73)

11. BEETHOVEN: 7 Baguettes, Op. 33

HMV recording 78: HMV DB 3783/6 in Vol. 15 ('17,20,62)
2EA 7016/22a DB 8672/8 in Vol. 15 ('17,20,62)
Abbey Road Studios, London LP: Angel COLH 66 ('14,17-18)
10 Nov. 1938 Angel (Japan) OR-2129 ('14,17-18)
Seraphim IC-6067 ('14,17-18,20,22-23,
25,61-63)
HMV RLS 769 ('13-14,16,18,20,22-23,
25,62-63)

12. BEETHOVEN: 7 Baguettes, Op. 33

Concert performance LP: Discocorp RR-502 ('110,112)
Frick Museum, NYC
14 Nov. 1943⁴

13. BEETHOVEN: 11 Baguettes, Op. 119

HMV recording 78: *unissued*
2EA 7024/27 LP: HMV RLS 769 ('11,14,16,18,20,22-23,
25,62-63)
Abbey Road Studios, London
10 Nov. 1938

14. BEETHOVEN: 6 Baguettes, Op. 126

HMV recording 78: HMV DB 3626/8 in Vol. 14 ('18,22,25,61)
2EA 4530/5 DB 8579/84 in Vol. 14 ('18,22,25,61)⁵
Abbey Road Studios, London LP: Angel COLH 66 ('11,17-18)
13 Jan. 1937 Angel (Japan) OR-2129 ('11,17-18)
Seraphim IC-6067 ('11,17-18,20,22-23,
25,61-63)
HMV RLS 769 ('11,13,16,18,20,22-23,
25,62-63)

15. BEETHOVEN: 6 Baguettes, Op. 126--No. 4 in b

U.S. Armed Forces recording⁶ LP: 16" Armed Forces Radio Service C-118
SSL-602⁷ ('108-109)
New York City? Discocorp BWS-724 ('10,21,138,160)
1944⁸

16. BEETHOVEN: Baguette in a, "Für Elise," WoO 59

HMV recording 78: HMV DB 1694 in A-156 ('64)
2B 3376 DB 7514 ('64)
Abbey Road Studios, London DB 2361 ('23)
9 May 1932 RCA 7673 in M-158 ('64)⁹
17176 in DM-158 ('64)⁹
14322 ('23)

15500 in M-580 ('140) *after 9/46*
16068 in DM-580 ('140) *after 9/46*
LP: HMV RLS 769 ('11,13-14,18,20,22-23,
25,62-63)

17. BEETHOVEN: Baguette in a, "Für Elise," WoO 59

HMV recording 78: HMV DB 3786 in Vol. 15 ('11,20,62)
2EA 7022b DB 8678 in Vol. 15 ('11,20,62)
Abbey Road Studios, London LP: Angel COLH 66 ('11,14,18)
10 Nov. 1938 Angel (Japan) OR-2129 ('11,14,18)
Seraphim IC-6067 ('11,14,18,20,
22-23,25,61-63)
World Records SHB 63 ('10,21,61,
64-65,67,70,73)

18. BEETHOVEN: Fantasia in g, Op. 77

HMV recording 78: HMV DB 3625 in Vol. 14 ('14,22,25,61)
2EA 4540/1 DB 8583/4 in Vol. 14 ('14,22,25,61)⁵
Abbey Road Studios, London LP: Angel COLH 66 ('11,14,17)
14 Jan. 1937 Angel (Japan) OR-2129 ('11,14,17)
Seraphim IC-6067 ('11,14,17,20,
22-23,25,61-63)
HMV RLS 769 ('11,13-14,16,20,
22-23,25,62-63)

19. BEETHOVEN: Minuet in G, WoO 10, No. 2

Ampico piano roll LP: Klavier KS-134 ('3,24,135,169)
*62291 (later *71531)
Lane Bryant Building, NYC
1922

20. BEETHOVEN: Minuet in E flat, WoO 82

HMV recording 78: HMV DB 3786 in Vol. 15 ('11,17,62)
2EA 7023 DB 8678 in Vol. 15 ('11,17,62)
Abbey Road Studios, London LP: Angel COLH 65 ('22-23,25,61-62)
10 Nov. 1938 Angel (Japan) OR-2120 ('22-23,25,61-62)
Seraphim IC-6067 ('11,14,17-18,22-23,
25,61-63)
HMV RLS 769 ('11,13-14,16,18,22-23,
25,62-63)

21. BEETHOVEN: Polonaise in C, Op. 89

HMV recording 78: *unissued*
2EA 7015, 7028 LP: Discocorp BWS-724 ('10,15,138,160)
Abbey Road Studios, London World Records SHB 63 ('10,17,61,
11 Nov. 1938 64-65,67,70,73)
Arabesque 8103-4 ('10,64-65,67,70,73)
COMPACT DISC: Arabesque Z 6551 ('10,73)

22. BEETHOVEN: Rondo in A, WoO 49

HMV recording 78: HMV DB 3629 in Vol. 14 ('14, 18, 25, 61)
2EA 4542 DB 8585 in Vol. 14 ('14, 18, 25, 61)⁵
Abbey Road Studios, London DB 9677 ('59)¹
14 Jan. 1937 DB 21343 ('59)
LP: Angel COLH 65 ('20, 23, 25, 61-62)
Angel (Japan) GR-2120 ('20, 23, 25, 61-62)
Seraphim IC-6067 ('11, 14, 17-18, 20, 23,
25, 61-63)
HMV RLS 769 ('11, 13-14, 16, 18, 20,
23, 25, 62-63)

23. BEETHOVEN: Rondo in C, Op. 51, No. 1

HMV recording 78: HMV DB 1944 in A-179 ('67)
2B 6630 DB 7377 ('67)
Abbey Road Studios, London DB 2361 ('16)
13 April 1933 RCA 7678 in AM-158 ('64)
7899 in M-194 ('67)
16606 in DM-194 ('67)
14322 ('16)
LP: Angel COLH 65 ('20, 22, 25, 61-62)
Angel (Japan) GR-2120 ('20, 22, 25, 61-62)
Seraphim IC-6067 ('11, 14, 17-18, 20, 22,
25, 61-63)
HMV RLS 769 ('11, 13-14, 16, 18, 20,
22, 25, 62-63)

24. BEETHOVEN: Rondo in G, Op. 51, No. 2

Ampico piano roll LP: Klavier KS-134 ('3, 19, 135, 169)
*60613
Lane Bryant Building, NYC
1922

25. BEETHOVEN: Rondo a capriccio in G, Op. 129.

"Rose over a Lost Penny"

HMV recording 78: HMV DB 3629 in Vol. 14 ('14, 18, 22, 61)
2EA 4529 DB 8585 in Vol. 14 ('14, 18, 22, 61)⁵
Abbey Road Studios, London DB 9748 ('50)
13 Jan. 1937 DB 21477 ('50)¹
LP: Angel COLH 65 ('20, 22-23, 61-62)
Angel (Japan) GR-2120 ('20, 22-23, 61-62)
Seraphim IC-6067 ('11, 14, 17-18, 20,
22-23, 61-63)
HMV RLS 769 ('11, 13-14, 16, 18, 20,
22-23, 62-63)

26. BEETHOVEN: Sonata No. 1 in f, Op. 2, No. 1

HMV recording 78: HMV DB 2463/4 in Vol. 7 ('35, 54)
2B 6147, 6149/51 DB 7850/3 in Vol. 7 ('35, 54)

Abbey Road Studios, London
23-24, 28 April 1934

LP: RCA LM-2158 ('35, 54)
LM-9500 ('27-39, 41-56, 58-59)
Angel COLH 51 ('27)
GRM 4005 ('27-39, 41-56, 58-59)
Angel (Japan) GR-2099F ('27-39, 41)
Melodiya D 031127/8 ('105, 111)
Seraphim ID-6063 ('27-35)
HMV RLS 753 ('27-32)
Electrola F667-808/20 ('27-39, 41-56, 58-59)
Melodiya M 10-45499/510 ('27-33, 36, 38,
42, 45, 50)

27. BEETHOVEN: Sonata No. 2 in A, Op. 2, No. 2

HMV recording 78: HMV DB 2086/9 in Vol. 4 ('39, 52)
2B 6390/6 DB 7575/81 in Vol. 4 ('39, 52)
Abbey Road Studios, London LP: RCA LCT-1155 ('39, 52)
9 April 1933 LM-9500 ('26, 28-39, 41-56, 58-59)
Angel COLH 51 ('26)
GRM 4005 ('26, 28-39, 41-56, 58-59)
Angel (Japan) GR-2099F ('26, 28-39, 41)
Seraphim ID-6063 ('26, 28-35)
HMV RLS 753 ('26, 28-32)
Electrola F667-808/20 ('26, 28-39,
41-56, 58-59)
Melodiya M 10-45499/510 ('26, 28-33,
36, 38, 42, 45, 50)

28. BEETHOVEN: Sonata No. 3 in C, Op. 2, No. 3

HMV recording 78: HMV DB 2646/8 in Vol. 8 ('43, 48)
2B 6172/7 DB 7970/5 in Vol. 8 ('43, 48)
Abbey Road Studios, London LP: RCA LM-2154 ('43)
26-27 April 1934 LM-9500 ('26-27, 29-39, 41-56, 58-59)
Angel COLH 52 ('29)
GRM 4005 ('26-27, 29-39, 41-56, 58-59)
Angel (Japan) GR-2099F ('26-27, 29-39, 41)
Seraphim ID-6063 ('26-27, 29-35)
HMV RLS 753 ('26-27, 29-32)
Electrola F667-808/20 ('26-27, 29-39,
41-56, 58-59)
Melodiya M 10-45499/510 ('26-27, 29-33,
36, 38, 42, 45, 50)

29. BEETHOVEN: Sonata No. 4 in E flat, Op. 7

HMV recording 78: HMV DB 3151/4 in Vol. 11 ('42)
2EA 2514/20 DB 8266/72 in Vol. 11 ('42)
Abbey Road Studios, London LP: RCA LM-2156 ('42)
11 Nov. 1935 & LM-9500 ('26-28, 30-39, 41-56, 58-59)
15 Jan. 1937 Angel COLH 52 ('28)
GRM 4005 ('26-28, 30-39, 41-56, 58-59)

Angel (Japan) GR-2099F ('26-28,30-39,41)
Seraphim ID-6063 ('26-28,30-35)
HMV RLS 753 ('26-28,30-32)
Electrola F667-808/20 ('26-28,30-39,
41-56,58-59)
Melodiya M 10-45499/510 ('26-28,30-33,
36,38,42,45,50)

30. BEETHOVEN: Sonata No. 5 in c, Op. 10, No. 1

HMV recording 78: HMV DB 3343/4 in Vol. 12 ('32,51)
2EA 2506/9 DB 8379/82 in Vol. 12 ('32,51)
Abbey Road Studios, London LP: RCA LM-2151 ('32,51)
(19 April 1933)¹⁰ & LM-9500 ('26-29,31-39,41-56,58-59)
6 Nov. 1935 Angel COLH 53 ('31-32)
ORM 4005 ('26-29,31-39,41-56,58-59)
Angel (Japan) GR-2099F ('26-29,31-39,41)
Seraphim ID-6063 ('26-29,31-35)
HMV RLS 753 ('26-29,31-32)
Electrola F667-808/20 ('26-29,31-39,
41-56,58-59)
Melodiya M 10-45499/510 ('26-29,31-33,
36,38,42,45,50)

31. BEETHOVEN: Sonata No. 6 in F, Op. 10, No. 2

HMV recording 78: HMV DB 2354/5 in Vol. 6 ('33,44)
2B 6397/8, 6400, DB 7782/3 in Vol. 6 ('33,44)
& 6601 LP: RCA LM-2152 ('33,44)
Abbey Road Studios, London LM-9500 ('26-30,32-39,41-56,58-59)
10 April 1933 Angel COLH 53 ('30,32)
ORM 4005 ('26-30,32-39,41-56,58-59)
Angel (Japan) GR-2099F ('26-30,32-39,41)
Seraphim ID-6063 ('26-30,32-35)
HMV RLS 753 ('26-30,32)
Electrola F667-808/20 ('26-30,32-39,
41-56,58-59)
Melodiya M 10-45499/510 ('26-30,32-33,
36,38,42,45,50)

32. BEETHOVEN: Sonata No. 7 in D, Op. 10, No. 3

HMV recording 78: HMV DB 3345/7 in Vol. 12 ('30,51)
2EA 2521/6 DB 8379/84 in Vol. 12 ('30,51)
Abbey Road Studios, London LP: RCA LM-2151 ('30,51)
12 Nov. 1935 LM-9500 ('26-31,33-39,41-56,58-59)
Angel COLH 53 ('30-31)
ORM 4005 ('26-31,33-39,41-56,58-59)
Angel (Japan) GR-2099F ('26-31,33-39,41)
Seraphim ID-6063 ('26-31,33-35)
HMV RLS 753 ('26-31)

Electrola F667-808/20 ('26-31,33-39,
41-56,58-59)
Melodiya M 10-45499/510 ('26-31,33,
36,38,42,45,50)

33. BEETHOVEN: Sonata No. 8 in c, Op. 13, "Pathétique"

HMV recording 78: HMV DB 2356/8 in Vol. 6 ('31,44)
2B 5362/6 DB 7777/81 in Vol. 6 ('31,44)
Abbey Road Studios, London LP: RCA LM-2152 ('31,44)
2 Oct. 1933 & LM-9500 ('26-32,34-39,41-56,58-59)
23 April 1934 Angel COLH 54 ('34-35)
ORM 4005 ('26-32,34-39,41-56,58-59)
Angel (Japan) GR-2099F ('26-32,34-39,41)
Seraphim ID-6063 ('26-32,34-35)
HMV RLS 754 ('34-39,41)
Electrola F667-808/20 ('26-32,34-39,
41-56,58-59)
Melodiya M 10-45499/510 ('26-32,36,
38,42,45,50)

34. BEETHOVEN: Sonata No. 9 in E, Op. 14, No. 1

HMV recording 78: HMV DB 1818/9 in Vol. 2 ('38,56)
2B 3259/62 DB 7286/9 in Vol. 2 ('38,56)¹
Abbey Road Studios, London DB 9729/30
25 March 1932 DB 21438/9¹
45: RCA WCT-1110 ('38,56)
LP: RCA LCT-1110 ('38,56)
LM-9500 ('26-33,35-39,41-56,58-59)
Angel COLH 54 ('33,35)
ORM 4005 ('26-33,35-39,41-56,58-59)
Angel (Japan) GR-2099F ('26-33,35-39,41)
Seraphim ID-6063 ('26-33,35)
HMV RLS 754 ('33,35-39,41)
Electrola F667-808/20 ('26-33,35-39,
41-56,58-59)
Melodiya M 10-45589/600 ('37,43-44,
46-49,51-56,58-59)

35. BEETHOVEN: Sonata No. 10 in G, Op. 14, No. 2

HMV recording 78: HMV DB 2465/6 in Vol. 7 ('26,54)
2B 6144/6, 6148 DB 7854/6 in Vol. 7 ('26,54)
Abbey Road Studios, London LP: RCA LM-2158 ('26,54)
23 April 1934 LM-9500 ('26-34,36-39,41-56,58-59)
Angel COLH 54 ('33-34)
ORM 4005 ('26-34,36-39,41-56,58-59)
Angel (Japan) GR-2099F ('26-34,36-39,41)
Seraphim ID-6063 ('26-34)
HMV RLS 754 ('33-34,36-39,41)
Electrola F667-808/20 ('26-34,36-39,

36. BEETHOVEN: Sonata No. 11 in B flat, Op. 22

HMV recording 78: HMV DB 2211/3 in Vol.5 ('46,49)
 2B 6616/21 DB 7680/5 in Vol.5 ('46,49)
 Abbey Road Studios, London LP: RCA LM-2153 ('46,49)
 12-13 April 1933 LM-9500 ('26-35,37-39,41-56,58-59)
 Angel COLH 55 ('37)
 GRM 4005 ('26-35,37-39,41-56,58-59)
 Angel (Japan) GR-2099F ('26-35,37-39,41)
 Seraphim IC-6064 ('37-39,41-43)
 HMV RLS 754 ('33-35,37-39,41)
 Electrola F667-808/20 ('26-35,37-39,
 41-56,58-59)
 Melodiya M 10-45499/510 ('26-33,38,
 42,45,50)

37. BEETHOVEN: Sonata No. 12 in A flat, Op. 26

HMV recording 78: HMV DB 2850/2 in Vol.9 ('47)
 2B 6166/71 DB 8078/83 in Vol.9 ('47)
 Abbey Road Studios, London LP: RCA LM-2157 ('47)
 25-27 April, 7 May 1934 LM-9500 ('26-36,38-39,41-56,58-59)
 Angel COLH 55 ('36)
 GRM 4005 ('26-36,38-39,41-56,58-59)
 Angel (Japan) GR-2099F ('26-36,38-39,41)
 Seraphim IC-6064 ('36,38-39,41-43)
 HMV RLS 754 ('33-36,38-39,41)
 Electrola F667-808/20 ('26-36,38-39,
 41-56,58-59)
 Melodiya M 10-45589/600 ('34,43-44,
 46-49,51-56,58-59)

38. BEETHOVEN: Sonata No. 13 in E flat, Op. 27, No. 1

HMV recording 78: HMV DB 1820/1 in Vol.2 ('34,56)
 2B 4461/4 DB 7290/2 in Vol.2 ('34,56)¹
 Abbey Road Studios, London DB 9698/9
 1 Nov. 1932 DB 21402/3¹
 45: RCA WCT-1110 ('34,56)
 LP: RCA LCT-1110 ('34,56)
 LM-9500 ('26-37,39,41-56,58-59)
 Angel COLH 56 ('39,41)
 GRM 4005 ('26-37,39,41-56,58-59)
 Angel (Japan) GR-2099F ('26-37,39,41)
 Seraphim IC-6064 ('36-37,39,41-43)
 HMV RLS 754 ('33-37,39,41)
 Electrola F667-808/20 ('26-37,39,
 41-56,58-59)
 Melodiya M 10-45499/510 ('26-33,
 36,42,45,50)

39. BEETHOVEN: Sonata No. 14 in c#, Op. 27, No. 2**"Moonlight"**

HMV recording 78: HMV DB 2089/90 in Vol.4 ('27,52)
 2B 6602/4 DB 7579/81 in Vol.4 ('27,52)
 Abbey Road Studios, London LP: RCA LCT-1155 ('27,52)
 10-11 April 1933 LM-9500 ('26-38,41-56,58-59)
 Angel COLH 56 ('38,41)
 GRM 4005 ('26-38,41-56,58-59)
 Angel (Japan) GR-2099F ('26-38,41)
 Seraphim IC-6064 ('36-38,41-43)
 HMV RLS 754 ('33-38,41)
 Electrola F667-808/20 ('26-38,
 41-56,58-59)

40. BEETHOVEN: Sonata No. 14 in c#, Op. 27, No. 2**"Moonlight"--1st movement**

HMV recording *Not issued on record*
 ZEA 12100
 Abbey Road Studios, London
 6 June 1947

41. BEETHOVEN: Sonata No. 15 in D, Op. 28, "Pastoral"

HMV recording 78: HMV DB 1953/5 in Vol.3 ('45,58)
 2B 2674/9 DB 7366/71 in Vol.3 ('45,58)
 Abbey Road Studios, London LP: RCA LCT-1154 ('45,58)
 (3 Feb. 1932)¹⁰ & LM-9500 ('26-39,42-56,58-59)
 3, 17 Feb. 1933 Angel COLH 56 ('38-39)
 GRM 4005 ('26-39,42-56,58-59)
 Angel (Japan) GR-2099F ('26-39)
 Seraphim IC-6064 ('36-39,42-43)
 HMV RLS 754 ('33-39)
 Electrola F667-808/20 ('26-39,
 42-56,58-59)

42. BEETHOVEN: Sonata No. 16 in G, Op. 31, No. 1

HMV recording 78: HMV DB 3154/7 in Vol.11 ('29)
 ZEA 2499/505 DB 8266/72 in Vol.11 ('29)
 Abbey Road Studios, London LP: RCA LM-2156 ('29)
 5-6 Nov. 1935 & LM-9500 ('26-39,41,43-56,58-59)
 15 Jan. 1937 Angel COLH 57 ('43)
 GRM 4005 ('26-39,41,43-56,58-59)
 Angel (Japan) GR-21050 ('43-56,58-59)
 Seraphim IC-6064 ('36-39,41,43)
 HMV RLS 755 ('43-48,50)
 Electrola F667-303/20 ('26-39,41,
 43-56,58-59)
 Melodiya M 10-45499/510 ('26-33,
 36,38,45,50)

43. BEETHOVEN: Sonata No.17 in d, Op.31, No.2.

"Tempest"

HMV recording
2B 6178/82
Abbey Road Studios, London
27-28 April 1934

78: HMV DB 2649/51 in Vol.8 ('28,48)
DB 7970/4 in Vol.8 ('28,48)
LP: RCA LM-2154 ('28)
LM-9500 ('26-39,41-42,44-56,58-59)
Angel COLH 57 ('42)
GRM 4005 ('26-39,41-42,44-56,58-59)
Angel (Japan) GR-21050 ('42,44-56,58-59)
Seraphim IC-6064 ('36-39,41-42)
HMV RLS 755 ('42,44-48,50)
Electrola F667-303/20 ('26-39,41-42,
44-56,58-59)
Melodiya M 10-45589/600 ('34,37,44,
46-49,51-56,58-59)

44. BEETHOVEN: Sonata No.18 in E flat, Op.31, No.3

HMV recording
2B 3254/8
Abbey Road Studios, London
25 March 1932

78: HMV DB 2358/60 in Vol.6 ('31,33)
DB 7777/81 in Vol.6 ('31,33)
LP: RCA LM-2152 ('31,33)
LM-9500 ('26-39,41-43,45-56,58-59)
Angel COLH 58 ('45-46)
GRM 4005 ('26-39,41-43,45-56,58-59)
Angel (Japan) GR-21050 ('42-43,45-56,58-59)
Seraphim IC-6065 ('45-53)
HMV RLS 755 ('42-43,45-48,50)
Electrola F667-303/20 ('26-39,41-43,
45-56,58-59)
Melodiya M 10-45589/600 ('34,37,43,
46-49,51-56,58-59)

45. BEETHOVEN: Sonata No.19 in g, Op.49, No.1

HMV recording
2B 4530/1
Abbey Road Studios, London
19 Nov. 1932

78: HMV DB 1956 in Vol.3 ('41,58)
DB 7372 in Vol.3 ('41,58)
LP: RCA LCT-1154 ('41,58)
LM-9500 ('26-39,41-44,46-56,58-59)
Angel COLH 58 ('44,46)
GRM 4005 ('26-39,41-44,46-56,58-59)
Angel (Japan) GR-21050 ('42-44,46-56,58-59)
Seraphim IC-6065 ('44,46-53)
HMV RLS 755 ('42-44,46-48,50)
Electrola F667-303/20 ('26-39,41-44,
46-56,58-59)
Melodiya M 10-45499/510 ('26-33,36,
38,42,50)

46. BEETHOVEN: Sonata No.20 in G, Op.49, No.2

HMV recording
2B 6622/3

78: HMV DB 2214 in Vol.5 ('36,49)
DB 7686 in Vol.5 ('36,49)

Abbey Road Studios, London
12 April 1933

LP: RCA LM-2153 ('36,49)
LM-9500 ('26-39,41-45,47-56,58-59)
Angel COLH 58 ('44-45)
GRM 4005 ('26-39,41-45,47-56,58-59)
Angel (Japan) GR-21050 ('42-45,47-56,58-59)
Seraphim IC-6065 ('44-45,47-53)
HMV RLS 755 ('42-45,47-48,50)
Electrola F667-303/20 ('26-39,41-45,
47-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
47-49,51-56,58-59)

47. BEETHOVEN: Sonata No.21 in C, Op.53, "Waldstein"

HMV recording
2B 6160/5
Abbey Road Studios, London
25 April, 7 May 1934

78: HMV DB 2853/5 in Vol.9 ('37)
DB 8078/83 in Vol.9 ('37)
LP: RCA LM-2157 ('37)
LM-9500 ('26-39,41-46,48-56,58-59)
Angel COLH 59 ('48-49)
GRM 4005 ('26-39,41-46,48-56,58-59)
Angel (Japan) GR-21050 ('42-46,48-56,58-59)
Seraphim IC-6065 ('44-46,48-53)
HMV RLS 755 ('42-46,48,50)
Electrola F667-303/20 ('26-39,41-46,
48-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46,48-49,51-56,58-59)

48. BEETHOVEN: Sonata No.22 in F, Op.54

HMV recording
2B 6611/3
Abbey Road Studios, London
11 April 1933

78: HMV DB 2651/2 in Vol.8 ('28,43)
DB 7975/6 in Vol.8 ('28,43)
LP: RCA LM-2155 ('55)
LM-9500 ('26-39,41-47,49-56,58-59)
Angel COLH 59 ('47,49)
GRM 4005 ('26-39,41-47,49-56,58-59)
Angel (Japan) GR-21050 ('42-47,49-56,58-59)
Seraphim IC-6065 ('44-47,49-53)
HMV RLS 755 ('42-47,50)
Electrola F667-303/20 ('26-39,41-47,
49-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46-47,49,51-56,58-59)

49. BEETHOVEN: Sonata No.23 in f, Op.57, "Appassionata"

HMV recording
2B 6605/10
Abbey Road Studios, London
11 April 1933

78: HMV DB 2215/7 in Vol.5 ('36,46)
DB 7680/5 in Vol.5 ('36,46)
LP: RCA LM-2153 ('36,46)
LM-9500 ('26-39,41-48,50-56,58-59)
Angel COLH 59 ('47-48)
GRM 4005 ('26-39,41-48,50-56,58-59)

Angel (Japan) GR-21050 ('42-48,50-56,58-59)
Seraphim IC-6065 ('44-48,50-53)
HMV RLS 758 ('51-56,58-59)
Electrola F667-303/20 ('26-39,41-48,
50-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46-48,51-56,58-59)

50. BEETHOVEN: Sonata No. 24 in F#, Op. 78

HMV recording 78: HMV DB 1659/60 in Vol. 1 ('53,59)
2B 3222/4 DB 7123/5 in Vol. 1 ('53,59)¹
Abbey Road Studios, London DB 9748/9 ('25)
21 March 1932 DB 21476/7 ('25)¹
45: RCA WCT-1109 ('53,59)
LP: RCA LCT-1109 ('53,59)
LM-9500 ('26-39,41-49,51-56,58-59)
Melodiya D 011431 (anthology)
Angel COLH 60 ('51-53)
ORM-4005 ('26-39,41-49,51-56,58-59)
Angel (Japan) GR-21050 ('42-49,51-56,58-59)
Seraphim IC-6065 ('44-49,51-53)
HMV RLS 755 ('42-48)
Electrola F667-303/20 ('26-39,41-49,
51-56,58-59)
Melodiya M 10-45499/510 ('26-33,36,
38,42,45)

51. BEETHOVEN: Sonata No. 25 in G, Op. 79

HMV recording 78: HMV DB 3348 in Vol. 12 ('30,32)
2EA 2527/8 DB 8383/4 in Vol. 12 ('30,32)
Abbey Road Studios, London LP: RCA LM-2151 ('30,32)
15 Nov. 1935 LM-9500 ('26-39,41-50,52-56,58-59)
Angel COLH 60 ('50,52-53)
ORM 4005 ('26-39,41-50,52-56,58-59)
Angel (Japan) GR-21050 ('42-50,52-56,58-59)
Seraphim IC-6065 ('44-50,52-53)
HMV RLS 758 ('49,52-56,58-59)
Electrola F667-303/20 ('26-39,41-50,
52-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46-49,52-56,58-59)

52. BEETHOVEN: Sonata No. 26 in E flat, Op. 81a.

"Lebewohl"

HMV recording 78: HMV DB 2091/2 in Vol. 4 ('27,39)
2B 6626/9 DB 7575/8 in Vol. 4 ('27,39)
Abbey Road Studios, London LP: RCA LCT-1155 ('27,39)
13 April 1933 LM-9500 ('26-39,41-51,53-56,58-59)
Angel COLH 60 ('50-51,53)

Angel GRM 4005 ('26-39,41-51,53-56,58-59)
Angel (Japan) GR-21050 ('42-51,53-56,58-59)
Seraphim IC-6065 ('44-51,53)
HMV RLS 758 ('49,51,53-56,58-59)
Electrola F667-303/20 ('26-39,41-51,
53-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46-49,51,53-56,58-59)

53. BEETHOVEN: Sonata No. 27 in e, Op. 90

HMV recording 78: HMV DB 1654/5 in Vol. 1 ('50,59)
2B 2615/8 DB 7123/6 in Vol. 1 ('50,59)¹
Abbey Road Studios, London DB 9713/4
21 Jan., 3 Feb. 1932 DB 21404/5¹
45: RCA WCT-1109 ('50,59)
LP: RCA LCT-1109 ('50,59)
LM-9500 (26-39,41-52,54-56,58-59)
Angel COLH 60 ('50-52)
ORM 4005 ('26-39,41-52,54-56,58-59)
Angel (Japan) GR-21050 ('42-52,54-56,58-59)
Seraphim IC-6065 ('44-52)
HMV RLS-758 ('49,51-52,54-56,58-59)
Electrola F667-303/20 ('26-39,41-52,
54-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46-49,51-52,54-56,58-59)

54. BEETHOVEN: Sonata No. 28 in A, Op. 101

HMV recording 78: HMV DB 2467/9 in Vol. 7 ('26,35)
2B 6152/7 DB 7850/5 in Vol. 7 ('26,35)
Abbey Road Studios, London LP: RCA LM-2158 ('26,35)
24 April 1934 LM-9500 ('26-39,41-53,55-56,58-59)
Angel COLH 62 ('56)
ORM 4005 ('26-39,41-53,55-56,58-59)
Angel (Japan) GR-21050 ('42-53,55-56,58-59)
Seraphim IC-6066 ('55-56,58-59)
HMV RLS 758 ('49,51-53,55-56,58-59)
Electrola F667-303/20 ('26-39,41-53,
55-56,58-59)
Melodiya M 10-45589/600 ('34,37,43-44,
46-49,51-53,55-56,58-59)

55. BEETHOVEN: Sonata No. 29 in B flat, Op. 106.

"Hammerklavier"

HMV recording 78: HMV DB 2955/60 in Vol. 10
2EA 2485/96 DB 8132/7 in Vol. 10
Abbey Road Studios, London RCA 14598/603 in M-403
3-4 Nov. 1935 16519/24 in DM-403
LP: RCA LM-2155 ('48)

RCA LM-9500 ('26-39,41-54,56,58-59)
 Angel COLH 61
 GRM 4005 ('26-39,41-54,56,58-59)
 Angel (Japan) GR-21050 ('42-54,56,58-59)
 Seraphim IC-6066 (54,56,58-59)
 HMV RLS 758 ('49,51-54,56,58-59)
 Electrola F667-303/20 ('26-39,41-54,
 56,58-59)
 Melodiya M 10-45589/600 ('34,37,43-44,
 46-49,51-54,56,58-59)

56. BEETHOVEN: Sonata No. 30 in E, Op. 109

HMV recording 78: HMV DB 1822/4 in Vol. 2 ('34,38)
 2B 3225/7, 3230/2 DB 7286/91 in Vol. 2 ('34,38)¹
 Abbey Road Studios, London DB 9674/6
 22 March 1932 DB 21337/9
 45: RCA WCT-1110 ('34,38)
 LP: RCA LCT-1110 ('34,38)
 LM-9500 ('26-39,41-55,58-59)
 Angel COLH 62 ('54)
 GRM 4005 ('26-39,41-55,58-59)
 Angel (Japan) GR-21050 ('42-55,58-59)
 Seraphim IC-6066 ('54-55,58-59)
 HMV RLS 758 ('49,51-55,58-59)
 Electrola F667-303/20 ('26-39,41-55,58-59)
 Melodiya M 10-45589/600 ('34,37,43-44,
 46-49,51-55,58-59)

57. BEETHOVEN: Sonata No. 30 in E, Op. 109

RCA recording 78: *unissued*¹¹
 075286/91 LP: RCA AVM1-1410 ('60)
 RCA Victor Studios, NYC RCA (France) GM 43368 ('60,71,74)
 18, 23 June 1942

58. BEETHOVEN: Sonata No. 31 in A flat, Op. 110

HMV recording 78: HMV DB 1957/9 in Vol. 3 ('41,45)
 2B 2609/14 DB 7366/71 in Vol. 3 ('41,45)
 Abbey Road Studios, London LP: RCA LCT-1154 ('41,45)
 21 Jan. 1932 LM-9500 ('26-39,41-56,59)
 Angel COLH 63 ('59)
 GRM 4005 ('26-39,41-56,59)
 Angel (Japan) GR-21050 (42-56,59)
 Seraphim IC-6066 ('54-56,59)
 HMV RLS 758 ('49,51-56,59)
 Electrola F667-303/20 ('26-39,41-56,59)
 Melodiya M 10-45589/600 ('34,37,43-44,
 46-49,51-56,59)

59. BEETHOVEN: Sonata No. 32 in c, Op. 111

HMV recording 78: HMV DB 1656/9 in Vol. 1 ('50,53)
 2B 2619/23, 2B 2633/4 DB 7126/9 in Vol. 1 ('50,53)¹
 Abbey Road Studios, London DB 9677/80 ('22)
 21 Jan., 21-22 March, DB 21340/3 ('22)
 7 May 1932 45: RCA WCT-1109 ('50,53)
 LP: RCA LCT-1109 ('50,53)
 LM-9500 ('26-39,41-56,58)
 Angel COLH 63 ('58)
 GRM 4005 ('26-39,41-56,58)
 Angel (Japan) GR-21050 ('42-56,58)
 Seraphim IC-6066 ('54-56,58)
 HMV RLS 758 ('49,51-56,58)
 Electrola F667-303/20 ('26-39,41-56,58)
 Melodiya M 10-45589/600 ('34,37,43-44,
 46-49,51-56,58)

60. BEETHOVEN: Sonata No. 32 in c, Op. 111

RCA recording 78: *unissued*¹¹
 075274/81 LP: RCA AVM1-1410 ('57)
 RCA Victor Studios, NYC RCA (France) GM 43368 ('57,71,74)
 16-17 June 1942

61. BEETHOVEN: 6 Variations in F, Op. 34

HMV recording 78: HMV DB 3623/4 in Vol. 14 ('14,18,22,25)
 2EA 6055/8 DB 8579/82 in Vol. 14 ('14,18,22,25)⁵
 Abbey Road Studios, London LP: Angel COLH 65 ('20,22-23,25,62)
 11 Jan. 1938¹² Angel (Japan) GR-2120 ('20,22-23,25,62)
 Seraphim IC-6067 ('11,14,17-18,20,22-23,
 25,62-63)
 World Records SHB 63 ('10,17,21,64-65,
 67,70,73)

62. BEETHOVEN: 15 Variations in E flat, Op. 35, "Eroica"

HMV recording 78: HMV DB 3787/9 in Vol. 15 ('11,17,20)
 2EA 7009/14 DB 8672/7 in Vol. 15 ('11,17,20)
 Abbey Road Studios, London LP: RCA LCT-6700 ('64-65,67,70,73)
 9 Nov. 1938 Angel COLH 65 ('20,22-23,25,61)
 Angel (Japan) GR-2120 ('20,22-23,25,61)
 Seraphim IC-6067 ('11,14,17-18,20,22-23,
 25,61,63)
 HMV RLS 769 ('11,13-14,16,18,20,
 22-23,25,63)

63. BEETHOVEN: 33 Variations on a Waltz by Diabelli in C, Op. 120

HMV recording 78: HMV DB 3519/25 in Vol. 13
 2EA 5540/53 DB 8500/6 in Vol. 13

Abbey Road Studios, London
30 Oct., 2 Nov. 1937

LP: HMV HQM 1197
Pathé COLH 64
Angel (Japan) GR-2130
Seraphim IC-6067 ('11,14,17-18,20,
22-23,25,61-62)
Melodiya D 031911/2
HMV RLS 769 ('11,13-14,16,18,20,
22-23,25,62)

WITH ORCHESTRA

64. BEETHOVEN: Concerto No. 1 in C, Op. 15

London Symphony Orchestra
Sir Malcolm Sargent, conductor
HMV recording 78: HMV DB 1690/4 in A-156 ('16)
2B 3235/43 DB 7514/8 ('16)¹³
Abbey Road Studios, London RCA 7669/73 in M-158 ('16)⁹
23 March 1932 7674/8 in AM-158 ('23)
17176/80 in DM-158 ('16)⁹
LP: RCA LCT-6700 ('62,65,67,70,73)
Melodiya D 07629/30
Angel COLH 1
GRE 4006 ('66,69,72,75)
Angel (Japan) GR-2006
10" Electrola E 60 620
Top Classic HC 658 ('65,67,70,73)
World Records SHB 63 ('10,17,21,61,
65,67,70,73)
Arabesque 8103-4 ('10,21,65,67,70,73)
Pathé Marconi 2C 153-03881/4M ('65,67,
70,73)

COMPACT DISC: Arabesque Z 6549 ('65)

65. BEETHOVEN: Concerto No. 2 in B flat, Op. 19

London Philharmonic Orchestra
Sir Malcolm Sargent, conductor
HMV recording 78: HMV DB 2573/6 in A-238
2EA 1457/64 DB 7945/8
Abbey Road Studios, London RCA 8897/900 in M-295
5 April 1935 8901/4 in AM-295
16948/51 in DM-295
LP: RCA LCT-6700 ('62,64,67,70,73)
Top Classic HC 658 ('64,67,70,73)
World Records SHB 63 ('10,17,21,61,
64,67,70,73)
Arabesque 8103-4 ('10,21,64,67,70,73)

Pathé Marconi 2C 153-03881/4M ('64,67,
70,73)

COMPACT DISC: Arabesque Z 6549 ('64)

66. BEETHOVEN: Concerto No. 2 in B flat, Op. 19

Philharmonia Orchestra
Issay Dobrowen, conductor
HMV recording 78: HMV DB 6323/6 in A-403¹⁴
2EA 11042/49 DB 9099/102
Abbey Road Studios, London LP: Angel COLH 2
6 June 1946 GRE 4006 ('64,69,72,75)
Angel (Japan) GR-2091 ('72)
10" Melodiya D 23277/8
10" Electrola E 60 621
Seraphim IC-6043 (anthology)

67. BEETHOVEN: Concerto No. 3 in c, Op. 37

London Philharmonic Orchestra
Sir Malcolm Sargent, conductor
HMV recording 78: HMV DB 1940/4 in A-179 ('23)
2B 4140/8 DB 7377/81 ('23)
Abbey Road Studios, London RCA 7895/9 in M-194 ('23)
17 Feb. 1933 7900/4 in AM-194 ('23?)
16606/10 in DM-194 ('23)
LP: RCA LCT-6700 ('62,64-65,70,73)
Top Classic HC 658 ('64-65,70,73)
World Records SHB 63 ('10,17,21,61,
64-65,70,73)
Arabesque 8103-4 ('10,21,64-65,70,73)
Pathé Marconi 2C 153-03881/4M ('64-65,
70,73)
COMPACT DISC: Arabesque Z 6550 ('70)

68. BEETHOVEN: Concerto No. 3 in c, Op. 37

New York Philharmonic
George Szell, conductor
Concert performance LP: Discocorp SID-721 ('108-109)
Carnegie Hall, NYC Melodram MEL 203
17 June 1945

69. BEETHOVEN: Concerto No. 3 in c, Op. 37

Philharmonia Orchestra
Issay Dobrowen, conductor
HMV recording 78: *unissued*¹⁵
2EA 12049/57 LP: Angel COLH 3
Abbey Road Studios, London GRE 4006 ('64,66,72,75)
30-31 May 1947 Angel (Japan) GR-2004
10" Melodiya D 14859/60
10" Electrola E 60 622

70. BEETHOVEN: Concerto No. 4 in G, Op. 58

London Philharmonic Orchestra
Sir Malcolm Sargent, conductor

HMV recording 78: HMV DB 1886/9 in A-181
2B 4132/9 DB 7340/3

Abbey Road Studios, London RCA 7661/4 in M-156
16 Feb. 1933 7665/8 in AM-156
16586/9 in DM-156

LP: RCA LCT-6700 ('62,64-65,67,73)
Top Classic HC 658 ('64-65,67,73)
World Records SHB 63 ('10,17,21,61,
64-65,67,73)
Arabesque 8103-4 ('10,21,64-65,67,73)
Pathé Marconi 2C 153-03881/4M ('64-65,
67,73)

COMPACT DISC: Arabesque Z 6550 ('67)

71. BEETHOVEN: Concerto No. 4 in G, Op. 58

Chicago Symphony Orchestra
Frederick Stock, conductor

RCA recording 78: RCA 11-8416/9 in M-930
074626/33 11-8290/3 in DM-930

Orchestra Hall, Chicago LP: RCA VIC-1505
24 July 1942 RCA (France) GM 43368 ('57,60,74)

72. BEETHOVEN: Concerto No. 4 in G, Op. 58

Philharmonia Orchestra
Issay Dobrowen, conductor

HMV recording 78: HMV DB 6303/6 in A-393
2EA 11040/1, 11056/61 DB 9032/5

Abbey Road Studios, London LP: RCA LCT-1131
5, 7 June 1946 LVT-1010

Angel COLH 4
GRE 4006 ('64,66,69,75)
Angel (Japan) GR-2091 ('66)
10" Melodiya D 22923/4
Electrola E 60 623

73. BEETHOVEN: Concerto No. 5 in E flat, Op. 73, "Emperor"

London Symphony Orchestra
Sir Malcolm Sargent, conductor

HMV recording 78: HMV DB 1685/9 in A-146
2B 3244/53 DB 7509/13¹⁶

Abbey Road Studios, London RCA 7639/43 in M-155
24 March 1932 7644/8 in AM-155
16581/5 in DM-155

LP: RCA LCT-6700 ('62,64-65,67,70)
Victor (Japan) LH 6
10" Melodiya D 17987/8

Top Classic HC 658 ('64-65,67,70)
World Records SHB 63 ('10,17,21,61,
64-65,67,70)
Arabesque 8103-4 ('10,21,64-65,67,70)
Pathé Marconi 2C 153-03881/4M ('64-65,
67,70)

COMPACT DISC: Arabesque Z 6551 ('10,21)

74. BEETHOVEN: Concerto No. 5 in E flat, Op. 73, "Emperor"

Chicago Symphony Orchestra
Frederick Stock, conductor

RCA recording 78: RCA 11-8430/4 in M-939
074616/25 11-8322/6 in DM-939

Orchestra Hall, Chicago HMV DB 6184/8
22 July 1942 DB 9011/5

45: RCA WCT-19
LP: RCA LCT-1015
VIC-1511
RCA (France) GM 43368 ('57,60,71)
RCA (England) CCV 5028

75. BEETHOVEN: Concerto No. 5 in E flat, Op. 73, "Emperor"

Philharmonia Orchestra
Alceo Galliera, conductor

HMV recording 78: HMV DB 6692/6 in A-433
2EA 12031/40 DB 9326/30

Abbey Road Studios, London LP: Angel COLH 5
27-28 May 1947 GRE 4006 ('64,66,69,72)
Angel (Japan) GR-2001
Electrola E 80 485

CHAMBER MUSIC

76. BEETHOVEN: Cello Sonata No. 1 in F, Op. 5, No. 1

Pierre Fournier, cello

HMV recording 78: *unissued*
2EA 13179/84 LP: Seraphim IB-6075 ('78-81)

Abbey Road Studios, London Electrola Dacapo 1C 147-01 382/3 M ('78-81)
23 June 1948

77. BEETHOVEN: Cello Sonata No. 2 in G, Op. 5, No. 2

Gregor Piatigorsky, cello

HMV recording 78: HMV DB 2391/3
2B 6192, 6198/200, DB 8181/3
7201/2 RCA 8807/9 in M-281
Abbey Road Studios, London 16973/5 in DM-281

(9 May 1934)¹⁰ &
16 Dec. 1934

LP: Discocorp RR-406 (anthology)
Seraphim 60300 (anthology)
Electrola Decapo 1C 053-03 078M (anthology)

78. BEETHOVEN: Cello Sonata No. 2 in G, Op. 5, No. 2

Pierre Fournier, cello

HMV recording 78: *unissued*
2EA 13185/90 LP: Seraphim IB-6075 ('76,79-81)
Abbey Road Studios, London Electrola Decapo 1C 147-01 382/3 M
24 June 1948 ('76,79-81)

79. BEETHOVEN: Cello Sonata No. 3 in A, Op. 69

Pierre Fournier, cello

HMV recording 78: HMV DB 6464/6
2EA 12099, 12101/3, DB 9123/5
12108/9 RCA 12-0408/10 in M-1231
Abbey Road Studios, London 12-0411/3 in DM-1231
6-7 June 1947 45: RCA WCT-1124 ('80-81)
LP: RCA LCT-1124 ('80-81)
Angel (Japan) GR-2208 ('80-81)
Seraphim IB-6075 ('76,78,80-81)
Electrola Decapo 1C 147-01 382/3 M ('76,
78,80-81)

80. BEETHOVEN: Cello Sonata No. 4 in C, Op. 102, No. 1

Pierre Fournier, cello

HMV recording 78: HMV DB 6500/1
2EA 12111/4 DB 9555/6
Abbey Road Studios, London RCA 12-1137/8 in DM-1370
10, 12 June 1947 45: RCA WDM-1370
WCT-1124 ('79,81)
LP: RCA LCT-1124 ('79,81)
Angel (Japan) GR-2208 ('79,81)
Seraphim IB-6075 ('76,78-79,81)
Electrola Decapo 1C 147-01 382/3 M ('76,
78-79,81)

81. BEETHOVEN: Cello Sonata No. 5 in D, Op. 102, No. 2

Pierre Fournier, cello

HMV recording 78: HMV DB 6829/31
2EA 13167/9, 13176/8 DB 9438/40
Abbey Road Studios, London 45: RCA WCT-1124 ('79-80)
21-22 June 1948 LP: RCA LCT-1124 ('79-80)
Angel (Japan) GR-2208 ('79-80)
Seraphim IB-6075 ('76,78-80)
Electrola Decapo 1C 147-01 382/3M ('76,78-80)

82. BEETHOVEN: Violin Sonata No. 5 in F, Op. 24, "Spring"

Joseph Szigeti, violin

Concert performance
Frick Museum, NYC
4 April 1948

LP: MJA 1969-1 ('83,117,125)¹⁷
Columbia M6X 31513 ('83, anthology)
Melodram MEL 204 ('83)

83. BEETHOVEN: Violin Sonata No. 10 in G, Op. 96

Joseph Szigeti, violin

Concert performance LP: MJA 1969-1 ('82,117,125)
Frick Museum, NYC Columbia M6X 31513 ('82, anthology)
4 April 1948 Melodram MEL 204 ('82)

BRAHMS SOLO PIANO

84. BRAHMS: Intermezzo in G, Op. 116, No. 2

HMV recording 78: HMV DB 6505 ('85)
2EA 12095 LP: HMV HQM 1142 ('85,87,105,111,128,170)
Abbey Road Studios, London Angel (Japan) GR-2195 ('85,87,105,
4 June 1947 111,128,170)
Seraphim 60115 ('85,87,105,111,128,170)

85. BRAHMS: Intermezzo in E flat, Op. 117, No. 1

HMV recording 78: HMV DB 6505 ('84)
2EA 12094 LP: HMV HQM 1142 ('84,87,105,111,128,170)
Abbey Road Studios, London Angel (Japan) GR-2195 ('84,87,105,
4 June 1947 111,128,170)
Seraphim 60115 ('84,87,105,111,128,170)

86. BRAHMS: Intermezzo in C, Op. 119, No. 3

Welte-Mignon piano roll *Not issued on record*¹⁸
#386
Freiburg
May 1905

87. BRAHMS: 2 Rhapsodies, Op. 79

HMV recording No. 1 -- *Not issued on record*
2EA 12087/8, No. 2 -- 78: HMV DB 6504
12092/3 LP: HMV HQM 1142 ('84-85,105,111,128,170)
Abbey Road Studios, London Angel (Japan) GR-2195 ('84-85,105,
4 June 1947 111,128,170)
Seraphim 60115 ('84-85,105,111,128,170)

88. BRAHMS: 2 Rhapsodies, Op. 79 -- No. 2 in G

Ampico piano roll *Not issued on record*²
#62353
Lane Bryant Building, NYC
1922

WITH ORCHESTRA

89. BRAHMS: Concerto No. 1 in d, Op. 15

London Philharmonic Orchestra
George Szell, conductor

HMV recording 78: HMV DB 3712/7 in A-326
2EA 5963/74 DB 8614/9
Abbey Road Studios, London RCA 16380/5 in M-677
9 Jan., 18 Dec. 1938 16392/7 in DM-677

LP: Rococo 2022
Electrola Dacapo 1C 181-52 348/9 M ('90)
World Records SH 223

90. BRAHMS: Concerto No. 2 in B flat, Op. 83

BBC Symphony Orchestra
Sir Adrian Boult, conductor

HMV recording 78: HMV DB 2696/701 in A-245
2EA 1590/600, 2801 DB 7797/802
Abbey Road Studios, London RCA 8981/6 in M-305
7, 14 Nov. 1935 16717/22 in DM-305

LP: Pathé COLH 82
Angel (Japan) GR-2050
World Records SH 109
Electrola Dacapo 1C 181-52 348/9 M ('89)

CHAMBER MUSIC

Joseph Szigeti, violin
Pierre Fournier, cello

91. BRAHMS: Piano Trio No. 1 in B, Op. 8-- 1st and 2nd movements¹⁹

Concert performance *Not issued on record²⁰*
Usher Hall, Edinburgh
30 Aug. 1947

92. BRAHMS: Piano Trio No. 1 in B, Op. 8

Concert performance *Not issued on record²¹*
Central Hall, London
29 Sept. 1947

93. BRAHMS: Violin Sonata No. 1 in G, Op. 78²²

Concert performance *Not issued on record²¹*
Central Hall, London
22 Sept. 1947

94. BRAHMS: Violin Sonata No. 2 in A, Op. 100

Concert performance LP: Discocorp RR-488 ('150)
Central Hall, London
26 Sept. 1947

LIEDER

Therese Behr Schnabel, mezzo-soprano

95. BRAHMS: "Liebestreu," Op. 3, No. 1

HMV recording 78: 10" HMV DA 1294 ('96)
OB 4514 LP: Rococo ROC 5370 ('96, 151-157,
Abbey Road Studios, London 162-164, anthology)
16 Nov. 1932

96. BRAHMS: "Nicht mehr zu dir zu gehen," Op. 32, No. 2

HMV recording 78: 10" HMV DA 1294 ('95)
OB 4522 LP: Rococo ROC 5370 ('95, 151-157,
Abbey Road Studios, London 162-164, anthology)
18 Nov. 1932

CHOPIN SOLO PIANO

97. CHOPIN: Etude No. 5 in G flat, Op. 10, No. 5, "Black Key"

Welte-Mignon piano roll *Not issued on record¹⁸*
*390
Freiburg
8 May 1905

98. CHOPIN: Etude No. 14 in f, Op. 25, No. 2

Welte-Mignon piano roll *Not issued on record*
*387
Freiburg
May 1905

99. CHOPIN: Etude No. 15 in F, Op. 25, No. 3

Hupfeld Animatic piano roll *Not issued on record²³*
*55770
(Germany)
After 1905

100. CHOPIN: Nocturne No. 6 in g, Op. 15, No. 3

Welte-Mignon piano roll *Not issued on record*
*393

Freiburg
May 1905

101. CHOPIN: 24 Preludes, Op. 28--No. 23 in F

Welte-Mignon piano roll *Not issued on record*
#394
Freiburg
May 1905

DVORAK CHAMBER MUSIC

102. DVORAK: Piano Quintet in A, Op. 81

Pro Arte Quartet
HMV recording 78: HMV DB 2177/80 in A-214
2B 6009/16 DB 7676/9
Abbey Road Studios, London RCA 8305/8 in M-219
11 Feb. 1934 LP: Discocorp BWS-718 ('161)
World Records SH 408 ('161)

LANNER SOLO PIANO

103. LANNER: Old Vienna Waltz

Welte-Mignon piano roll *Not issued on record*¹⁸
#384
Freiburg
8 May 1905

MENDELSSOHN CHAMBER MUSIC

104. MENDELSSOHN: Piano Trio No. 1 in d, Op. 49

Joseph Szigeti, violin
Pierre Fournier, cello
Concert performance *Not issued on record*²¹
Central Hall, London
26 Sept. 1947

MOZART SOLO PIANO

105. MOZART: Rondo in a, K. 511

HMV recording 78: HMV DB 6298
2EA 11030/1 LP: Pathé COLH 305 ('106-107,111)
Abbey Road Studios, London HMV HQM 1142 ('84-85,87,111,128,170)
4 June 1946 Angel (Japan) GR-2138 ('106-107,111)
GR-2195 ('84-85,87,
111,128,170)
Melodiya D 031127/8 ('26,111)
Seraphim 60115 ('84-85,87,111,128,170)

106. MOZART: Sonata in a, K. 310 (300d)

HMV recording 78: HMV DB 3778/80
2EA 7448/50, 7551/3 DB 8764/6
Abbey Road Studios, London LP: *unissued*
27 Jan. 1939 **Truncated issues**²⁴
Pathé COLH 305 ('105,107,111)
Angel (Japan) GR-2138 ('105,107,111)

107. MOZART: Sonata in F, K. 332 (300k)

HMV recording 78: HMV DB 6336/7²⁵
2EA 11036/9 LP: Pathé COLH 305 ('105-106,111)
Abbey Road Studios, London Angel (Japan) GR-2138 ('105-106,111)
5 June 1946 &
5 June 1947

108. MOZART: Sonata in B flat, K. 333 (315c)--1st and 2nd movements

Concert performance?²⁶ LP: 16" Armed Forces Radio Service C-118/9
SSL-602/3⁷ ('15,109)
Frick Museum, NYC? MKR 1004 ('109,118)
25 Feb. 1945? Discocorp SID-721 ('68,109)

109. MOZART: Sonata in B flat, K. 333 (315c)--3rd movement

U.S. Armed Forces recording⁶ LP: 16" Armed Forces Radio Service C-119
SSL-603⁷ ('15,108)
New York City? MKR 1004 ('108,118)
1944⁸ Discocorp SID-721 ('68,108)

110. MOZART: Sonata in F, K. 533/494²⁷

Concert performance LP: Discocorp RR-502 ('12,112)
Frick Museum, NYC
14 Nov. 1943

111. MOZART: Sonata in B flat, K. 570

HMV recording 78: HMV DB 6839/40
2EA 13129/32 LP: HMV HQM 1142 ('84-85,87,105,128,170)

Abbey Road Studios, London
16 June 1948

Angel (Japan) GR-2195 ('84-85,87,
105,128,170)
Melodiya D 031127/8 ('26,105)
Seraphim 60115 ('84-85,87,105,128,170)
Truncated issues²⁸
Pathé COLH 305 ('105-107)
Angel (Japan) GR-2138 ('105-107)

WITH ORCHESTRA

**112. MOZART: Concerto No. 17 in G, K. 453--
2nd movement, bars 1-127**²⁹

New Friends of Music Orchestra
Fritz Stiedry, conductor
Concert performance LP: Discocorp RR-502 ('12,110)³⁰
Town Hall, NYC
22 March 1942

113. MOZART: Concerto No. 19 in F, K. 459

London Symphony Orchestra
Sir Malcolm Sargent, conductor
HMV recording 78: HMV DB 3095/8S in A-282
2EA 4189/93, 4602/3 DB 8298S/301
Abbey Road Studios, London RCA 14538/41S in M-389
9, 12 Jan. 1937 16548S/51 in DM-389
LP: Pathé COLH 90 ('123)
Angel (Japan) GR-2157 ('123)
World Records SH 142 ('116)

114. MOZART: Concerto No. 20 in d, K. 466³¹

New York Philharmonic
George Szell, conductor
Concert performance LP: MJA 1971-1 ('119)
Carnegie Hall, NYC Discocorp BWS-723 ('119)
24 Dec. 1944

115. MOZART: Concerto No. 20 in d, K. 466³¹

Philharmonia Orchestra
Walter Susskind, conductor
HMV recording 78: *unissued*
2EA 13135/42 45: RCA WHMV-1012 ('120)
Abbey Road Studios, London LP: RCA LHMV-1012 ('120)
17-18 June 1948³² Turnabout THS-65046 ('120)
Pathé Marconi 2C051-43166 ('120)
HMV EX 290072-3 ('120-121,123)

116. MOZART: Concerto No. 21 in C, K. 467³³

London Symphony Orchestra
Sir Malcolm Sargent, conductor
HMV recording 78: HMV DB 3099/102 in A-291
2EA 4604/11 DB 8355/8
Abbey Road Studios, London RCA 15084/7 in M-486
12 Jan. 1937 16279/82 in DM-486
LP: Angel COLH 67 ('121)
Angel (Japan) GR-2032 ('121)
World Records SH 142 ('113)
Electrola Decca 1C 053-01 341 M ('121)
The Franklin Mint Record Society, "100 Greatest
Recordings of All Time", Record No. 4 (anthology)

117. MOZART: Concerto No. 22 in E flat, K. 482³³

New York Philharmonic
Bruno Walter, conductor
Concert performance LP: MJA 1969-1 ('82-83,125)
Carnegie Hall, NYC Discocorp BWS-717 ('118)
16 Nov. 1941

118. MOZART: Concerto No. 23 in A, K. 488³⁴

New York Philharmonic
Artur Rodzinski, conductor
Concert performance LP: MKR 1004 ('108-109)³⁵
Carnegie Hall, NYC Discocorp BWS-717 ('117)
3 March 1946

119. MOZART: Concerto No. 24 in c, K. 491³³

Los Angeles Philharmonic Orchestra
Alfred Wallenstein, conductor
Concert performance LP: MJA 1971-1 ('114)
Whittier Union High School, Discocorp BWS-723 ('114)
Whittier, CA
13 Jan. 1946

120. MOZART: Concerto No. 24 in c, K. 491³³

Philharmonia Orchestra
Walter Susskind, conductor
HMV recording 78: *unissued*
2EA 13147/53 45: RCA WHMV-1012 ('115)
Abbey Road Studios, London LP: RCA LHMV-1012 ('115)
18-19 June 1948³² Turnabout THS-65046 ('115)
Pathé Marconi 2C051-43166 ('115)
HMV EX 290072-3 ('115,121,123)

121. MOZART: Concerto No. 27 in B flat, K. 595

London Symphony Orchestra
Sir John Barbirolli, conductor

HMV recording 78: HMV DB 2249/52 in A-221³⁶
 2B 6891/8 DB 7733/6
 Abbey Road Studios, London RCA 8475/8 in M-240
 2 May 1934 17053/6 in DM-240
 LP: Angel COLH 67 (*1116)
 Angel (Japan) GR-2032 (*1116)
 Electrola Dacapo 1C 053-01 341 M (*1116)
 HMV EX 290072-3 (*115,120,123)

122. MOZART: Concerto No. 27 in B flat, K. 595

National Orchestral Association
 Leon Barzin, conductor
 Concert performance *Not issued on record*³⁷
 Carnegie Hall, NYC
 20 March 1939

123. MOZART: Concerto for two Pianos in E flat, K. 365 (316a)

Karl Ulrich Schnabel, piano
 London Symphony Orchestra³
 Sir Adrian Boult, conductor
 HMV recording 78: HMV DB 3033/5
 2EA 4097/102 DB 8216/8
 Abbey Road Studios, London RCA 15072/4 in M-484
 28 Oct. 1936 16286/8 in DM-484
 LP: RCA LCT-1140 (*9)
 Pathé COLH 90 (*1113)
 Angel (Japan) GR-2157 (*1113)
 HMV EX 290072-3 (*115,120-121)

CHAMBER MUSIC

124. MOZART: Piano Quartet No. 1 in g, K. 478

Members of the Pro Arte Quartet
 HMV recording 78: HMV DB 2155/8 in A-213
 2B 5583/90 DB 7665/8
 Abbey Road Studios, London RCA 8562/5 in M-251
 31 Jan. 1934 17031/4 in DM-251
 LP: RCA LM-6130 (anthology)
 Angel COLH 42 (anthology)
 Angel (Japan) GR-2026 (anthology)
 Seraphim 1C-6044 (anthology)
 Pathé Marconi 1435413 (anthology)

125. MOZART: Violin Sonata in E flat, K. 481

Joseph Szigeti, violin

Concert performance
 Frick Museum, NYC
 4 April 1948

LP: MJA 1969-1 (*82-83,117)
 Discocorp WSA-738 (anthology)
 Melodiya M 90-41978/8 (anthology)

 SCHUBERT SOLO PIANO

126. SCHUBERT: Allegretto in c, D. 915

HMV recording 78: HMV DB 3755 in A-350 (*141)
 2EA 7435 DB 8826 (*141)
 Abbey Road Studios, London DB 9700 (*141)¹
 25 Jan. 1939 DB 21357 (*141)
 LP: Angel COLH 33 (*141)
 Melodiya D 030067/8 (*128,141)
 EMI Italiana 3C-153-01220/2 (*134,139,
 141,143-144)
 Pathé Marconi 2907883 (*134,139-141)
 HMV RLS 7713 (*128,134,139,146-149)
 Arabesque 8137-3 (*128,134,139,146-149)

127. SCHUBERT: 4 Impromptus, Op. 90, D. 899

RCA recording *Not issued on record*³⁸
 075293/8
 RCA Victor Studios, NYC
 18, 23 June 1942

128. SCHUBERT: 4 Impromptus, Op. 90, D. 899³⁹

HMV recording 78: HMV DB 21320, 21335, 21351
 2EA 14755/60 45: RCA WHMV-1027 (*130)
 (tapes 1965, LP: RCA LHMV-1027 (*130)
 1971/2, 1975) LYT-1019 (*130)
 Abbey Road Studios, London 10" HMV BLP 1007
 6-8 June 1950 Electrola E 80 684 (*130)
 Pathé FALP 295 (*130)
 Angel (Japan) GR-2083 (*130)
 Electrola Dacapo 1C 047-01 339 M (*130)
 Pathé Marconi 2C 051-01339 (*130)
 Piano Story 3C053 1013391 (*130)
 HMV RLS 7713 (*126,134,139,146-149)
 Arabesque 8137-3 (*126,134,139,146-149)
Nos. 2 and 4 only
 HMV HQM 1142 (*84-85,87,105,111,170)
 Angel (Japan) GR-2195 (*84-85,87,105,111,170)
 Seraphim 60115 (*84-85,87,105,111,170)
No. 2 only
 Melodiya D 030067/8 (*126,141)

129. SCHUBERT: 4 Impromptus, Op. 90, D. 899--No. 4 in A flat

Welte-Mignon piano roll *Not issued on record*¹⁸

*383

Freiburg
May 1905

130. SCHUBERT: 4 Impromptus, Op. posth. 142, D. 935

HMV recording 78: HMV DB 21382, 21500, 21611, 21557

2EA 14761, 14765/7, 14774/8 45: RCA WHMV-1027 ('128)

Nos. 2 and 4 only

HMV 7ER 5042

7ERQ 131

EHA 4

LP: RCA LHMV-1027 ('128)

LYT-1019 ('128)

10" HMV BLP 1030

Electrola E 80 684 ('128)

Pathé FALP 295 ('128)

Angel (Japan) OR-2083 ('128)

Electrola Decapo 1C 047-01 339 M ('128)

Pathé Marconi 2C 051-01339 ('128)

Piano Story 3C053 1013391 ('128)

HMV RLS 1435603 ('133, 140-141,

143-145, 151-157)

Arabesque 8145-3 ('133, 140-141,

143-145, 151-157)

131. SCHUBERT: 3 Klavierstücke, D. 946--

Nos. 1 in e flat, and 2 in E flat

Concert performance LP: MJA 1966-4 ('136, 160)

Town Hall, NYC
18 Jan. 1942

132. SCHUBERT: "Klavierstücke" (unidentified)⁴⁰

Welte-Mignon piano roll *Not issued on record*

*395

Freiburg
May 1905

133. SCHUBERT: March in E, D. 606

HMV recording 78: HMV DB 3760 ('139)

2EA 7447 RCA 18540 in M-888 ('139)

Abbey Road Studios, London 18541 in DM-888 ('139)

27 Jan. 1939 LP: HMV RLS 1435603 ('130, 140-141,

143-145, 151-157)

Arabesque 8145-3 ('130, 140-141,

143-145, 151-157)

134. SCHUBERT: 6 Moments musicaux, Op. 94, D. 780

HMV recording 78: HMV DB 3358/60

2EA 5554/9 DB 8392/4

Abbey Road Studios, London RCA 17021/3 in M-684

2, 12 Nov. 1937

LP: Angel COLH 308 ('143-144)

EMI Italiana 3C-153-01220/2 ('126, 139,
141, 143-144)

Seraphim IC-6045 (anthology)

Pathé Marconi 2907883 ('126, 139-141)

HMV RLS 7713 ('126, 128, 139, 146-149)

Arabesque 8137-3 ('126, 128, 139, 146-149)

135. SCHUBERT: 2 Scherzos, D. 593--No. 1 in B flat

Ampico piano roll

LP: Klavier KS-134 ('3, 19, 24, 169)

*62011

Lane Bryant Building, NYC

1922

136. SCHUBERT: Sonata No. 9 in B, Op. posth. 147, D. 575--3rd movement, bar 77 (immediately before trio)-end

Concert performance

LP: MJA 1966-4 ('131, 160)⁴¹

Town Hall, NYC

11 Jan. 1942

137. SCHUBERT: Sonata No. 13 in A, Op. posth. 120, D. 664 (incomplete)⁴²

Concert performance

*Not issued on record*⁴³

Town Hall, NYC

4 Jan. 1942

138. SCHUBERT: Sonata No. 17 in e, Op. 42, D. 845--4th movement

U.S. Armed Forces recording⁵ LP: 16" Armed Forces Radio Service C-?

SSL-?

Discocorp BWS-724 ('10, 15, 21, 160)

New York City?

1944⁸

139. SCHUBERT: Sonata No. 18 in D, Op. 53, D. 850

HMV recording

78: HMV DB 3756/60 ('133)

2EA 7438/46

RCA 18536/40 in M-888 ('133)

Abbey Road Studios, London

18541/5 in DM-888 ('133)

26-27 Jan. 1939

LP: Angel COLH 83

Angel (Japan) OR-2052

EMI Italiana 3C-153-01220/2 ('126, 134,
141, 143-144)

Electrola Decapo 1C 147-01 557/8 M ('140-141)

Pathé Marconi 2907883 ('126, 134, 140-141)

HMV RLS 7713 ('126, 128, 134, 146-149)

Arabesque 8137-3 ('126, 128, 134, 146-149)

140. SCHUBERT: Sonata No. 21 in A, D. 959

HMV recording 78: HMV DB 3103/7S in A-286
2EA 4543/51 DB 8322S/26
Abbey Road Studios, London DB 9733S/37¹
14-15 Jan. 1937 DB 21418/22S
RCA 15496/500 in M-580 ('16)⁹
16068/72 in DM-580 ('16)⁹

LP: Pathé COLH 84
Electrola Dacapo 1C 147-01 557/8 M ('139,141)
Pathé Marconi 2907883 ('126,134,139,141)
HMV RLS 1435603 ('130,133,141,
143-145,151-157)
Arabesque 8145-3 ('130,133,141,
143-145,151-157)

141. SCHUBERT: Sonata No. 22 in B flat, D. 960

HMV recording 78: HMV DB 3751/5 in A-350 ('126)
2EA 7428/34, 7436/7 DB 8826/30 ('126)
Abbey Road Studios, London DB 9700/4 ('126)
25-26 Jan. 1939 DB 21353/7 ('126)

LP: Angel COLH 33 ('126)
Melodiya D 030067/8 ('126,128)
EMI Italiana 3C-153-01220/2 ('126,134,
139,143-144)
Electrola Dacapo 1C 147-01 557/8 M (139-140)
Pathé Marconi 2907883 ('126,134,139-140)
HMV RLS 1435603 ('130,133,140,
143-145,151-157)
Arabesque 8145-3 ('130,133,140,
143-145,151-157)

142. SCHUBERT: 12 Valses nobles, Op. 77, D. 969

Wolfe-Mignon piano roll *Not issued on record*
#385
Freiburg
May 1905

FOUR-HAND MUSIC

Karl Ulrich Schnabel, piano

143. SCHUBERT: Andantino varié in b, Op. 84, No. 1, D. 823, No. 2

HMV recording 78: HMV DB 3518
2EA 5524/5 RCA 14829 in M-436 ('144,146-147)
Abbey Road Studios, London 14839/40 in DM-436 ('144,146-147)
28-29 Oct. 1937 LP: Electrola E 80 872 ('144,147-148)
Angel COLH 308 ('134,144)

Angel (Japan) GR-2136 ('144,147-148)
EMI Italiana 3C-153-01220/2 ('126,134,
139,141,142)
HMV RLS 1435603 ('130,133,140-141,
144-145,151-157)
Arabesque 8145-3 ('130,133,140-141,
144-145,151-157)

144. SCHUBERT: Divertissement à la hongroise in g, Op. 54, D. 818

HMV recording 78: HMV DB 3529/32 in A-346
2EA 5516/23 DB 8812/5
Abbey Road Studios, London RCA 14825/8 in M-436 ('143,146-147)
28 (&29)¹⁰ Oct. 1937 14833/40 in DM-436 ('143,146-147)
LP: Electrola E 80 872 ('143,147-148)⁴⁴
Angel COLH 308 ('134,143)⁴⁴
EMI Italiana 3C-153-01220/2 ('126,134,
139,141,143)⁴⁴
HMV RLS 1435603 ('130,133,140-141,
143,145,151-157)
Arabesque 8145-3 ('130,133,140-141,
143,145,151-157)
truncated issue⁴⁵
Angel (Japan) GR-2136 ('143,147-148)

145. SCHUBERT: Lebensstürme in g, Op. posth. 144, D. 947

HMV recording 78: 10" HMV DB 1646/7
OEA 5530/3 10" RCA 1872/3 in M-437 ('148)
Abbey Road Studios, London 1874/7 in AM-437 ('148)
29 Oct. 1937 LP: HMV RLS 1435603 ('130,133,140-141,
143-144,151-157)
Arabesque 8145-3 ('130,133,140-141,
143-144,151-157)

146. SCHUBERT: 6 Marches, Op. 40, D. 819--Nos. 2 in g, and 3 in b

HMV recording 78: RCA 14830/1 in M-436 ('143-144,147)
2EA 5534/6 14836/8 in DM-436 ('143-144,147)
Abbey Road Studios, London **No. 2 only**
29 Oct. 1937 HMV DB 3527 ('147)
LP: HMV RLS 7713 ('126,128,134,139,147-149)
Arabesque 8137-3 ('126,128,134,139,
147-149)

147. SCHUBERT: 3 Marches militaires, Op. 51, D. 733

HMV recording 78: HMV DB 3527/8 ('146)
2EA 5537/9 RCA 14831/2 in M-436 ('143-144,146)
Abbey Road Studios, London 14833/5 in DM-436 ('143-144,146)
29 Oct. 1937 LP: Electrola E 80 872 ('143-144,148)
Angel (Japan) GR-2136 ('143-144,148)

HMV RLS 7713 (*126,128,134,139,
146,148-149)
Arabesque 8137-3 (*126,128,134,139,
146,148-149)

148. SCHUBERT: Rondo in A, Op. 107, D. 951

HMV recording 78: 10" HMV DA 1644/5
OEA 5526/9 10" RCA 1870/1 in M-437 (*145)
Abbey Road Studios, London 1874/7 in AM-437 (*145)
28-29 Oct. 1937 LP: Electrola E 80 872 (*143-144,147)
Angel (Japan) GR-2136 (*143-144,147)
HMV RLS 7713 (*126,128,134,139,
146-147,149)
Arabesque 8137-3 (*126,128,134,139,
146-147,149)

CHAMBER MUSIC

149. SCHUBERT: Piano Quintet in A, Op. posth. 114, D. 667, "Trout"

Members of the Pro Arte Quartet
Claude Hobday, double bass
HMV recording 78: HMV DB 2714/8 in A-259
2EA 2529/38 DB 8095/9
Abbey Road Studios, London RCA 14032/6 in M-312
16 Nov. 1935 16923/7 in DM-312
LP: Angel COLH 40
Angel (Japan) GR-2020
Electrola Decapo 1C 137-53 032/6M (anthology)
The Franklin Mint Record Society, "100 Greatest
Recordings of All Time", Record No. 53
Pathé Marconi 2C051 43349
HMV RLS 7713 (*126,128,134,139,146-148)
Arabesque 8137-3 (*126,128,134,139,146-148)

150. SCHUBERT: Piano Trio No. 1 in B flat, Op. posth. 99, D. 898

Joseph Szigeti, violin
Pierre Fournier, cello
Concert performance LP: Discocorp RR-488 (*94)
Central Hall, London
1 Oct. 1947

LIEDER

Therese Behr Schnabel, mezzo-soprano

151. SCHUBERT: "An die Laute," Op. 81, No. 2, D. 905

HMV recording 78: HMV DB 1836 (*152,155)
2B 4523a LP: Rococo ROC 5370 (*95-96,152-157,
Abbey Road Studios, London 162-164, anthology)
18 Nov. 1932 HMV RLS 1435603 (*130,133,140-141,
143-145,152-157)
Arabesque 8145-3 (*130,133,140-141,
143-145,152-157)

152. SCHUBERT: "Der Erlkönig," Op. 1, D. 328

HMV recording 78: HMV DB 1836 (*151,155)
2B 4524 LP: Rococo ROC 5370 (*95-96,151,153-157,
Abbey Road Studios, London 162-164, anthology)
18 Nov. 1932 HMV RLS 1435603 (*130,133,140-141,
143-145,151,153-157)
Arabesque 8145-3 (*130,133,140-141,
143-145,151,153-157)

153. SCHUBERT: "Gruppe aus dem Tartarus," Op. 24, No. 1, D. 583

HMV recording 78: HMV DB 1835 (*154)
2B 4519 LP: Rococo ROC 5370 (*95-96,151-152,
Abbey Road Studios, London 154-157,162-164, anthology)
17 Nov. 1932 HMV RLS 1435603 (*130,133,140-141,
143-145,151-152,154-157)
Arabesque 8145-3 (*130,133,140-141,
143-145,151-152,154-157)

154. SCHUBERT: "Der Kreuzzug," D. 932

HMV recording 78: HMV DB 1835 (*153)
2B 4520 LP: Rococo ROC 5370 (*95-96,151-153,
Abbey Road Studios, London 155-157,162-164, anthology)
17 Nov. 1932 HMV RLS 1435603 (*130,133,140-141,
143-145,151-153,155-157)
Arabesque 8145-3 (*130,133,140-141,
143-145,151-153,155-157)

155. SCHUBERT: "Der Musensohn," Op. 92, No. 1, D. 764

HMV recording 78: HMV DB 1836 (*151-152)
2B 4523b LP: Rococo ROC 5370 (*95-96,151-154,
Abbey Road Studios, London 156-157,162-164, anthology)
18 Nov. 1932 HMV RLS 766 (anthology)
RLS 1435603 (*130,133,140-141,
143-145,151-154,156-157)
Arabesque 8145-3 (*130,133,140-141,
143-145,151-154,156-157)

156. SCHUBERT: Schwanengesang, D.957--No. 11, "Die Stadt"

HMV recording 78: HMV DB 1833 ('157)
2B 4512 LP: Rococo ROC 5370 ('95-96, 151-155,
Abbey Road Studios, London 157, 162-164, anthology)
16 Nov. 1932 HMV RLS 1435603 ('130, 133, 140-141,
143-145, 151-155, 157)
Arabesque 8145-3 ('130, 133, 140-141,
143-145, 151-155, 157)

157. SCHUBERT: Schwanengesang, D.957--No. 13, "Der Doppelgänger"

HMV recording 78: HMV DB 1833 ('156)
2B 4511 LP: Rococo ROC 5370 ('95-96, 151-156,
Abbey Road Studios, London 161-163, anthology)
16 Nov. 1932 HMV RLS 1435603 ('130, 133, 140-141,
143-145, 151-156)
Arabesque 8145-3 ('130, 133, 140-141,
143-145, 151-156)

SCHUMANN SOLO PIANO

158. SCHUMANN: Kinderszenen, Op. 15

HMV recording 78: HMV DB 6502/3
2EA 12066, 12084/6 LP: Pathé COLH 85 ('161)
Abbey Road Studios, London Angel (Japan) GR-2169 ('161)
2-3 June 1947

159. SCHUMANN: Romance in F#, Op. 28, No. 2

Hupfeld Animatic piano roll *Not issued on record*²³
#51226
(Germany)
After 1905

WITH ORCHESTRA

160. SCHUMANN: Concerto in a, Op. 54

Los Angeles Philharmonic Orchestra
Alfred Wallenstein, conductor
Concert performance LP: MJA 1966-4 ('131, 136)⁴⁶
Hoover High School, Discocorp BWS-724 ('10, 15, 21, 138)⁴⁶
Glendale, CA
4 March 1945

CHAMBER MUSIC

161. SCHUMANN: Piano Quintet in E flat, Op. 44

Pro Arte Quartet
HMV recording 78: HMV DB 2387/90 in A-215⁴⁷
2EA 535/42 DB 7922/5
Abbey Road Studios, London RCA 8685/8 in M-267
19 Nov. 1934 17003/6 in DM-267
LP: Pathé COLH 85 ('159)
Discocorp BWS-718 ('102)
Angel (Japan) GR-2169 ('159)
World Records SH 408 ('102)

LIEDER

Therese Behr Schnabel, mezzo-soprano

162. SCHUMANN: Liederkreis, Op. 39--No. 12, "Frühlingsnacht"

HMV recording 78: HMV DB 1834 ('163-164)
2B 4521b LP: Rococo ROC 5370 ('95-96, 151-157,
Abbey Road Studios, London 162-164, anthology)
17 Nov. 1932

163. SCHUMANN: "Der Schatzgräber," Op. 45, No. 1

HMV recording 78: HMV DB 1834 ('162, 164)
2B 4518 LP: Rococo ROC 5370 ('95-96, 151-157,
Abbey Road Studios, London 162, 164, anthology)
17 Nov. 1932 HMV RLS 1547003 ('164, anthology)

164. SCHUMANN: "Der Soldat," Op. 40, No. 3

HMV recording 78: HMV DB 1834 ('162-163)
2B 4521a LP: Rococo ROC 5370 ('95-96, 151-157,
Abbey Road Studios, London 162-163, anthology)
17 Nov. 1932 HMV RLS 1547003 ('163, anthology)

STRAUSS (JOHANN II) SOLO PIANO

165. STRAUSS: Künstlerleben (Waltz), Op. 316

Walte-Mignon piano roll?⁴⁸ *Not issued on record*
(*391 or *392?)
Freiburg?
May 1905?

STRUASS (JOSEF) SOLO PIANO

166. STRAUSS: Dorfschwalben aus Österreich (Waltz), Op.164

Welte-Mignon piano roll *Not issued on record*¹⁸
*382
Freiburg
8 May 1905

WEBER SOLO PIANO

167. WEBER: Invitation to the Dance, Op.65

Welte-Mignon piano roll *Not issued on record*²
*388
Freiburg
9 May 1905

168. WEBER: Invitation to the Dance, Op.65

Hupfeld Animatic piano roll *Not issued on record*²³
*50478
(Germany)
After 1905

169. WEBER: Invitation to the Dance, Op.65

Ampico piano roll LP: Klavier KS-134 ('3,19,24,135)⁴⁹
*60603 COMPACT DISC: Newport Classic NC-60020 (anthology)
Lane Bryant Building, NYC
1922

170. WEBER: Invitation to the Dance, Op.65

HMV recording 78: HMV DB 6491
2EA 12058/9 LP: HMV HQM 1142 ('84-85,87,105,111,128)
Abbey Road Studios, London Angel (Japan) GR-2195 ('84-85,87,105,
2-3 June 1947 111,128)
Seraphim 60115 ('84-85,87,105,111,128)

RECORD LABELS

<u>U.S.A.</u>	<u>Great Britain</u>	<u>Germany</u>	<u>France</u>	<u>Italy</u>	<u>Japan</u>	<u>Soviet Union</u>
Angel	HMV	Electrola	Pathé Marconi	EMI Italiana	Angel	Melodiya
Arabesque	RCA	Top Classic		Melodram	Victor	
Columbia	World Records		RCA (Erato)	Piano Story		
Discorp						<u>Canada</u>
Franklin Mint Record Society						Rococo
Klavier						
MJA						
MKR						
Perennial						
RCA						
Seraphim						
Turnabout						

A number of the above-listed labels are affiliated with EMI, an international organization.

NOTES (FOR ALPHABETICAL LISTING)

1. May not have been issued
2. A copy of this piano roll is in the collection of the Library of Congress.
3. The orchestra is not identified in the recording logs.
4. The record label of the RR-502 issue incorrectly gives 17 Nov. 1943 as the date.
5. Some sources erroneously give DB 8679/85 for Vol.14.
6. As a contribution to the war effort, Schnabel made several recordings for the Armed Forces. These included several spoken messages, not detailed in this discography.
7. This is the matrix number for the 16" Armed Forces LP, which, produced in 1944 or 1945, is the closest that one can come to the original recording.
8. Other Armed Forces records in this series were made in 1944.
9. No.23 was substituted for No.16 in postwar pressings.
10. No takes were used from this date.
11. According to his son Karl Ulrich, this recording was not approved for issue because Schnabel considered it unsatisfactory; the LP's were issued without the family's consent.
12. Several sources erroneously give 1 Nov. 1938 as the date.
13. The 1933 HMV catalog gives DB 7135/9.
14. The 1947/48 HMV catalog gives the album number as A-396.
15. On account of an omitted flourish in bar 370 of the first movement, Schnabel suspended the issue of this recording until he could correct it. Since the correction was never made, the recording was issued only after his death with his family's approval.
16. The 1933 HMV catalog gives DB 7130/4.
17. On the MJA issue, there are intermittent buzzing noises and a missing segment of music in the first movement of this sonata.
18. A tape transfer of this piano roll is in the Deutsches Rundfunkarchiv.

19. The first nine bars of the first movement are missing.
20. This recording is in the Swedish Radio archives.
21. This was recorded off the air in 1947 by a former Paris resident, in whose collection the discs still reside.
22. The pickup note to the second movement is missing and the sound fades in and out during the first several bars of the third movement.
23. A copy of this piano roll is in the Deutsches Musikarchiv in Berlin.
24. The first-movement exposition repeat and the second-movement repeat, taken by Schnabel in this recording, were edited out of the LP transfer.
25. This may not have been issued although, according to one source, it was issued only in Germany.
26. It is not certain that this is a concert performance. The sound is so radically different from the Armed Forces recording of the third movement, however, that the two certainly come from different sources.
27. After the second movement, an announcer states, "Mr. Schnabel has just played the Sonata in F Major, Kochei 533 of Mozart and continues now with the Rondo in F Major." The last half of this announcement carries over into the first three bars of the third movement.
28. The second-movement repeats, taken by Schnabel in this recording, are all edited out of the LP transfer.
29. At bar 127, an announcer breaks in with, "Ladies and Gentlemen, you have just heard the first . . ." at which time the music fades out.
30. The orchestral introduction is omitted from this issue; the music begins at the piano entrance at bar 30.
31. Cadenzas by Beethoven
32. This date was commonly believed to be June 1950 as a result of program notes written by Walter Susskind for the record jacket of the Turnabout issue. In these notes he states erroneously that the Mozart C-minor Concerto was Schnabel's last recording.
33. Cadenzas by Schnabel
34. At bar 363 of the third movement, the orchestra and soloist part company, eventually stopping. After a brief pause, the orchestra resumes playing, and Schnabel joins in several bars later. It might be noted that this occurred during the period of considerable tension between Rodzinski and the management of the New York Philharmonic which eventually resulted in Rodzinski's dismissal.
35. In this issue, the interruption in the third movement is edited out.
36. The HMV catalogs from 1936 through 1938 give the album number as A-211.
37. This recording is in the Rodgers and Hammerstein Archives of Recorded Sound.
38. It is interesting to note that this recording was advertised as "in preparation" by a Portland record store in 1945.
39. Schnabel inadvertently omitted bars 209-258 from the fourth Impromptu, but did not live to make the intended correction of this omission.
40. The German Welte-Mignon catalog from 1925 gives the title "Nachgelassene Klavierstücke".
41. A complete performance of this movement was constructed through editing. However, the resulting form is incorrect: the form of this scherzo movement should be AABBCAB (where C is the trio), but instead it is ABABCAB.
42. The surviving sections are as follows: Movement 1, b.111-end; Movement 2, b.1-59; Movement 3, b.136-end.
43. This was recorded off the air in 1942 by Charles E. Rhodes, a New York lawyer. The surviving disc is now in the Charles E. Rhodes collection at the New England Conservatory of Music.
44. This may be one of the truncated issues.

45. The following repeats, taken by Schnabel in this recording, are edited out of the LP transfer: Movement 1, b.93-98, b.99-105, b.106-111, b.112-123, and Movement 3, b.25-66, 65-80, b.125-140, b.241-257, b.288-306, and b.307-333.
46. According to one authority, the performance on this record is not Schnabel's. Schnabel did, however, perform the Schumann Concerto on this date and a recording of the original broadcast was preserved by Standard Oil (who sponsored the broadcast); this recording is now in private hands.
47. Prior to 1951, the album number was given in the HMV catalogs as A-265.
48. This may be a Hupfeld Animatic roll.
49. The final bars of the Weber are omitted.

CHRONOLOGICAL LISTING

Throughout the Chronological listing, all numbers in brackets refer to the Alphabetical Listing.

WELTE-MIGNON PIANO ROLLS

FREIBURG

May 1905

The following Welte-Mignon reproducing piano rolls are listed in the October 1925 German Welte-Mignon catalog, except for the Johann Strauss Waltz. The missing number in the sequence (#391 or #392) likely represents another roll recorded by Schnabel, but "out of print" by the time this catalog was printed. On 29 May 1905, Schnabel signed the Welte Autograph Book and wrote the following: "With the artistic excellence of the WELTE-MIGNON, the extreme limits of possibility in the mechanical reproduction of music appear to me to have been reached. Not only all the technique of the touch, but all the personality of the shading and interpretation of the Artist are most faithfully rendered. Instead of all traces of his art disappearing with the last note played, the Pianist has now the consoling certainty that his performances will survive him." (These comments are interesting in light of his later dislike for all forms of mechanical reproduction.)

- Roll #382 STRAUSS (JOSEF): Dorfschwalben aus Österreich (Waltz), Op. 164 [166] 8 May
Roll #383 SCHUBERT: 4 Impromptus, Op. 90, D. 899--No. 4 in A flat [129] 8 May
Roll #384 LANNER: Old Vienna Waltz [103] 8 May
Roll #385 SCHUBERT: 12 Valses nobles, Op. 77, D. 969 [142]
Roll #386 BRAHMS: Intermezzo in C, Op. 119, No. 3 [86]
Roll #387 CHOPIN: Etude No. 14 in f, Op. 25, No. 2 [98]
Roll #388 WEBER: Invitation to the Dance, Op. 65 [167] 9 May
Roll #389 BACH: English Suite No. 5 in e, BWV 810--Gigue [2]
Roll #390 CHOPIN: Etude No. 5 in G flat, Op. 10, No. 5, "Black Key" [97] 8 May
Roll #39? STRAUSS (JOHANN II): Künstlerleben (Waltz), Op. 316 [165]

Roll #393 CHOPIN: Nocturne No. 6 in g, Op. 15, No. 3 [100]
Roll #394 CHOPIN: 24 Preludes, Op. 28--No. 23 in F [101]
Roll #395 SCHUBERT: "Nachgelassene Klavierstücke" (unidentified) [132]
Roll #396 BACH: Toccata in G, BWV 916 [7]

HUPFELD ANIMATIC PIANO ROLLS

Germany

After 1905

A year after the invention of the Welte-Mignon, another reproducing piano was put on the German market by Hupfeld. Since it was not widely sold in the U.S., it was very little-known here and is quite rare among American collections. Following are several of Schnabel's Hupfeld rolls, though it is likely that he recorded more than the three listed here.

- Roll #50478 WEBER: Invitation to the Dance, Op. 65 [168]
Roll #51226 SCHUMANN: Romance in F*, Op. 28, No. 2 [159]
Roll #55770 CHOPIN: Etude No. 15 in F, Op. 25, No. 3 [99]

AMPICO PIANO ROLLS

Lane Bryant Building, New York City

Early 1922

The following Ampico piano rolls were recorded on Schnabel's first American tour, as part of a contractual obligation (he remarked jokingly that this was the only way he could "play a role" in America). Less advanced than the Welte and Hupfeld rolls, these Ampico rolls recorded absolutely no original dynamics; the dynamics were added manually at a later stage as the rolls were being prepared for production. (An Ampico process developed seven years later was better able to capture the subtleties of the performance, but by this time, the piano roll industry was in its decline.) A Knabe piano was used in the recording process.

- Roll #60603 WEBER: Invitation to the Dance, Op. 65 [169]
Roll #60613 BEETHOVEN: Rondo in G, Op. 51, No. 2 [24]
Roll #62011 SCHUBERT: 2 Scherzos, D. 593--No. 1 in B flat [135]

Roll #62291 (later cutting #71531)
BEETHOVEN: Minuet in G, WoO 10, No. 2 [19]
Roll #62353 BRAHMS: 2 Rhapsodies, Op. 79--No. 2 in g [88]
Roll #62721 BACH: Italian Concerto in F, BWV 971--mvt. 1 [3]
Roll #62733 BACH: Italian Concerto in F, BWV 971--mvt. 2 [3]
Roll #62741 BACH: Italian Concerto in F, BWV 971--mvt. 3 [3]

HMV RECORDING SESSIONS, 1932-1939
ABBAY ROAD STUDIOS, LONDON
EDWARD FOWLER, ENGINEER

Aside from the piano rolls, Schnabel steadfastly refused to record, arguing that a musical performance must be alive and not something static and unchanging. However, he was eventually persuaded to record the entire cycle of Beethoven piano sonatas and concertos for His Master's Voice. Karl Ulrich Schnabel relates the story of how, at the time, it was thought that the recording machines did not respond well to abrupt sforzandos, loud bass, or too much pedal. Schnabel was not told of these limitations by the record company officials who did not wish to discourage him from recording. Karl Ulrich, however, was against the idea of his father's recording and filled him in on the supposed limitations. When the first test recordings were made, Karl Ulrich said that he never heard such sudden sforzandos, such loud bass, or so much pedal! The machines had no difficulty reproducing these effects, however, and Schnabel subsequently embarked on his historic Beethoven cycle. Beginning with this project in 1932, Schnabel recorded prolifically until the end of his career, interrupted only by the war. The following are his prewar recordings.

The total number of 78 RPM sides required for each work is given in parentheses after the title (e.g. 6 s.). Each repetition (or "take") is then listed on a separate line, with the following information:

- 1) Side number
- 2) Movement corresponding to that side (e.g. IV)
- 3) Matrix number and take number
 For example: 2B 2611-1
 "2B 2611" is the matrix number; 1 is the take number
 Letters following the take indicate that an alternate recording machine was used (e.g. 2B 2611-2a)
- 4) Decision corresponding to the take
 M means Master (accepted for use)
 H30 means Hold for 30 days
 H90 means Hold for 90 days
 HI (or HFP) means Hold Indefinitely
 D means Destroy
- 5) Comments written in the margins (where legible)

21 January 1932 Studio No.3
 (Bechstein piano)

Beethoven: Sonata No.31 in A flat, Op.110 (6 s.) [58]
 s.1 I 2B 2609-1 M (originally HI) App. for Issue
 s.2 I 2B 2610-1 M
 s.3 II 2B 2611-1 H30
 -2 M

s.4 III 2B 2612-1 M
 s.5 IV 2B 2613-1 M
 s.6 IV 2B 2614-1 M

Beethoven: Sonata No.27 in e, Op.90 (4 s.) [53]
 [see 3 Feb. 1932]

s.1 I 2B 2615-1 M
 s.2 I 2B 2616-1 H30
 -2 M

s.3 II 2B 2617-1 HI breaks in music to be revised
 s.4 II 2B 2618-1 HI " " " "

Beethoven: Sonata No.32 in c, Op.111 (7 s.) [59]
 [see 21-22 March & 7 May 1932]

s.1 I 2B 2619-1 HI breaks in music to be revised
 s.2 I 2B 2620-1 HI " " " "

s.3 II 2B 2621-1 D (originally HI, then M) breaks in music
 s.4 II 2B 2622-1 M (originally HI) to be revised
 s.5 II 2B 2623-1 M (originally HI) " " "

3 February 1932 Studio No.3
 (Bechstein piano)

Beethoven: Sonata No.27 in e, Op.90 (4 s.) [53]
 [see 21 Jan. 1932]

s.3 II 2B 2617-2 M (originally HI)
 s.4 II 2B 2618-2 M (originally HI)

Beethoven: Sonata No.15 in D, Op.28, "Pastoral" (6 s.) [41]
 [see 3, 17 Feb. 1933]

s.1 I 2B 2674-1 H30 (originally M)
 s.2 I 2B 2675-1 H30 (originally M)

s.3 II 2B 2676-1 H30 (originally M)
 s.4 II 2B 2677-1 H30 (originally M)

s.5 III 2B 2678-1 D (originally H30)
 -2 H30 (originally M)

s.6 IV 2B 2679-1 H30
 -2 D (originally HI)

21 March 1932 Studio No.3
 (Bechstein piano)

Beethoven: Sonata No.24 in F#, Op.78 (3 s.) [50]

- s.1 I 2B 3222-1 D
-2 M
s.2 I 2B 3223-1 D
-2 M
-3 H90
s.3 II 2B 3224-1 D
-2 M
-3 H90

Beethoven: Sonata No.32 in c, Op.111 (7 s.) [59]
[see 21 Jan., 22 March, & 7 May 1932]

- s.1 I 2B 2619-2 H90
-3 M
s.2 I 2B 2620-2 M
-3 H90

22 March 1932 Studio No.3
(Bechstein piano)

Beethoven: Sonata No.30 in E, Op.109 (6 s.) [56]

- s.1 I 2B 3225-1 M
s.2 II 2B 3226-1 H90 (2nd)
-2 H90 (1st)
-3 M
s.3 III 2B 3227-1 M
[s.4a III 2B 3228-1 D (originally M)]
[s.4b III 2B 3229-1 D (originally M)]
s.4 III 2B 3230-1 M (sides 4a & 4b combined)
s.5 III 2B 3231-1 H90 (originally M)
-2 M (originally H90)
s.6 III 2B 3232-1 M
-2 D
-3 H90

Beethoven: Sonata No.32 in c, Op.111 (7 s.) [59]
[see 21 Jan., 21 March, & 7 May 1932]

- s.6 II 2B 3233-1 D
-2 M
s.7 II 2B 3234-1 M
-2 H90

23 March 1932 Studio No.1
London Symphony Orchestra
Sir Malcolm Sargent, conductor
(Bechstein piano)

Beethoven: Concerto No.1 in C, Op.15 (9 s.) [64]

- s.1 I 2B 3235-1 M
-1a D
-2 HI (1st)
-2a HI (2nd)
s.2 I 2B 3236-1 M
-1a D
-2 HI
-2a D Bad note
s.3 I 2B 3237-1 M
-1a D
-2 HI (1st)
-2a HI (2nd)
s.4 I 2B 3238-1 HI (1st)
-1a D
-2 H30
-2a HI (2nd)
-3 M
s.5 II 2B 3239-1 M
-1a HI
s.6 II 2B 3940-1 D
-2 HI (1st)
-2a D
-3 M
-3a HI (2nd)
s.7 II 2B 3941-1 M
-1a D
-2a HI
s.8 III 2B 3942-1 HI (1st)
-1a D
-2 M
-2a D
-3a HI (2nd)
s.9 III 2B 3943-1 M
-2a HI

24 March 1932 Studio No.1
London Symphony Orchestra
Sir Malcolm Sargent, conductor
(Bechstein piano)

Beethoven: Concerto No.5 in E flat, Op.73, "Emperor" (10 s.) [73]

- s.1 I 2B 3244-1 HI (1st)
-1a D
-2 M
-2a HI (2nd)
s.2 I 2B 3245-1 D
-1a D

-2 HI (1st)
 -2a HI (2nd)
 -3 M
 -3a D
 s.3 I 2B 3246-1 M
 -1a D
 -2 HI (1st)
 -2a HI (2nd)
 s.4 I 2B 3247-1 M
 -1a HI
 s.5 I 2B 3248-1 M
 -1a HI

 s.6 II 2B 3249-1 M
 -1a HI
 s.7 II 2B 3250-1 HI (1st)
 -1a D
 -2 M
 -2a HI (2nd)
 s.8 III 2B 3251-1 HI (1st)
 -1a D
 -2 M
 -2a HI (2nd)
 s.9 III 2B 3252-1 M
 -1a HI
 s.10 III 2B 3253-1 HI (1st)
 -1a D
 -2 M
 -2a HI (2nd)

25 March 1932 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.18 in E flat, Op.31, No.3 (5 s.) [44]

s.1 I 2B 3254-1 M
 -2 D
 -3 H90
 s.2 I 2B 3255-1 H90
 -2 M

 s.3 II 2B 3256-1 H90
 -2 M

 s.4 III 2B 3257-1 M
 -2 H90 (2nd)
 -3 H90 (1st)

 s.5 IV 2B 3258-1 H90 (1st)
 -2 M
 -3 H90 (2nd)

Beethoven: Sonata No.9 in E, Op.14, No.1 (4 s.) [34]

s.1 I 2B 3259-1 H90
 -2 M
 s.2 I 2B 3260-1 H90
 -2 M

 s.3 II 2B 3261-1 M

 s.4 III 2B 3262-1 H90 (1st)
 -2 M
 -3 H90 (2nd)

7 May 1932 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.32 in c, Op.111 (7 s.) [59]

[see 21 Jan. & 21-22 March 1932]

s.3 II 2B 2621-2 H30 (originally HI [1st])
 -3 M
 -3a H30 (originally HI [2nd])

9 May 1932 Studio No.3

(Bechstein piano)

Beethoven: Bagatelle in a, "Für Elise," WoO 59 [16]

2B 3376-1 M
 -2 D
 -2a H30 (originally HI)

1 November 1932 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.13 in E flat, Op.27, No.1 (4 s.) [38]

s.1 I 2B 4461-1 H30
 -2 M
 s.2 I-II 2B 4462-1 H30
 -2 M

 s.3 III 2B 4463-1 M
 s.4 III 2B 4464-1 M
 -2 H30

16 November 1932 Studio No.3

Therese Behr Schnabel, mezzo-soprano

(Bechstein piano)

Schubert: "Der Doppelgänger," D.957, No.13 [157]

2B 4511-1 M

Schubert: "Die Stadt," D.957, No.11 [156]

2B 4512-1 M

Brahms: "Schwesterlein" (No. 15 from "49
deutsche Volkslieder", Book III)
2B 4513-1 D
-2 D

Brahms: "Liebestreu," Op. 3, No. 1 [95]
OB 4514-1 H30
-2 D
-3 M

17 November 1932 Studio No. 3
Therese Behr Schnabel, mezzo-soprano
(Bechstein piano)

Schumann: a) "Der Soldat," Op. 40, No. 3 [164]
b) Liederkreis, Op. 39 -- No. 12, "Frühlingsnacht" [162]
2B 4521-1 M

Schumann: "Der Schatzgräber," Op. 45, No. 1 [163]
2B 4518-1 H30
-2 M

Schubert: "Gruppe aus dem Tartarus," Op. 24, No. 1, D. 583 [153]
2B 4519-1 M

Schubert: "Der Kreuzzug," D. 932 [154]
2B 4520-1 M

18 November 1932 Studio No. 3
Therese Behr Schnabel, mezzo-soprano
(Bechstein piano)

Brahms: "Nicht mehr zu dir zu gehen," Op. 32, No. 2 [96]
OB 4522-1 M

Schubert: a) "An die Laute," Op. 81, No. 2, D. 905 [151]
b) "Der Musensohn," Op. 92, No. 1, D. 764 [155]
2B 4523-1 M

Schubert: "Erkönig," Op. 1, D. 328 [152]
2B 4524-1 H30
-2 M

19 November 1932 Studio No. 3
(Bechstein piano)

Beethoven: Sonata No. 19 in g, Op. 49, No. 1 (2 s.) [45]
s. 1 I 2B 4530-1 M
-2 H30
-3 D

s. 2 II 2B 4531-1 D (originally HI)
-2 D (originally HI)
-3 D (originally HI)
-4 M (originally HI)

3 February 1933 Studio No. 3
(Bechstein piano)

Beethoven: Sonata No. 15 in D, Op. 28, "Pastoral" (6 s.) [41]
[see 3 Feb. 1932 & 17 Feb. 1933]

s. 1 I 2B 2674-2 H30
-3 D (originally HI)
-4 M
s. 2 I 2B 2675-2 D (originally HI)
-3 M

s. 3 II 2B 2676-2 D
s. 4 II 2B 2677-2 D (originally HI)
-3 M

s. 5 III 2B 2678-3 D (originally HI)
-4 M

s. 6 IV 2B 2679-3 M
-4 D (originally HI)
-5 D

16 February 1933 Studio No. 1

London Philharmonic Orchestra
Sir Malcolm Sargent, conductor
(Bechstein piano)

Beethoven: Concerto No. 4 in G, Op. 58 (8 s.) [70]

s. 1 I 2B 4132-1 M (originally M, then HI)
-2 D (originally HI?)
-3 D (originally HI)

s. 2 I 2B 4133-1 M

s. 3 I 2B 4134-1 D (originally HI)
-2 M

s. 4 I 2B 4135-1 M¹

s. 5 II 2B 4136-1 M

-2 D (originally HI)

s. 6 III 2B 4137-1 M

s. 7 III 2B 4138-1 M

-2 D (originally HI)

s. 8 III 2B 4139-1 D (originally HI)

-2 M

17 February 1933 Studio No.3

Note: It is not certain whether this session precedes the one from the same date below.

(Bechstein piano)

Beethoven: Sonata No. 15 in D, Op.28 (6 s.) [41]

[see 3 Feb. 1932 & 3 Feb. 1933]

s.3 II 2B 2676-3 D (originally HI)
-4 M

17 February 1933 Studio No. 1

London Philharmonic Orchestra

Sir Malcolm Sargent, conductor

(Bechstein piano)

Beethoven: Concerto No.3 in c, Op.37 (9 s.) [67]

s.1 I 2B 4140-1 M
-2 D (originally HI)
s.2 I 2B 4141-1 D (originally HI)
-2 M
s.3 I 2B 4142-1 D (originally HI)
-2 M
s.4 I 2B 4143-1 D (originally HI)
-2 D
-3 M

s.5 II 2B 4144-1 M
s.6 II 2B 4145-1 M
s.7 II 2B 4146-1 M
-2 D (originally HI)

s.8 III 2B 4147-1 M
s.9 III 2B 4148-1 D (originally HI)
-2 M

9 April 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.2 in A, Op.2, No.2 (7 s.) [27]

s.1 I 2B 6390-1 H30 wrong notes
-2 M
s.2 I 2B 6391-1 H30 wrong notes
-2 H30 wrong notes
-3 M
-4 H30

s.3 II 2B 6392-1 H30
-2 M wrong note

s.4 II 2B 6393-1 H30
-2 M

s.5 III 2B 6394-1 H30
-2 M

s.6 IV 2B 6395-1 M
s.7 IV 2B 6396-1 H30
-2 M

10 April 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.6 in F, Op.10, No.2 (4 s.) [31]

s.1 I 2B 6397-1 M
s.2 I 2B 6398-1 M

[s.3a II 2B 6399-1 D (originally HI)
-2 D (originally HI)]

s.3 II 2B 6400-1 M

s.4 III 2B 6601-1 M
-2 H30

Beethoven: Sonata No.14 in c#, Op.27, No.2,
"Moonlight" (3 s.) [39]

s.2 II-III 2B 6603-1 M
s.3 III 2B 6604-1 M

11 April 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.14 in c#, Op.27, No.2,
"Moonlight" (3 s.) [39]

s.1 I 2B 6602-1 M
-2 H30

Beethoven: Sonata No.23 in f, Op.57, "Appassionata" (6 s.) [49]

s.1 I 2B 6605-1 H30
-2 M
s.2 I 2B 6606-1 H30
-2 M

s.3 II 2B 6607-1 M
s.4 II 2B 6608-1 M (originally H30)
-2 H30 (originally M)

s.5 III 2B 6609-1 M
s.6 III 2B 6610-1 M

Beethoven: Sonata No.22 in F, Op.54 (3 s.) [48]

s.1 I 2B 6611-1 M
s.2 II 2B 6612-1 M
s.3 II 2B 6613-1 M
-2 H30

12 April 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No. 11 in B flat, Op. 11 (6 s.) [36]

[see 13 April 1933]

s.1 I 2B 6616-1 M
s.2 I 2B 6617-1 M

s.3 II 2B 6618-1 M
s.4 II 2B 6619-1 H30
-2 M

s.5 III 2B 6620-1 M

s.6 IV 2B 6621-1 H30
-2 D (originally HI)
-3 D (originally HI)

Beethoven: Sonata No. 20 in G, Op. 49, No. 2 (2 s.) [46]

s.1 I 2B 6622-1 M

s.2 II 2B 6623-1 M

13 April 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No. 11 in B flat, Op. 22 (6 s.) [36]

[see 12 April 1933]

s.6 IV 2B 6621-4 M

Beethoven: Sonata No. 26 in E flat, Op. 81a, "Lebewohl" (4 s.) [52]

s.1 I 2B 6626-1 D (originally HI)
-2 M

s.2 I 2B 6627-1 H30 (1st)
-2 H30 (2nd)
-3 M

s.3 II-III 2B 6628-1 M

s.4 III 2B 6629-1 M
-2 H30

Beethoven: Rondo in C, Op. 51, No. 1 [23]

2B 6630-1 H30
-2 M

19 April 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No. 5 in c, Op. 10, No. 1 (3 s.)² [30]

[see 6 Nov. 1935]

s.1 2B 6637-1 D (originally HI)
-2 D (originally HI)

s.2 2B 6638-1 D (originally HI)

s.3 2B 6639-1 D (originally HI)

2 October 1933 Studio No.3

(Bechstein piano)

Beethoven: Sonata No. 8 in c, Op. 13, "Pathétique" (5 s.) [33]

[see 23 April 1934]

s.1 I 2B 5362-1 HI
-2 H30 (originally HI)

s.2 I 2B 5363-1 M (originally HI)

s.3 II 2B 5364-1 M (originally HI)

s.4 II 2B 5365-1 H30 (originally HI) clicks
-2 M (originally HI)

s.5 III 2B 5366-1 H30 (originally HI)
-2 M (originally HI)

31 January 1934 Studio No.3

Members of the Pro Arte Quartet

(Bechstein piano)

Mozart: Piano Quartet No. 1 in g, K. 478 (8 s.) [123]

s.1 I 2B 5583-1 M

s.2 I 2B 5584-1 M

s.3 I 2B 5585-1 H30
-2 M

s.4 I 2B 5586-1 H30
-2 M

s.5 II 2B 5587-1 M

s.6 II 2B 5588-1 M

s.7 III 2B 5589-1 M

s.8 III 2B 5590-1 H30
-2 M

11 February 1934 Studio No.3

Pro Arte Quartet

(Bechstein piano)

Dvorák: Piano Quintet in A, Op. 81 (8 s.) [102]

s.1 I 2B 6009-1 M

s.2 I 2B 6010-1 H30
-2 M

s.3 I-II 2B 6011-1 M

s.4 II 2B 6016-1 M

s.5 II 2B 6012-1 M

s.6 III 2B 6013-1 H30
-2 M

- s.7 IV 2B 6014-1 H30
-2 M
s.8 IV 2B 6015-1 H30
-2 M

23 April 1934 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.10 in G, Op.14, No.2 (4 s.) [35]

[see below]

- s.1 I 2B 6144-1 M
s.2 I-II 2B 6145-1 H30 Rej. Tech.
-2 M

- s.4 III 2B 6146-1 M

Beethoven: Sonata No.8 in c, Op.13, "Pathétique" (5 s.) [33]

[see 2 Oct. 1933]

- s.1 I 2B 5362-3 M

Beethoven: Sonata No.1 in f, Op.2, No.1 (4 s.) [26]

[see 24, 28 April 1934]

- s.1 I 2B 6147-1 M
-2 H30

Beethoven: Sonata No.10 in G, Op.14, No.2 (4 s.) [35]

[see above]

- s.3 II 2B 6148-1 H30
-2 M

24 April 1934 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.1 in f, Op.2, No.1 (4 s.) [26]

[see 23, 28 April 1934]

- s.2 II 2B 6149-1 D Rej. Tech.

- s.3 III 2B 6150-1 M
-2 H30

- s.4 IV 2B 6151-1 M

Beethoven: Sonata No.28 in A, Op.101 (6 s.) [54]

- s.1 I 2B 6152-1 M

- s.2 II 2B 6153-1 M
s.3 II 2B 6154-1 M

- s.4 III 2B 6155-1 H30
-2 M

- s.5 III 2B 6156-1 H30
-2 M
s.6 III 2B 6157-1 M
-2 H30

25 April 1934 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.21 in C, Op.53, "Waldstein" (6 s.) [47]

[see 7 May 1934]

- s.1 I 2B 6160-1 M
s.2 I 2B 6161-1 M
s.3 I 2B 6162-1 H30 Rej. Tech.
-2 M

- s.4 II 2B 6163-1 D (originally HI) Rej. Tech.

- s.5 III 2B 6164-1 M

- s.6 III 2B 6165-1 H30

-2 M
-3 D Rej. Tech.

Beethoven: Sonata No.12 in A flat, Op.26 (6 s.) [37]

[see 26-27 April & 7 May 1934]

- s.1 I 2B 6166-1 H30
-2 M

- s.2 I 2B 6167-1 D (originally HI) Rej. Tech.

26 April 1934 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.12 in A flat, Op.26 (6 s.) [37]

[see 25 April, 27 April, & 7 May 1934]

- s.3 II 2B 6168-1 D Rej. Tech.
-2 M

- s.4 III 2B 6169-1 M

- s.5 III 2B 6170-1 H30
-2 M

- s.6 IV 2B 6171-1 H30 (1st)

Beethoven: Sonata No.3 in C, Op.2, No.3 (6 s.) [28]

[see 27 April 1934]

- s.1 I 2B 6172-1 M
-1a H30

- s.2 I 2B 6173-1 M

- s.6 IV 2B 6174-1 D (originally M) not complete; part missing

- s.3 II 2B 6175-1 M
-2 D Rej. Tech.
s.4 II 2B 6176-1 H30
-2 M

27 April 1934 Studio No.3
(Bechstein piano)

Beethoven: Sonata No.3 in C, Op.2, No.3 (6 s.) [28]
[see 26 April 1934]

- s.5 III-IV 2B 6177-1 H30
-2 M
s.6 IV 2B 6174-2 M

Beethoven: Sonata No.12 in A flat, Op.26 (6 s.) [37]
[see 25-26 April & 7 May 1934]

- s.6 III 2B 6171-2 H30 (2nd)
-3 D
-4 M

Beethoven: Sonata No.17 in d, Op.31, No.2, "Tempest" (5 s.) [43]
[see 28 April 1934]

- s.1 I 2B 6178-1 H30
-2 M
s.2 I 2B 6179-1 H30
-2 M

28 April 1934 Studio No.3
(Bechstein piano)

Beethoven: Sonata No.1 in f, Op.2, No.1 (4 s.) [26]
[see 23-24 April 1934]

- s.2 II 2B 6149-2 H30
-3 M

Beethoven: Sonata No.17 in d, Op.31, No.2, "Tempest" (5 s.) [43]
[see 27 April 1934]

- s.3 II 2B 6180-1 H30
-2 M
s.4 II-III 2B 6181-1 H30
-2 M
s.5 III 2B 6182-1 H30 (1st)
-2 Res
-3 H30 (2nd)
-4 M

2 May 1934 Studio No.1
London Symphony Orchestra
Sir John Barbirolli, conductor
(Bechstein piano)

Mozart: Concerto No.27 in B flat, K.595 (8 s.) [121]

- s.4 II 2B 6891-1 H30
-2 M
s.5 II 2B 6192-1 M
s.6 II 2B 6193-1 H30
-2 M
-3 D Bad Surf.

- s.1 I 2B 6194-1 M 2nd [vln.]? weak in Bars 16-20
-2 D Bad Surf.
s.2 I 2B 6195-1 M 2nd Bassoon weak [B.4-9]?
s.3 I 2B 6196-1 M

- s.7 III 2B 6197-1 D Bad Surf.
-2 M Bad Surf. start
s.8 III 2B 6198-1 D Bad Surf.
-2 M

7 May 1934 Studio No.3
(Bechstein piano)

Beethoven: Sonata No.12 in A flat, Op.26 (6 s.) [37]
[see 25-27 April 1934]

- s.2 I 2B 6167-2 M

Beethoven: Sonata No.21 in C, Op.53, "Waldstein" (6 s.) [47]
[see 25 April 1934]

- s.4 II 2B 6163-2 M

9 May 1934 Studio No.3
Gregor Piatigorsky, cello
(Bechstein piano)

Beethoven: Cello Sonata No.2 in g, Op.5, No.2 (6 s.) [77]
[see 16 Dec. 1934]

- s.1 I 2B 6192-1 H30
-2 H30
s.2 I 2B 6198-1 D rej. Tech.
-2 H30
s.3 I 2B 6199-1 D
-1 D
s.4 I 2B 6200-1 D
-1 D
s.5 II 2B 7201-1 H30
-1 H30
-1 H30
s.6 II 2B 7202-1 D rej. Tech.
-2 D
-3 D

16 December 1934 Studio No.3

Gregor Piatigorsky, cello

(Bechstein piano)

Beethoven: Cello Sonata No.2 in g, Op.5, No.2 (6 s.) [77]

[see 9 May 1934]

- s.1 I 2B 6192-3 M
s.2 I 2B 6198-3 M
s.3 I 2B 6199-3 M
-4 H30
s.4 I 2B 6200-3 H30
-4 M

s.5 II 2B 7201-4 M
s.6 II 2B 7202-4 H30
-5 D
-6 M

19 December 1934 Studio No.3

Pro Arte Quartet

(Bechstein piano)

Schumann: Piano Quintet in E flat, Op.44 (8 s.) [161]

- s.1 I 2EA 535-1 H30 (originally HI)
-2 H30 (originally HI)
-2a M (originally HI)
s.2 I 2EA 536-1 M (originally HI)
-1a H30 (originally HI)

s.3 II 2EA 537-1a H30 (originally HI)
-2a H30 (originally HI)
-3 M (originally HI)
s.4 II 2EA 538-1 H30 (originally HI)
-1a H30 (originally HI)
-2 M (originally HI)
-2a H30 (originally HI)
s.5 II-III 2EA 539-1 H30 (originally HI)
-2 M (originally HI)
-2a H30 (originally HI)
s.6 III 2EA 540-1 M (originally HI)
-1a H30 (originally HI)

s.7 IV 2EA 541-1 M (originally HI)
-1a H30 (originally HI)
s.8 IV 2EA 542-1a H30 (originally HI)
-2 M (originally HI)
-2a H30 (originally HI)

5 April 1935 Studio No.1

London Philharmonic Orchestra

Sir Malcolm Sargent, conductor

(Bechstein piano)

Beethoven: Concerto No.2 in B flat, Op.19 (8 s.) [65]

- s.1 I 2EA 1457-1 M
-1a H30
-2 H30
-2a H30
s.2 I 2EA 1458-1 M
-1a H30
s.3 I 2EA 1459-1a H30
-2 M
-2a H30
s.4 I 2EA 1460-1 H30
-1a H30
-2 M
-2a H30

s.5 II 2EA 1461-1 M
-1a H30
-2 H30
-2a H30
s.6 II 2EA 1462-1 H30
-1a M
-2 H30
-2a H30

s.7 III 2EA 1463-1 H30
-1a H30
-2 M
-2a H30
s.8 III 2EA 1464-1 M
-1a H30

3 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.29 in B flat, Op.106, "Hammerklavier" (12 s.) [55]

[see 4 Nov. 1935]

- s.1 I 2EA 2485-1 M
-1a H30
-2 H30
-2a H30
s.2 I 2EA 2486-1a H30
-2 M
s.3 I 2EA 2487-1a H30
-2 H30
-2a H30
-3 M
-3a H30

s.4 II 2EA 2488-1 H30
-1a H30

s.5 III 2EA 2489-1a H30
-2 M
-2a H30

s.6 III 2EA 2490-1 M
-2 H30

s.7 III 2EA 2491-1 H30
-2 M
-2a H30

s.8 III 2EA 2492-1 M
-1a H30

s.9 III 2EA 2493-1 H30
-2 M

4 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.29 in B flat, Op.106, "Hammerklavier" (12 s.) [55]
[see 3 Nov. 1935]

s.4 II 2EA 2488-2 M

s.10 IV 2EA 2494-1 H30
-2 H30
-3 H30
-4 H30
-5 M

s.11 IV 2EA 2495-1 H30
-2a M

s.12 IV 2EA 2496-1 D
-2 H30
-3a H30 poor tone
-4 H30 clicks
-4a M

5 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.16 in G, Op.31, No.1 (7 s.) [42]
[see 6 Nov. 1935 & 15 Jan. 1937]

s.1 I 2EA 2499-1 M
-2a H30

s.2 I 2EA 2500-1a H30
-2 H30
-3 M

s.3 II 2EA 2501-1a H30
-2 M

s.4 II 2EA 2502-1a M³ (originally H1) to be repeated
-2 H30 (originally M) bad clicks

s.5 II 2EA 2503-1 H30
-2 M

6 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.16 in G, Op.31, No.1 (7 s.) [42]
[see 5 Nov. 1935 & 15 Jan. 1937]

s.6 III 2EA 2504-1 H30
-2 H30
-3 M

s.7 III 2EA 2505-1 H30
-2 H30
-3a M

Beethoven: Sonata No.5 in c, Op.10, No.1 (4 s.) [30]

[see 19 April 1933]

s.1 I 2EA 2506-1 H30
-2a M

s.2 II 2EA 2507-1a M

s.3 II 2EA 2508-1 M

s.4 III 2EA 2509-1 H30
-2a M

7 November 1935 Studio No.1

BBC Symphony Orchestra

Sir Adrian Boult, conductor

(Bechstein piano)

Brahms: Concerto No.2 in B flat, Op.83 (12 s.) [90]
[see 14 Nov. 1935]

s.1 I 2EA 1590-1 D
-1a D

s.2 I 2EA 1591-1 M
-1a H30

s.3 I 2EA 1592-1 M
-1a H30
-2 H30

s.4 I 2EA 1593-1 M
-1a H30

s.5 II 2EA 1594-1 M
-1a H30

s.6 II 2EA 1595-1 H30
-1a D

s.7 III 2EA 1596-1 D
-1a D

- 2 H30
- 2a D
- s.8 III 2EA 1597-1 H30
- 1a D
- 2 D
- 2a D
- s.9 III 2EA 1598-1a H30
- 1b D Single Mic.
- s.10 IV 2EA 1599-1 H30
- 1a D
- s.11 IV 2EA 1600-1 D
- 1a H30
- 1b D Single Mic.
- s.12 IV 2EA 2801-1 D
- 1a D
- 2 H30
- 2a D

11 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.4 in E flat, Op.7 (7 s.) [29]

[see 15 Jan. 1937]

- s.1 I 2EA 2514-1 M
- s.2 I 2EA 2515-1 M³
- 2 H30
- s.3 II 2EA 2516-1 M
- s.4 II 2EA 2517-1 M
- s.5 III 2EA 2518-1 M
- s.6 IV 2EA 2519-1 M
- 2 H30
- s.7 IV 2EA 2520-1 M
- 2 H30

12 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.7 in D, Op.10, No.3 (6 s.) [32]

- s.1 I 2EA 2521-1 M
- s.2 I 2EA 2522-1 M
- s.3 II 2EA 2523-1 M
- s.4 II 2EA 2524-1 M
- s.5 II-III 2EA 2525-1 M
- s.6 III-IV 2EA 2526-1 M
- 2 H30

14 November 1935 Studio No.1

BBC Symphony Orchestra

Sir Adrian Boult, conductor

(Bechstein piano)

Brahms: Concerto No.2 in B flat, Op.83 (12 s.) [90]

[see 7 Nov. 1935]

- s.1 I 2EA 1590-2 H30
- 2a D
- 3 H30
- 3b M
- s.6 II 2EA 1595-2 D
- 2a D
- 2b M
- s.7 III 2EA 1596-3 D
- 3a M
- s.8 III 2EA 1597-3 M
- s.9 III 2EA 1598-2 H30
- 2a D
- 3 D
- 3b M
- s.10 IV 2EA 1599-2 D
- 2a D
- 2b M
- s.11 IV 2EA 1600-2 D
- 2a M
- s.12 IV 2EA 2801-3 D
- 3b M

15 November 1935 Studio No.3

(Bechstein piano)

Beethoven: Sonata No.25 in G, Op.79 (2 s.) [51]

- s.1 I 2EA 2527-1 M
- 2 H30
- s.2 II-III 2EA 2528-1 H30
- 2 H30
- 3 H30
- 4 M

16 November 1935 Studio No.3

Members of the Pro Arte Quartet

Claude Hobday, double bass

(Bechstein piano)

Schubert: Piano Quintet in A, Op. posth.114, D.667, "Trout" (10 s.) [149]

- s.1 I 2EA 2529-1a M
- 2 H30

-2a H30
s.2 I 2EA 2530-1 M
s.3 I 2EA 2531-1 H30
-2 M
-2a H30

s.4 II 2EA 2532-1a H30
-2 M
-2a H30
s.5 II 2EA 2533-1 H30
-2 M
-2a H30

s.6 III 2EA 2534-1 H30
-2 M
-2a H30

s.7 IV 2EA 2535-1 H30
-2 H30 Bad violin playing
-2a H30
-3 H30 Bad violin playing
-4 M
-4a H30
s.8 IV 2EA 2536-1 H30
-2 M
-2a H30

s.9 V 2EA 2537-1 H30
-2 M
-2a H30
s.10 V 2EA 2538-1 H30
-1a H30
-2 M
-2a H30

28 October 1936 Studio No. 1

Karl Ulrich Schnabel, piano
London Symphony Orchestra⁴
Sir Adrian Boult, conductor
(Bechstein pianos)

Mozart: Concerto for two Pianos in E flat, K.365 (316a) (6 s.) [123]

s.1 I 2EA 4097-1 M
-1a HFP
-2 H30
-2a D
s.2 I 2EA 4098-1 M
-1a HFP
-2 HFP

s.3 II 2EA 4099-1 M
-1a HFP
s.4 II 2EA 4100-1 M
-1a HFP

s.5 III 2EA 4101-1 M
-1a HFP
s.6 III 2EA 4102-1 M
-1a HFP
-2 HFP

Bach: Concerto for two Claviers in C, BWV 1061 (6 s.) [9]

s.1 I 2EA 4103-1 M
-1a HFP
-2 HFP
s.2 I 2EA 4104-1 M
-1a HFP
-2 HFP

s.3 II 2EA 4105-1 M
-2 HFP
s.4 II 2EA 4106-1 M
-1a HFP

s.5 III 2EA 4107-1 H30 clicks
-1a M
-2 HFP
s.6 III 2EA 4108-1 M
-1a HFP
-2 HFP

9 January 1937 Studio No. 1

London Symphony Orchestra
Sir Malcolm Sargent, conductor
(Bechstein piano)

Mozart: Concerto No. 19 in F, K.459 (7 s.) [113]

[see 12 Jan. 1937]

s.1 I 2EA 4189-1 M
-1a HFP
-2 HFP
s.2 I 2EA 4190-1 M
-1a HFP
s.3 I 2EA 4191-1 M
-2 HFP
-2a HFP
s.4 II 2EA 4192-1 M
-1a H30
-2 D
s.5 II 2EA 4193-1 M

-1a HFP

12 January 1937 Studio No. 1

London Symphony Orchestra
Sir Malcolm Sargent, conductor
(Bechstein piano)

Mozart: Concerto No. 19 in F, K. 459 (7 s.) [113]

[see 9 Jan. 1937]

s.5 II 2EA 4193-2 D

-2a D

s.6 III 2EA 4602-1 H30

-2 M

-2a HFP

s.7 III 2EA 4603-1 H30

-1a D

-2 M

-2a HFP

Mozart: Concerto No. 21 in C, K. 467⁵ (8 s.) [116]

s.1 I 2EA 4604-1 M

-1a HFP

s.2 I 2EA 4605-1 M

-1a HFP

-2 D

-2a H30

s.3 I 2EA 4606-1 M

-1a HFP

s.4 I 2EA 4607-1 H30

-1a D

-2 HFP

-2a M

s.5 II 2EA 4608-1 M

-1a HFP

-2 H30

-2a D

s.6 II 2EA 4609-1 D

-1a H30

-2 HFP

-2a M

s.7 III 2EA 4610-1 D

-1a H30

-2 HFP

-2a M

s.8 III 2EA 4611-1 H30 note missed

-1a HFP

-2 HFP

-2a M

13 January 1937 Studio No. 3

(Bechstein No. 555)

Beethoven: Rondo a capriccio in G, Op. 129, "Rage over a Lost Penny" [25]

2EA 4529-1 M

-2 HFP

-3 H30

Beethoven: 6 Bagatelles, Op. 126 (6 s.) [14]

s.1 I 2EA 4530-1 M

s.2 II 2EA 4531-1 M

s.3 III 2EA 4532-1 M⁶

-2 H30

s.4 IV 2EA 4533-1 M

s.5 V & VI 2EA 4534-1 M

-2 H30

s.6 VI 2EA 4535-1 M

14 January 1937 Studio No. 3

(Bechstein No. 549?)

Beethoven: Fantasia in g, Op. 77 (2 s.) [18]

s.1 2EA 4540-1 M

-2 HFP

-3 HFP

s.2 2EA 4541-1 M

-2 HFP

Beethoven: Rondo in A, WoO 49 [22]

2EA 4542-1 D (originally M)

-2 M (originally HFP)

Schubert: Sonata No. 21 in A, D. 959 (9 s.) [140]

[see 15 Jan. 1937]

s.1 I 2EA 4543-1 M

s.2 I 2EA 4544-1 M

s.3 I 2EA 4545-1 M

s.4 II 2EA 4546-1 M

-2 HFP

s.5 II 2EA 4547-1 M

s.6 III 2EA 4548-1 M

15 January 1937 Studio No. 3

(Bechstein No. 549)

Schubert: Sonata No.21 in A, D.959 (9 s.) [140]

[see 14 Jan. 1937]

- s.7 IV 2EA 4549-1 M
-2 HFP
s.8 IV 2EA 4550-1 M
-2 HFP
-3 HFP
s.9 IV 2EA 4551-1 M
-2 HFP
-3 HFP

Beethoven: Sonata No.16 in G, Op.31, No.1 (7 s.) [42]

[see 5-6 Nov. 1935]

- s.4 II 2EA 2502-3 M

Beethoven: Sonata No.4 in E flat, Op.7 (7 s.) [29]

[see 11 Nov. 1935]

- s.2 I 2EA 2515-3 H30 (2nd)
-4 H30
-5 M

28 October 1937 Studio No.3

Karl Ulrich Schnabel, piano
(Bechstein No.560)

Schubert: Divertissement à la hongroise in g, Op.54, D.818 (8 s.) [144]

[see 29 Oct. 1937]

- s.1 I 2EA 5516-1 M
-2 HFP
s.2 I 2EA 5517-1 M (originally H30)
s.3 I 2EA 5518-1 M
-2 HFP
-3 H30
s.4 II 2EA 5519-1 M
s.5 III 2EA 5520-1 M
-2 HFP
s.6 III 2EA 5521-1 D
-2 H30
-3 M
s.7 III 2EA 5522-1 D
-2 H30
-3 M
s.8 III 2EA 5523-1 H30
-2 M

Schubert: Andantino varié in b, Op.84, No.1, D.823, No.2 (2 s.) [143]

[see 29 Oct. 1937]

- s.1 2EA 5524-1 M

-2 HFP

-3 HFP

s.2 2EA 5525-1 H30

-2 HFP

Schubert: Rondo in A, Op.107, D.951 (4 s.) [148]

[see 29 Oct. 1937]

- s.1 OEA 5526-1 H30
s.2 OEA 5527-1 H30
-2 M
s.3 OEA 5528-1 M
s.4 OEA 5529-1 D (originally M) damaged 21/12/37
-2 H30 slip in melody

29 October 1937 Studio No.3

Karl Ulrich Schnabel, piano
(Bechstein No.560)

Schubert: Divertissement à la hongroise in g, Op.54, D.818 (8 s.) [144]

[see 28 Oct. 1937]

- s.2 I 2EA 5517-2 H30 (orig. M) eccentric groove needs attention

Schubert: Andantino varié in b, Op.84, No.1, D.823, No.2 (2 s.) [143]

[see 28 Oct. 1937]

- s.2 2EA 5525-3 M

Schubert: Rondo in A, Op.107, D.951 (4 s.) [148]

[see 28 Oct. 1937]

- s.1 OEA 5526-2 M
s.2 OEA 5527-3 H30
s.3 OEA 5528-2 H30
s.4 OEA 5529-3 M (originally H30) best

Schubert: Lebensstürme in a, Op. posth.144, D.947 (4 s.) [145]

- s.1 OEA 5530-1 M
-2 HFP
s.2 OEA 5531-1 M
-2 HFP
s.3 OEA 5532-1 M
-2 HFP
s.4 OEA 5533-1 M
-2 HFP
-3 H30

Schubert: 6 Marches, Op.40, D.819--Nos.2 in g, and 3 in b (3 s.) [146]

- s.2 III 2EA 5534-1 M
-2 HFP
s.3 III 2EA 5535-1 M
-2 HFP

s.1 II 2EA 5536-1 M
-2 HFP

Schubert: 3 Marches militaires, Op.51, D.733 (3 s.) [147]

s.3 III 2EA 5537-1 H30 mistakes
-2 H30 " " not so good as 3
-3 M " " best

s.2 II 2EA 5538-1 M
-2 HFP

s.1 I 2EA 5539-1 H30
-2 HFP
-3 M

30 October 1937 Studio No.3
(Bechstein No.560)

Beethoven: 33 Variations on a Waltz by Diabelli in C, Op.120 (14 s.) [63]
[see 2 Nov. 1937]

s.1 Theme, I-II 2EA 5540-1 M

s.2 III-V 2EA 5541-1 M
-2 H30
-3 HFP

s.3 VI-VIII 2EA 5542-1 M
-2 H30
-3 HFP

s.4 IX-XII 2EA 5543-1 M

s.5 XIII-XIV 2EA 5544-1 M

s.6 XV-XVIII 2EA 5545-1 H30 (1st)
-2 H30

s.7 XIX-XX 2EA 5546-1 H30

s.8 XXI-XXIII 2EA 5547-1 H30
-2 M

s.9 XXIV-XXV 2EA 5548-1 M

s.10 XXVI-XXIX 2EA 5549-1 H30

s.11 XXX-XXXI 2EA 5550-1 M
-2 HFP

s.12 XXXI 2EA 5551-1 M
-2 HFP

s.13 XXXII 2EA 5552-1 HFP
-2 HFP
-3 M

s.14 XXXIII 2EA 5553-1 D
-2 H30
-3 M

2 November 1937 Studio No.3
(Bechstein No.560)

Beethoven: 33 Variations on a Waltz by Diabelli in C, Op.120 (14 s.) [63]
[see 30 Oct. 1937]

s.6 XV-XVIII 2EA 5545-3 M

s.7 XIX-XX 2EA 5546-2 M

s.10 XXVI-XXIX 2EA 5549-2 M

s.13 XXXII 2EA 5552-4 D

Schubert: 6 Moments musicaux, Op.94, D.780 (6 s.) [134]
[see 12 Nov. 1937]

s.1 I 2EA 5554-1 M
-2 HFP
-3 HFP

s.2 II 2EA 5555-1 M

s.3 II-III 2EA 5556-1 D crashy start
-2 D

s.4 IV 2EA 5557-1 M
-2 HFP
-2 HFP

s.5 V-VI 2EA 5558-1 D crashy
-2 D crashy

s.6 VI 2EA 5559-1 M

12 November 1937 Studio No.3
(Bechstein No.560)

Schubert: 6 Moments musicaux, Op.94, D.780 (6 s.) [134]
[see 2 Nov. 1937]

s.3 II-III 2EA 5556-3 H30
-4 M

s.5 V-VI 2EA 5558-3 H30
-4 M

24 November 1937 Studio No.3
(Bechstein No.560)

Bach: Toccata in c, BWV 911 (4 s.) [5]

s.1 OEA 6006-1 M

s.2 OEA 6007-1 M

s.3 OEA 6008-1 H30
-2 M

s.4 OEA 6009-1 HFP
-2 HFP
-3 HFP
-4 M heavy surf.

Bach: Toccata in D, BWV 912 (4 s.) [6]

s.1 OEA 6010-1 H30
-2 M

- s.2 OEA 6011-1 H30
-2 HFP
-3 M
- s.3 OEA 6012-1 H30
-2 M
- s.4 OEA 6013-1 HFP
-2 H30
-3 M

9 January 1938 Studio No. 1

London Philharmonic Orchestra

George Szell, conductor

(Bechstein piano)

Brahms: Concerto No. 1 in d, Op. 15 (12 s.) [89]

[see 18 Dec. 1938]

- s.1 I 2EA 5964-1 M
-1a HFP
- s.2 I 2EA 5963-1 H30
-1a D
-2 HFP
-2a M
-3 H30
-3a D
- s.3 I 2EA 5965-1 H30 (originally M)
-1a D (originally HFP)
-2 H30
-2a D
-3 H30
-3a D
- s.4 I 2EA 5966-1 HI (originally H30)
-1a D
-2 H30 (originally M) pending rerecording
-2a D (originally HFP)
- s.5 I 2EA 5967-1 H30 (originally M) important wrong note;
-1a D (originally HFP) may repeat
- s.6 II 2EA 5968-1 M
- s.7 II 2EA 5969-1 HFP
-1a M
- s.8 II 2EA 5970-1 M
-1a HFP
- s.9 II 2EA 5971-1 M
-1a HFP
- s.10 III 2EA 5972-1 M
-1a HFP
-2 H30
-2a D
- s.11 III 2EA 5973-1 H30 (originally M) pending rerecording

- s.12 III 2EA 5974-1 M
-1a HFP

11 January 1938 Studio No. 3

(Bechstein No. 403)

Beethoven: 6 Variations in F, Op. 34 (4 s.) [61]

- s.1 Theme, I 2EA 6055-1 H30 (originally HI)
-2 M (originally HI)
-3 H30 (originally HI)
- s.2 II-III 2EA 6056-1 H30 (originally HI)
-2 M (originally HI)
- s.3 IV-V 2EA 6057-1 H30
-2 H30
-3 M
- s.4 VI 2EA 6058-1 H30
-2 M

9 November 1938 Studio No. 3

(Bechstein piano)

Beethoven: 15 Variations in E flat, Op. 35, "Eroica" (6 s.) [62]

- s.1 Theme, I-II 2EA 7009-1 M
-2 HFP
- s.2 III-IX 2EA 7010-1 H30
-2 D
-3 M
- s.3 X-XIV 2EA 7011-1 M
-2 H30 (originally HI)
- s.4 XV 2EA 7012-1 M
-2 HFP
- s.5 Fugue 2EA 7013-1 M
-2 HFP
- s.6 Fugue 2EA 7014-1 M
-2 HFP

10 November 1938 Studio No. 3

(Bechstein piano)

Beethoven: a) 7 Baguettes, Op. 33 (7 s.) [11]

b) Baguette in a, "Für Elise," WoO 59 [17]

- s.1 I 2EA 7016-1 H30 noisy surface
-2 M
- s.2 II 2EA 7017-1 M
- s.3 III 2EA 7018-1 M
-2 HFP
- s.4 IV 2EA 7019-1 M
- s.5 V 2EA 7020-1 M
- s.6 VI 2EA 7021-1 M
-2 HFP
- s.7 VII & "Für Elise"
2EA 7022-1 H30

-2 M

Beethoven: Minuet in E flat, Wo0 82 [20]
2EA 7023-1 M

Beethoven: 11 Bagatelles, Op.119 (4 s.) [13]
s.1 I-II 2EA 7024-1 M
s.2 III-V 2EA 7025-1 M
s.3 VI-VII 2EA 7026-1 M
-2 HFP
s.4 VIII-XII 2EA 7027-1 M

11 November 1938 Studio No.3
(Bechstein piano)

Beethoven: Polonaise in C, Op.89 (2 s.) [21]
s.1 2EA 7015-1 M
-2 HFP
s.2 2EA 7028-1 M
-2 HFP

Beethoven: Andante favori in F, Wo0 57 (2 s.) [10]
s.1 2EA 7029-1 M
-2 HFP
s.2 2EA 7030-1 M
-2 HFP

Bach: Italian Concerto in F, BWV 971 (4 s.) [4]
s.1 I 2EA 7031-1 M

s.2 II 2EA 7032-1 M
s.3 II 2EA 7033-1 M

s.4 III 2EA 7034-1 M
-2 D
-3 H30

18 December 1938 Studio No.1
London Philharmonic Orchestra
George Szell, conductor
(Bechstein piano)

Brahms: Concerto No.1 in d, Op.15 (12 s.) [89]
[see 9 Jan. 1938]
s.3 I 2EA 5965-4 M
-5 H30
s.4 I 2EA 5966-3 M
s.5 I 2EA 5967-2 M
-3 HFP

s.11 III 2EA 5973-2 M

112

25 January 1939 Studio No.3
(Bechstein piano)

Schubert: Sonata No.22 in B flat, D.960 (9 s.) [141]
[see 26 Jan. 1939]
s.1 I 2EA 7428-1 M
s.2 I 2EA 7429-1 M
-2 HFP
-3 HFP
s.3 I 2EA 7430-1 M
-2 HFP

s.4 II 2EA 7431-1 M
-2 HFP
s.5 II 2EA 7432-1 M
-2 H30
s.6 II 2EA 7433-1 M

s.7 III 2EA 7434-1 M

Schubert: Allegretto in c, D.915 [126]
2EA 7435-1 M
-2 H30

26 January 1939 Studio No.3
(Bechstein piano)

Schubert: Sonata No.22 in B flat, D.960 (9 s.) [141]
[see 25 Jan. 1939]
s.8 IV 2EA 7436-1 M
-2 HFP
-3 HFP
s.9 IV 2EA 7437-1 H30
-2 HFP
-3 HFP
-4 H30
-5 M

Schubert: Sonata No.18 in D, Op.53, D.850 (9 s.) [139]
[see 27 Jan. 1939]

s.1 I 2EA 7438-1 M
s.2 I 2EA 7439-1 H30
-2 H30
-3 M

s.3 II 2EA 7440-1 H30
-2 M
s.4 II 2EA 7441-1 H30
-2 M
s.5 II 2EA 7442-1 H30
-2 M

113

-3 HFP
-4 HFP

27 January 1939 Studio No.3

(Bechstein piano)

Schubert: Sonata No. 18 in D, Op.53, D.850 (9 s.) [139]

[see 26 Jan. 1939]

s.6 III 2EA 7443-1 M
s.7 III 2EA 7444-1 M
-2 HFP

s.8 IV 2EA 7445-1 M
-2 HFP

s.9 IV 2EA 7446-1 M
-2 HFP

Schubert: March in E, D.606 [133]

2EA 7447-1 M
-2 HFP
-3 HFP

Mozart: Sonata in a, K.310 (300d) (6 s.) [106]

s.1 I 2EA 7448-1 M
-2 HFP

s.2 I 2EA 7449-1 M
-2 HFP
-3 HFP

s.3 II 2EA 7450-1 M
s.4 II 2EA 7551-1 M

-2 HFP

s.5 II 2EA 7552-1 M
-2 HFP

s.6 III 2EA 7553-1 M
-2 H30
-3 HFP

CONCERT PERFORMANCES, 1939-1942

NEW YORK CITY

When it became apparent in 1939 that he could not safely return to Europe, Schnabel settled in the U.S.A. where he remained during the war years, eventually becoming an American citizen. During this time, amateur recording equipment began to become available, making it possible for anyone to record radio broadcasts. Thus, portions of the following concerts survive because of the efforts of individuals who recorded them off the air. Complete concert programs are given; the surviving performances of Schnabel are in bold print.

20 March 1939 Carnegie Hall, evening
National Orchestral Association
Leon Barzin, conductor
(Steinway piano)

(Mozart: Ballet music to "Les petits riens", K.299b)

Mozart: Concerto No.27 in B flat, K.595 [122]

(Strauss: Serenade in E flat for woodwinds, Op.7)

(Strauss: Don Juan, Op.20)

16 November 1941 Carnegie Hall, 3:00 PM

New York Philharmonic

Bruno Walter, conductor

(Steinway piano)

(Haydn: Symphony No.102 in B flat)

Mozart: Concerto No.22 in E flat, K.482^S [117]

(Schubert: Overture and second ballet from "Rosamunde," D.644/797)

(Strauss: Emperor Waltz; Overture to "The Gypsy Baron"; Tales from the Vienna Woods)

The following concerts were in a series sponsored by the New Friends of Music

4 January 1942 Town Hall, 5:30 PM

(Steinway piano)

Schubert: 4 Impromptus, Op.90, D.899

Schubert: Sonata No.13 in A, Op. posth. 120, D.664 (incomplete)⁷

Schubert: Sonata No.20 in c, D.958

[137]

11 January 1942 Town Hall, 5:30 PM

(Steinway piano)

Schubert: 4 Impromptus, Op. posth. 142, D.935

**Schubert: Sonata No.9 in B, Op. posth. 147, D.575--3rd movement,
bar 77 (immediately before trio)-end [136]**

Schubert: Sonata No.21 in A, D.959

18 January 1942 Town Hall, 5:30 PM

(Steinway piano)

Schubert: Sonata No.19 in G, Op.78, D.894

Schubert: 3 Klavierstücke, D.946--Nos.1 in e flat, and 2 in E flat

Schubert: Sonata No.17 in a, Op.42, D.845

[131]

22 March 1942 Town Hall, 5:30 PM

New Friends of Music Orchestra

Fritz Stiedry, conductor

(Steinway piano)

(Mozart: Symphony No.25 in g, K.183 (173dB))

Mozart: Concerto No. 17 in G, K.453--2nd movement bars 1-127^B

(Mozart: Serenade for winds in B flat, K.361 (370a))

[112]

RCA VICTOR RECORDING SESSIONS, 1942

In 1942 Schnabel began recording for RCA Victor, the American affiliate of His Master's Voice. Further recording became impossible when, in late 1942, the Musician's Union banned all recording.

16 June 1942 RCA Victor Studio No.2, East 24th Street, New York City

10:00 AM-1:00 PM

(Steinway piano)

Beethoven: Sonata No.32 in c, Op.111⁹ (8 s.) [60]

[see 17 June 1942]

s.1 I 075274-1

-1a

s.2 I 075275-1 *used for LP issue*

-1a

s.3 I-II 075276-1¹⁰ *used for LP issue*

-1a

s.4 II 075277-1 *used for LP issue*

-1a

s.5 II 075278-1¹⁰ *used for LP issue*

-1a

s.6 II 075279-1 *used for LP issue*

-1a

17 June 1942 RCA Victor Studio No.2, East 24th Street, New York City

10:00 AM-12:30 PM

(Steinway piano)

Beethoven: Sonata No.32 in c, Op.111⁹ (8 s.) [60]

[see 16 June 1942]

s.1 I 075274-2 *used for LP issue*

s.2 I 075275-2

s.7 II 075280-1 *used for LP issue*

s.8 II 075281-1

-2 *used for LP issue*

18 June 1942 RCA Victor Studio No.2, East 24th Street, New York City

10:00 AM-1:30 PM & 2:00 PM-4:00 PM

(Steinway piano)

Beethoven: Sonata No.30 in E, Op.109⁹ (6 s.) [57]

[see 23 June 1942]

s.1 I 075286-1 *used for LP issue*

s.2 II 075287-1 *used for LP issue*

-2

s.3 III 075288-1 *used for LP issue*

s.4 III 075289-1¹¹ *used for LP issue*

s.5 III 075290-1¹¹ *used for LP issue*

s.6 III 075291-1¹²

-2

Schubert: 4 Impromptus, Op.90, D.899¹³ (6 s.) [127]

[see 23 June 1942]

s.1 I 075293-1¹⁰

s.2 I 075294-1

-2

s.3 II 075295-1

s.4 III 075296-1

23 June 1942 RCA Victor Studios, East 24th Street, New York City

10:30 AM-1:30 PM

(Steinway piano)

Beethoven: Sonata No.30 in E, Op.109⁹ (6 s.) [57]

[see 18 June 1942]

s.6 III 075291-3 *used for LP issue*

-3a

Schubert: 4 Impromptus, Op.90, D.899¹³ (6 s.) [127]

[see 18 June 1942]

s.5 IV 075297-1

-1a

s.6 IV 075298-1

-1a

s.3 II 075295-2¹⁴

-2a

22 July 1942 Orchestra Hall, Chicago

2:00 PM-5:40 PM

Chicago Symphony Orchestra

Frederick Stock, conductor

(Steinway piano)

Beethoven: Concerto No.5 in E flat, Op.73 (10 s.) [74]

s.1 I 074616-1

-1a

-2 M

-2a

s.2 I 074617-1

-1a

-2

-2a M

s.3 I 074618-1 M
 -1a
 -2
 -2a
 s.4 I 074619-1
 -1a
 -2 M
 -2a
 s.5 I 074620-1
 -1a
 -2 M
 -2a
 s.6 II 074621-1
 -1a
 -2
 -2a M
 s.7 II 074622-1 M
 -1a
 s.8 III 074623-1
 -1a
 -2 M
 -2a
 s.9 III 074624-1 M
 -1a
 s.10 III 074625-1
 -1a
 -2
 -2a M

24 July 1942 Orchestra Hall, Chicago
 2:00 PM-6:30 PM
 Chicago Symphony Orchestra
 Frederick Stock, conductor
 (Steinway piano)

Beethoven: Concerto No. 4 in G, Op. 58 (8 s.) [71]

s.1 I 074626-1
 -1a
 -2 M
 -2a
 s.2 I 074627-1
 -1a
 -2
 -2a M
 s.3 I 074628-1
 -1a M
 -2
 -2a
 s.4 I 074629-1

-1a
 -2
 -2a M
 s.5 II 074630-1
 -1a
 -2
 -2a M
 s.6 III 074631-1
 -1a
 -2 M
 s.7 III 074632-1 M
 -1a
 -2
 -2a
 s.8 III 074633-1
 -1a
 -2
 -2a M

**CONCERT PERFORMANCES AND
 ARMED FORCES RECORDINGS, 1943-1946**

14 November 1943 Frick Museum, New York City, 3:00 PM
 (Steinway piano)

Beethoven: 7 Bagatelles, Op. 33 [12]
Mozart: Sonata in F, K. 533/494¹⁵ [110]
 Mozart: Fantasia in d, K. 397 (385g)
 Mozart: Rondo in a, K. 511
 Schumann: Sonata No. 2 in g, Op. 22

1944

The following recordings were made for the Armed Forces as a contribution to the war effort. Although no production details for these recordings survive, it is likely that they were made in 1944.

Beethoven: 6 Bagatelles, Op. 126--No. 4 in b [15]
 Mozart: Sonata in B flat, K. 333 (315c)--3rd movement [109]
 Schubert: Sonata No. 17 in a, Op. 42, D. 845--4th movement [138]

24 December 1944 Carnegie Hall, New York City, 3:00 PM
 New York Philharmonic
 George Szell, conductor
 (Steinway piano)

Mozart: Concerto No. 20 in d, K. 466¹⁶ [114]
 (Christmas Carols sung by the Trapp Family Singers at intermission)
 (Brahms: Symphony No. 4 in e, Op. 98)

25 February 1945 Frick Museum, New York City, 3:00 PM

(Steinway piano)

Mozart: Sonata in D, K.311 (284c)

Schubert: Sonata No. 17 in a, Op. 42, D. 845

Mozart: Sonata in B flat, K. 333 (315c)--1st and 2nd movements¹⁷
[108]

4 March 1945 Hoover High School, Glendale, California, 8:30 PM

Los Angeles Philharmonic Orchestra

Alfred Wallenstein, conductor

(Steinway piano)

(Humperdinck: Overture to "Hansel and Gretel")

(Wagner: Die Meistersinger--prize song)

Schumann: Concerto in a, Op. 54 [160]

(Dukas: The Sorcerer's Apprentice)

(Tchaikovsky: Symphony No. 4 in f, Op. 36)

17 June 1945 Carnegie Hall, New York City, 3:00 PM

New York Philharmonic

George Szell, conductor

(Steinway piano)

(Beethoven: Overture to The Creatures of Prometheus, Op. 43)

(Beethoven: Symphony No. 8 in F, Op. 93)

Beethoven: Concerto No. 3 in c, Op. 37 [68]

(The Star Spangled Banner)

13 January 1946 Whittier Union High School, Whittier, California, 8:30 PM

Los Angeles Philharmonic Orchestra

Alfred Wallenstein, conductor

(Steinway piano)

(Rossini: Overture to "La gazza ladra")

Mozart: Concerto No. 24 in c, K. 491⁵ [119]

(Enescu: Roumanian Rhapsody No. 1, Op. 11, No. 1)

(Shostakovitch: Symphony No. 6 in b, Op. 54)

3 March 1946 Carnegie Hall, New York City, 3:00 PM

New York Philharmonic

Artur Rodzinski, conductor

(Steinway piano)

(Harris: Memories of a Child's Sunday--cond. composer)

(Sibelius: Symphony No. 4 in a, Op. 63)

Mozart: Concerto No. 23 in A, K. 488¹⁸ [118]

(Tchaikovsky: Romeo and Juliet)

(Souza: Stars and Stripes Forever)

HMV RECORDING SESSIONS, 1946-1947

ABBAY ROAD STUDIOS, LONDON

After the war, Schnabel resumed making recordings in London (see the explanation concerning the prewar recordings). In contrast to the prewar recording logs, the postwar logs do not indicate the fate of each take. Only two indications are shown here: "M" means the take was used, and "Res" designates a second choice which was held in Reserve.

4 June 1946 Studio No. 3

11:00 AM-12:45 PM

Charles Anderson, engineer

(Steinway No. 299)

Mozart: Rondo in a, K. 511 (2 s.) [105]

s. 1 2EA 11030-1

-2 M

-3 Res no tail

s. 2 2EA 11031-1 M

-2

5 June 1946 Studio No. 3

11:00 AM-1:15 PM

Charles Anderson, engineer

(Steinway No. 299)

Mozart: Sonata in F, K. 332 (300k) (4 s.) [107]

[see 5 June 1947]

s. 1 I 2EA 11036-1

s. 2 II 2EA 11037-1 M

-2

s. 3 II 2EA 11038-1 M

-2

s. 4 III 2EA 11039-1 M

-2

5 June 1946 Studio No. 1

8:15 PM-10:05 PM

Robert Beckett/Anthony Griffith, engineers

Philharmonia Orchestra

Issay Dobrowen, conductor

(Steinway piano)

Beethoven: Concerto No. 4 in G, Op. 58 (8 s.) [72]

[see 7 June 1946]

s. 1 I 2EA 11040-1 M

-2

-3 Res

s. 2 I 2EA 11041-1 M

6 June 1946 Studio No. 1

2:00 PM-4:00 PM

Robert Beckett/Anthony Griffith, engineers
Philharmonia Orchestra
Issay Dobrowen, conductor
(Steinway piano)

Beethoven: Concerto No. 2 in B flat, Op. 19 (8 s.) [66]

s.1 I 2EA 11042-1 M
-2
s.2 I 2EA 11043-1
-2 M
-3 Res

5:00 PM-8:00 PM

s.3 I 2EA 11044-1
-2 M
s.4 I 2EA 11045-1 M
-2
-3 Res
s.5 II 2EA 11046-1 M
-2
s.6 II 2EA 11047-1 M
-2
s.7 III 2EA 11048-1 M
-2
s.8 III 2EA 11049-1 M
-2

7 June 1946 Studio No. 1

2:00 PM-5:00 PM

Robert Beckett/Anthony Griffith, engineers
Philharmonia Orchestra
Issay Dobrowen, conductor
(Steinway piano)

Beethoven: Concerto No. 4 in G, Op. 58 (8 s.) [72]

[see 5 June 1946]

s.3 I 2EA 11056-1 M
-2
-3 Res
s.4 I 2EA 11057-1 M?19
-2 M?19
-3 Res

6:00 PM-9:00 PM

s.5 II 2EA 11058-1 M

-2
s.6 III 2EA 11059-1 M
-2
-3
s.7 III 2EA 11060-1 M
-2
s.8 III 2EA 11061-1 M
-2
-3

27 May 1947 Studio No. 1

10:00 AM-1:00 PM (?)

Douglas Larter, engineer
Philharmonia Orchestra
Alceo Galliera, conductor
(Steinway No. 299)

Beethoven: Concerto No. 5 in E flat, Op. 73, "Emperor" (10 s.) [75]

[see 28 May 1947]

s.1 I 2EA 12031-1 M
-2
s.2 I 2EA 12032-1
-2 M
s.3 I 2EA 12033-1
-2 M
s.4 I 2EA 12034-1 M
-2
-3 Res
s.5 I 2EA 12035-1 M
-2
s.6 II 2EA 12036-1 M
-2
-3 Res
s.7 II-III 2EA 12037-120
-220 M

28 May 1947 Studio No. 1

10:00 AM-1:00 PM

Douglas Larter/Arthur Clarke, engineers
Philharmonia Orchestra
Alceo Galliera, conductor
(Steinway No. 299)

Beethoven: Concerto No. 5 in E flat, Op. 73, "Emperor" (10 s.) [75]

[see 27 May 1947]

s.7 II-III 2EA 12037-3 Res
s.8 III 2EA 12038-1
-2 M
s.9 III 2EA 12039-1 M
-2

s.10 III 2EA 12040-1 M
-2

6:00 PM-6:50 PM

-3
-4

30 May 1947 Studio No. 1

2:00 PM-5:00 PM & 6:00 PM-9:00 PM

Douglas Larter, engineer

Philharmonia Orchestra

Issay Dobrowen, conductor

(Steinway No.299)

Beethoven: Concerto No.3 in c, Op.37 (9 s.) [69]

[see 31 May 1947]

s.1 I 2EA 12049-1 M
-2
s.2 I 2EA 12050-1 M
-2
-3 Res
s.3 I 2EA 12051-1 M²¹
-2
-3 Res
s.4 I 2EA 12052-1 M
-2

s.5 II 2EA 12053-1 M
-2
-3 Res
s.6 II 2EA 12054-1 M
-2
s.7²² II-III 2EA 12055-1 M
-2

31 May 1947 Studio No. 1

6:30 PM-9:30 PM

Douglas Larter, engineer

Philharmonia Orchestra

Issay Dobrowen, conductor

(Steinway No.299)

Beethoven: Concerto No.3 in c, Op.37 (9 s.) [69]

[see 30 May 1947]

s.8 III 2EA 12056-1 M
-2
-3 Res
s.9 III 2EA 12057-1 M
-2
-3 Res

2 June 1947 Studio No.3

10:30 AM-1:10 PM

Douglas Larter, engineer

(Steinway No.299)

Weber: Invitation to the Dance, Op.65 (2 s.) [170]

[see 3 June 1947]

s.1 2EA 12058-1 M
-2
s.2 2EA 12059-1 M
-2

Schumann: Kinderszenen, Op.15 (4 s.) [158]

[see 3 June 1947]

s.1 I-V 2EA 12066-1
-2

3 June 1947 Studio No.3

10:00 AM-1:00 PM

Douglas Larter, engineer

(Steinway No.299)

Weber: Invitation to the Dance, Op.65 (2 s.) [170]

[see 2 June 1947]

s.2 2EA 12059-3
s.1 2EA 12058-3

Schumann: Kinderszenen, Op.15 (4 s.) [158]

[see 2 June 1947]

s.1 I-V 2EA 12066-3 M
-4
s.2 VI-VII 2EA 12085-1
-2 M
-3 Res
s.3 VIII-XI 2EA 12086-1 M
-2
-3 Res
s.4 XII-XIII 2EA 12084-1 M
-2

4 June 1947 Studio No.3

10:55 AM-1:00 PM & 2:30 PM-5:30 PM

Douglas Larter, engineer

(Steinway No.299)

Brahms: 2 Rhapsodies, Op.79 (4 s.) [87]

s.1 I 2EA 12087-1
-2
s.2 I 2EA 12088-1
-2

s.3 II 2EA 12092-1
-2 M
s.4 II 2EA 12093-1
-2 M

Brahms: Intermezzo in E flat, Op. 117, No. 1 [85]
2EA 12094-1 M
-2

Brahms: Intermezzo in a, Op. 116, No. 2 [84]
2EA 12095-1
-2 M

5 June 1947 Studio No. 3

10:30 AM-1:15 PM

Douglas Larter, engineer
(Steinway No. 299)

Mozart: Sonata in F, K. 332 (300k) (4 s.) [107]
[see 5 June 1946]

s.1 I 2EA 11036-2 M
-3
-4 Res

s.4 III 2EA 11039-3
-4

6 June 1947 Studio No. 3

10:45 AM-12:00 PM

Douglas Larter, engineer
Pierre Fournier, cello
(Steinway No. 299)

Beethoven: Cello Sonata No. 3 in A, Op. 69 (6 s.) [79]
[see 7 June 1947]

s.1 I 2EA 12099-1
-2 M

12:15 PM-12:45 PM

Beethoven: Sonata No. 14 in c#, Op. 27, No. 2, "Moonlight"-- 1st movement [40]
2EA 12100-1 M
-2

2:30 PM-6:05 PM

Beethoven: Cello Sonata No. 3 in A, Op. 69 (6 s.) [79]
[see 7 June 1947]

s.2 I 2EA 12101-1 M
-2
-3 Res

s.3 I 2EA 12102-1 M
-2

s.4 II 2EA 12103-1 M
-2

7 June 1947 Studio No. 3

11:30 AM-2:15 PM

Douglas Larter, engineer
Pierre Fournier, cello
(Steinway No. 299)

Beethoven: Cello Sonata No. 3 in A, Op. 69 (6 s.) [79]
[see 6 June 1947]

s.5 III 2EA 12108-1 M
-2

s.6 III 2EA 12109-1 M
-2
-3 Res

10 June 1947 Studio No. 3

10:00 AM-12:55 AM & 2:20 PM-4:15 PM

Douglas Larter, engineer
Pierre Fournier, cello
(Steinway No. 299)

Beethoven: Cello Sonata No. 4 in C, Op. 102, No. 1 (4 s.) [80]
[see 12 June 1947]

s.1 I 2EA 12111-1
-2 M
-3 Res

s.2 I 2EA 12112-1
-2
-3 Res

s.3 II 2EA 12113-1 M
-2
-3 Res

s.4 II 2EA 12114-1
-2

12 June 1947 Studio No. 3

10:00 AM-12:30 PM

Douglas Larter, engineer
Pierre Fournier, cello
(Steinway No. 299)

Beethoven: Cello Sonata No. 4 in C, Op. 102, No. 2 (4 s.) [80]
[see 10 June 1947]

s.1 I 2EA 12111-4
-5 Res

s.2 I 2EA 12112-4 M
-5 Res

s.4 II 2EA 12114-3 M
-4 Res

CONCERT PERFORMANCES, 1947-1948

JOSEPH SZIGETI, violin
PIERRE FOURNIER, cello

From the dawn of his career, Schnabel had a great love for chamber music. He had organized four piano trios in 1902, 1910, 1914, and 1930, and performed with Huberman, Casals, and Hindemith in the 1930's. His plan to record with Feuermann in 1939 was thwarted by the war, and he performed little chamber music during this time. In late 1946 he formed a new piano trio with Szigeti and Fournier, and his renewed interest in chamber music is attested to by the following performances (Szigeti was under contract to Columbia, and so he and Schnabel could not make recordings together). As before, complete concert programs are given, and performances known to survive are in bold print.

30 August 1947 Usher Hall, Edinburgh, 2:30 PM

William Primrose, viola

Brahms: Piano Quartet No.3 in c, Op.60

Mendelssohn: Piano Trio No.1 in d, Op.49

Brahms: Piano Trio in B, Op.8--1st and 2nd movements²³ [91]

The following four concerts were part of a series of Schubert/Brahms commemoration concerts organized by the BBC.

22 September 1947 Central Hall, London, 8:00 PM

William Primrose, viola

Brahms: Piano Quartet No.3 in c, Op.60

Brahms: Violin Sonata No.1 in G, Op.78²⁴ [93]

Schubert: Piano Trio No.2 in E flat, Op.100, D.929

26 September 1947 Central Hall, London, 8:00 PM

Ernest Element, 2nd violin

William Primrose, viola

Brahms: Violin Sonata No.2 in A, Op.100 [94]

Mendelssohn: Piano Trio No.1 in d, Op.49 [104]

Brahms: Piano Quintet in f, Op.34

29 September 1947 Central Hall, London, 8:00 PM

William Primrose, viola

James Merrett, double bass

Brahms: Piano Trio No.1 in B, Op.8 [92]

Brahms: Violin Sonata No.3 in d, Op.108

Schubert: Piano Quintet in A, Op. posth.114, D.667, "Trout"

1 October 1947 Central Hall, London, 8:00 PM

Brahms: Piano Trio No.2 in C, Op.87

Schubert: Violin Sonata in A, Op. posth.162, D.574

Schubert: Piano Trio No.1 in B flat, Op. posth.99, D.898 [150]

4 April 1948 Frick Museum, New York City, 3:00 PM

Beethoven: Violin Sonata No.5 in F, Op.24, "Spring" [82]

Mozart: Violin Sonata in E flat, K.481 [125]

Beethoven: Violin Sonata No.10 in G, Op.96 [83]

HMV RECORDING SESSIONS, 1948-1950

ABBEY ROAD STUDIOS, LONDON

The following are Schnabel's remaining recordings (see the explanations concerning the previous recording sessions). In November 1948 Schnabel suffered a nearly fatal heart attack and made no recordings in 1949. By the time of his last recordings in June 1950, magnetic tape had become the new recording medium. The new sessions proceeded very much the same as before, recording in short segments for 78 issue (there was, apparently, no tape editing performed in any of Schnabel's sessions). In addition to matrix numbers, tape reel numbers will be given for the 1950 sessions. Take numbers will be given, although they no longer appeared with the matrix numbers when tapes were used (78 matrices from this time all indicate take 1).

15 June 1948 Studio No.3

2:30 PM-5:30 PM

Harold Davidson, engineer

(Steinway piano)

Bach: Chromatic Fantasia and Fugue in d, BWV 903 (3 s.) [1]

[see 16 June 1948]

s.1 2EA 13126-1 M

-2

s.2 2EA 13127-1 M

-2

-3 Res

16 June 1948 Studio No.3

10:00 AM-1:45 PM

Harold Davidson, engineer

(Steinway piano)

Bach: Chromatic Fantasia and Fugue in d, BWV 903 (3 s.) [11]

[see 15 June 1948]

s.3 2EA 13128-1 M
-2
-3 Res

Mozart: Sonata in B flat, K.570 (4 s.) [111]

s.1 I 2EA 13129-1 M
-2
-3

s.2 II 2EA 13130-1 M
-2

s.3 II 2EA 13131-1 M
-2

s.4 III 2EA 13132-1 M
-2
-3 Res

17 June 1948 Studio No.1 (floor)

9:30 AM-12:30 PM & 2:30 PM-5:30 PM

Arthur Clarke, engineer
Philharmonia Orchestra
Walter Susskind, conductor
(Steinway piano)

Mozart: Concerto No.20 in d, K.466¹⁶ (8 s.) [115]

[see 18 June 1948]

s.1 I 2EA 13135-1 M
-2 Res

s.2 I 2EA 13136-1 M
-2 Res
-3 Res

s.3 I 2EA 13137-1 M
-2 Res
-3 Res

s.4 I 2EA 13138-1 M
-2 Res

s.5 II 2EA 13139-1 M
-2 Res

s.6 II 2EA 13140-1 M

18 June 1948 Studio No.1 (floor)

9:30 AM-12:30 PM & 2:30 PM-5:30 PM

Arthur Clarke, engineer
Philharmonia Orchestra
Walter Susskind, conductor
(Steinway piano)

Mozart: Concerto No.20 in d, K.466¹⁶ (8 s.) [115]

[see 17 June 1948]

s.6 II 2EA 13140-2
-3 Res

s.7 II-III 2EA 13141-1 M
-2 Res

s.8 III 2EA 13142-1 M
-2 Res

Mozart: Concerto No.24 in c, K.491⁵ (7 s.) [120]

[see 19 June 1948]

s.1 I 2EA 13147-1 M
-2 Res

s.2 I 2EA 13148-1 M
-2 Res

19 June 1948 Studio No.1 (floor)

9:30 AM-12:30 PM & 2:30 PM-4:45 PM

Arthur Clarke, engineer
Philharmonia Orchestra
Walter Susskind, conductor
(Steinway piano)

Mozart: Concerto No.24 in c, K.491⁵ (7 s.) [120]

[see 18 June 1948]

s.3 I 2EA 13149-1 M
-2 Res

s.4 II 2EA 13150-1 M
-2 Res

s.5 II 2EA 13151-1 M
-2 Res

s.6 III 2EA 13152-1 M
-2 Res

s.7 III 2EA 13153-1 M
-2 Res

21 June 1948 Studio No.3

6:00 PM-9:00 PM (?)

Harold Davidson, engineer
Pierre Fournier, cello
(Steinway No.299)

Beethoven: Cello Sonata No.5 in D, Op.102, No.2 (6 s.) [81]

[see 22 June 1948]

s.1 I 2EA 13167-1 M Cello Mic. 10
-2 Piano Mic. 6

s.2 I 2EA 13168-1 M Comb. 3
-2

s.3 II 2EA 13169-1 M
-2

22 June 1948 Studio No.3

6:00 PM-9:00 PM (?)

Harold Davidson, engineer

Pierre Fournier, cello

(Steinway No.299)

Beethoven: Cello Sonata No.5 in D, Op.102, No.2 (6 s.) [81]

[see 21 June 1948]

s.4 II 2EA 13176-1 M C. Mic. 10
-2 Res P. Mic. 6
s.5 II 2EA 13177-1 Comb 4-3
-2 M No.2 possibly too loud
s.6 III 2EA 13178-1 M
-2
-3 Res

23 June 1948 Studio No.3

2:00 PM-5:00 PM

Harold Davidson, engineer

Pierre Fournier, cello

(Steinway No.299)

Beethoven: Cello Sonata No.1 in F, Op.5, No.1 (6 s.) [76]

s.1 I 2EA 13179-1 M
-2
s.2 I 2EA 13180-1
-2 M
s.3 I 2EA 13181-1
-2 M
s.4 I 2EA 13182-1
-2 M
-3 Res
s.5 II 2EA 13183-1
-2 M
-3 Res
s.6 II 2EA 13184-1 M
-2

24 June 1948 Studio No.3

10:00 AM-1:00 PM & 2:00 PM-5:00 PM

Harold Davidson, engineer

Pierre Fournier, cello

(Steinway No.299)

Beethoven: Cello Sonata No.2 in g, Op.5, No.2 (6 s.) [78]

s.1 I 2EA 13185-1 M
-2
-3 Res

s.2 I 2EA 13186-1 M
-2
s.3 I 2EA 13187-1 M
-2
-3 Res
s.4 I 2EA 13188-1 M
-2
-3 Res

s.5 II 2EA 13189-1 M
-2
-3 Res
s.6 II 2EA 13190-1 M
-2
-3 Res

6 June 1950 Studio No.3

10:15 AM-1:00 PM

Arthur Clarke/Anthony Griffith, engineers

(Steinway No.299)

Schubert: 4 Impromptus, Op.90, D.899 (6 s.) [128]

[see 7-8 June 1950]

s.1 I 2EA 14755 TAPE 1965 Take 1 M
s.2 I 2EA 14756 TAPE 1965 Take 1 M
s.3 II 2EA 14757 TAPE 1965 Take 1

7 June 1950 Studio No.3

10:00 AM-1:00 PM

Arthur Clarke/Laurie Bamber, engineers

(Steinway No.299)

Schubert: 4 Impromptus, Op.90, D.899 (6 s.) [128]

[see 6 & 8 June 1950]

s.3 II 2EA 14757 TAPE 1971 Take 2
Take 3 M
s.4 III 2EA 14758 TAPE 1971 [test take--part 1 only]
[test take--part 2 only]
Take 1
TAPE 1972 Take 2
Take 3 M
s.5 IV 2EA 14759 TAPE 1972 Take 1
Take 2 M

8 June 1950 Studio No.3

10:00 AM-1:15 PM

Arthur Clarke/William Dickson, engineers

(Steinway No.299)

Schubert: 4 Impromptus, Op.90, D.899 (6 s.) [128]

[see 6-7 June 1950]

s.6 IV 2EA 14760 TAPE 1975 Take 1 M²⁵
Take 2

Schubert: 4 Impromptus, Op. posth. 142, D.935 (9 s.)²⁶ [130]
[see 9, 12-13 June 1950]

s.1 I 2EA 14761 TAPE 1975 Take 1
Take 2
TAPE 1976 Take 3
Take 4 M

9 June 1950 Studio No.3

10:00 AM-1:10 PM

Arthur Clarke/William Dickson, engineers
(Steinway No.299)

Schubert: 4 Impromptus, Op. posth. 142, D.935 (9 s.)²⁶ [130]
[see 8, 12-13 June 1950]

s.2 I 2EA 14765 TAPE 1976 Take 1
Take 2 M
s.3 II 2EA 14766 TAPE 1977 Take 1
Take 2 M
s.4 II 2EA 14767 TAPE 1977 Take 1
Take 2 M

12 June 1950 Studio No.3

10:30 AM-1:10 PM

Arthur Clarke/Laurie Bamber, engineers
(Steinway No.299)

Schubert: 4 Impromptus, Op. posth. 142, D.935 (9 s.)²⁶ [130]
[see 8-9, 13 June 1950]

s.5 III 2EA 14774 TAPE 1998 Take 1 M
s.6 III 2EA 14775 TAPE 1998 Take 1
Take 2 M
s.7 III 2EA 14776 TAPE 1998 Take 1 M
s.8 IV 2EA 14777 TAPE 1999 Take 1 M

13 June 1950 Studio No.3

10:00 AM-12:30 PM

Arthur Clarke/Laurie Bamber, engineers
(Steinway No.299)

Schubert: 4 Impromptus, Op. posth. 142, D.935 (9 s.)²⁶ [130]
[see 8-9, 12 June 1950]

s.9 IV 2EA 14778 TAPE 1999 Take 1 poor
Take 2 M

Bach: The Well-Tempered Clavier, Book I--

Prelude and Fugue No.5 in D, BWV 850 [8]

2EA 14779 TAPE 1999 Take 1 M Fill-up for Chromatic
Fantasia and Fugue in
Reserve

NOTES (FOR CHRONOLOGICAL LISTING)

1. Copies made of this side 22/1/34 (to reduce surface noise) were designated takes 2 and 3.
2. For the 1935 rerecording, the sonata was rerecided to take 4 sides.
3. Though this take is marked "M", it was not used; another take recorded 15/1/37 was used instead.
4. The orchestra is not identified in the recording log from this date.
5. Cadenzas by Schnabel
6. Copies made of this side 4/11/38 and 9/11/38 were designated takes 3 and 4.
7. The surviving sections are as follows: Movement 1, b.111-end; Movement 2, b.1-59; Movement 3, b.136-end.
8. At bar 127, an announcer breaks in with "Ladies and Gentlemen, you have just heard the first . . ." at which time the music fades out.
9. It would appear that this recording was considered for issue by RCA in the complete Beethoven Sonata set (LM-9500), since "LM-9500" is written (and crossed out) in the margin of this recording log. Schnabel considered this recording unsatisfactory, however, and never approved its issue.
10. A copy made of this side 1/9/42 was designated take 1b.
11. Copies made of this side 29/6/42 were designated takes 1a and 1b.
12. A copy made of this side 1/9/42 was designated take 3b.
13. It would appear that this recording was considered for issue by RCA in the 1950's, since "used for Band 1 of E2RP-4252 () for LVT-1019 side I" and "used for Band 3 of E2RP-4252 () for LVT-1019 side I" is written (and crossed out) in the margin of the recording log by the first and third Impromptus, respectively.
14. A copy made of this side 1/9/42 was designated take 2b.
15. After the second movement, an announcer states, "Mr. Schnabel has just played the Sonata in F Major, Köchel 533 of Mozart and continues now with the Rondo in F Major." The last half of this announcement carries over into the first three bars of the third movement.
16. Cadenzas by Beethoven
17. It is not certain that the surviving recording is from this concert. The sound is so radically different from the Armed Forces recording of the third movement that the two cannot be associated; this leaves open the possibility that these first two movements are, in fact, from this concert.
18. In bar 363 of the third movement, the orchestra and soloist part company, eventually stopping. After a brief pause, the orchestra resumes playing, and Schnabel joins in several bars later. It might be noted that this occurred during the period of considerable tension between Rodzinski and the management of the New York Philharmonic which eventually resulted in Rodzinski's dismissal.
19. The issued 78's indicate take 4. Since only three takes were made of this side, it is possible that one of the first two takes was later copied and designated as take 4.
20. It is not certain whether this take was recorded on 27 May or 28 May, as it is included in the recording logs for both of these dates.
21. On account of an omitted flourish in bar 370, Schnabel intended to remake this side. Since the correction was never made, approval for its issuance came from Schnabel's family after Schnabel's death.
22. It is not certain whether this side was recorded on 30 May or 31 May, as it is included in the recording logs for both of these dates.

23. The first nine bars of the first movement are missing.
24. The pickup note to the second movement is missing and the sound fades in and out during the first several bars of the third movement.
25. Schnabel inadvertently omitted bars 209-258 from this Impromptu, but did not live to make the intended correction of this omission.
26. This work was redivided to take eight sides for 78 issue (in particular, matrices 2EA 14774/6 were combined into two sides, numbered 2EA 17779/80).

CONCERTS BROADCAST ON THE RADIO

The following public concerts were broadcast live. Any of these could have been recorded off the air by individuals possessing amateur acetate-disc recording machines, and most were temporarily recorded by the stations themselves. Thus, any of these performances have the possibility of surviving today. Those known to survive are in bold print and are followed by numbers in brackets which refer to the alphabetical listing. (Any information about the existence of the remaining performances would be most gratefully received.) Several stations had the unfortunate policy of not broadcasting complete concerts, and occasionally broke off performances in the middle of a movement (a practice which Schnabel, in 1945, criticized in a letter to the New York Times). Non-broadcast portions of concerts are listed only if Schnabel was involved in the performance.

BROADCASTS IN NEW YORK CITY

1935

Note: The following broadcast is an exception, it being the only instance in Schnabel's career of a broadcast that originated from a studio of a radio station. He disliked the experience so much that he never performed in a radio studio again.

- 24 February--General Motors Symphony Concert (WJZ 8:00-9:00 PM)
WJZ Symphony Orchestra
Henry Hadley, conductor
(Reznicek: Overture to "Donna Diana")
Mozart: Concerto No.23 in A, K.488
(Tchaikovsky: Symphony No.6 in b, Op.74, "Pathétique"--part 3)
(Mendelssohn: Songs Without Words, Op.67--Spinning Song, arr. orch.)
(Godowsky: Arabian Chant)
(Tchaikovsky: Song Without Words)
(Saint-Saëns: Danse macabre, Op.40)

1939

- 12 March--Carnegie Hall, 3:00 PM (WABC)
New York Philharmonic
Sir John Barbirolli, conductor
(Weber: Overture to "Oberon")
Beethoven: Concerto No.5 in E flat, Op.73, "Emperor"
(Debussy-Ravel: Sarabande)
(Elgar: "Enigma" Variations, Op.36)
- 20 March--Carnegie Hall, evening (station unknown)
National Orchestral Association
Leon Barzin, conductor
(Mozart: Ballet music to "Les petits riens", K. 222b)
Mozart: Concerto No.27 in B flat, K.595 [122]
(Strauss: Serenade in E flat for woodwinds, Op.7)
(Strauss: Don Juan, Op.20)

1941

26 October--Frick Museum, 3:00 PM (WNYC 3:00-4:00)

Beethoven: Sonata No. 16 in G, Op. 31, No. 1

Beethoven: Sonata No. 8 in c, Op. 13, "Pathétique"

Beethoven: Sonata No. 27 in e, Op. 90 -- *May not have been broadcast*

Beethoven: Sonata No. 28 in A, Op. 101 -- *Not broadcast*

16 November--Carnegie Hall, 3:00 PM (WABC 3:00-4:30)

New York Philharmonic

Bruno Walter, conductor

(Haydn: Symphony No. 102 in B flat)

Mozart: Concerto No. 22 in E flat, K. 482¹ [117]

(Schubert: Rosamunde Overture, D. 644)

1942

4 January--Town Hall, 5:30 PM (WJZ 6:05-6:30)

Schubert: 4 Impromptus, Op. 90, D. 899-- *Not broadcast*

Schubert: Sonata No. 13 in A, Op. posth. 120, D. 664 (incomplete)²

Schubert: Sonata No. 20 in c, D. 958-- *Not broadcast*³ [137]

11 January--Town Hall, 5:30 PM (WJZ 6:05-6:30)

Schubert: 4 Impromptus, Op. posth. 142, D. 935-- *Not broadcast*

**Schubert: Sonata No. 9 in B, Op. posth. 147, D. 575-- only 3rd mvt.
bar 77 (immediately before trio)--end survives [136]**

Schubert: Sonata No. 21 in A, D. 959-- *Not broadcast*

18 January--Town Hall, 5:30 PM (WJZ 6:10-6:30)

Schubert: Sonata No. 19 in G, Op. 78, D. 894-- *Not broadcast*

Schubert: 3 Klavierstücke, D. 946-- only Nos. 1 and 2 survive [131]

Schubert: Sonata No. 17 in a, Op. 42, D. 845-- *Not broadcast*

25 January--Town Hall, 5:30 PM (WJZ 6:10-6:30)

Schubert: Sonata No. 7 in E flat, Op. posth. 122, D. 568-- *Not broadcast*

Schubert: March in E, D. 606

Schubert: Allegretto in c, D. 915

Schubert: 12 Valses nobles, Op. 77, D. 969

Schubert: Sonata No. 22 in B flat, D. 960-- *Not broadcast*

1 February--Town Hall, 5:30 PM (WJZ 6:10-6:30)

Schubert: Sonata No. 15 in a, Op. posth. 143, D. 784-- *Not broadcast*

Schubert: 6 Moments musicaux, Op. 94, D. 780

Schubert: Sonata No. 18 in D, Op. 53, D. 850-- *Not broadcast*

22 March--Town Hall, 5:30 PM (WJZ 6:10-6:30)

New Friends of Music Orchestra

Fritz Stiedry, conductor

**Mozart: Concerto No. 17 in G, K. 453-- only 2nd mvt. bars 1-127
survive [112]**

--only broadcast through 2nd mvt. bar 127⁴

18 October--Brooklyn Academy of Music, 2:00 PM (WQXR 2:00-2:55)

Perole String Quartet

(Boccherini: String Quartet in A, Op. 33, No. 6)

Dvorák: Piano Quintet in A, Op. 81

8 November--Frick Museum, 3:00 PM (WNYC 3:00-4:00)

Beethoven: Sonata No. 4 in E flat, Op. 7

Mozart: Sonata in a, K. 310 (300d)

Mozart: Sonata in D, K. 576-- *Not broadcast*

Beethoven: Sonata No. 30 in E, Op. 109-- *Not broadcast*

1943

13 June--Carnegie Hall, 3:00 PM (WABC)

New York Philharmonic

Pierre Monteux, conductor

(Tchaikovsky: Symphony No. 4 in f, Op. 36)

Schumann: Concerto in a, Op. 54

14 November--Frick Museum, 3:00 PM (WNYC)

Beethoven: 7 Bagatelles, Op. 33 [12]

Mozart: Sonata in F, K. 533/494⁵ [110]

Mozart: Fantasia in d, K. 397 (385g)

Mozart: Rondo in a, K. 511

Schumann: Sonata No. 2 in g, Op. 22

5 December--Frick Museum, 3:00 PM (WNYC)

Mozart: Sonata in C, K. 330 (300h)

Beethoven: 6 Bagatelles, Op. 126

Mozart: Sonata in B flat, K. 570

Schumann: Kinderszenen, Op. 15

1944

24 December--Carnegie Hall, 3:00 PM (WABC)

New York Philharmonic

George Szell, conductor

Mozart: Concerto No. 20 in d, K. 466⁶ [114]

(Brahms: Symphony No. 4 in e, Op. 98)

1945

25 February--Frick Museum, 3:00 PM (WNYC)

Mozart: Sonata in D, K. 311 (284c)

Schubert: Sonata No. 17 in a, Op. 42, D. 845

**Mozart: Sonata in B flat, K. 333 (315c)-- only 1st and 2nd mvts.
survive [108]⁷**

17 June--Carnegie Hall, 3:00 PM (WABC 3:00-4:30)

New York Philharmonic

George Szell, conductor

(Beethoven: Overture to The Creatures of Prometheus, Op.43)
(Beethoven: Symphony No.8 in F, Op.93)
Beethoven: Concerto No.3 in c, Op.37 [68]

1946

3 March--Carnegie Hall, 3:00 PM (WABC 3:00-4:30)
New York Philharmonic
Artur Rodzinski, conductor

(Harris: Memories of a Child's Sunday--cond. composer)
(Sibelius: Symphony No.4 in a, Op.63)
Mozart: Concerto No.23 in A, K.488⁸ [118]

10 March--Frick Museum, 3:00 PM (WNYC)
Schubert: 4 Impromptus, Op. posth. 142, D.935
Mozart: Sonata in c, K.457
Schubert: Sonata No.18 in D, Op.53, D.850

1948

4 April--Frick Museum, 3:00 PM (WNYC)
Joseph Szigeti, violin

Beethoven: Violin Sonata No.5 in F, Op.24 [82]
Mozart: Violin Sonata in E flat, K.481 [125]
Beethoven: Violin Sonata No.10 in G, Op.96 [83]

BROADCASTS IN LONDON⁹

1947

16 May--Royal Albert Hall, 7:00 PM (BBC Third Programme 7:00-8:10)
Philharmonia Orchestra
Issay Dobrowen, conductor

(Beethoven: Symphony No.2 in D, Op.36)
Mozart: Concerto No.24 in c, K.491
Brahms: Concerto No.2 in B flat, Op.83 --*Not broadcast*

20 May--Royal Albert Hall, 7:00 PM (BBC Third Programme)
Philharmonia Orchestra
Issay Dobrowen, conductor

(Beethoven: Leonore Overture No.3, Op.72a)
Beethoven: Concerto No.3 in c, Op.37
(Beethoven: Symphony No.3 in E flat, Op.55, "Eroica")

8 June--Royal Albert Hall, 7:00 PM (BBC Home Service 7:00-7:45)

Philharmonia Orchestra
Sir Adrian Boult, conductor
(Beethoven: Overture to "Egmont", Op.84)
Beethoven: Concerto No.4 in G, Op.58

22 September--Central Hall, London, 8:00 PM (BBC Third Programme)
Joseph Szigeti, violin
William Primrose, viola
Pierre Fournier, cello
Brahms: Piano Quartet No.3 in c, Op.60
Brahms: Violin Sonata No.1 in G, Op.78 [93]¹⁰
Schubert: Piano Trio No.2 in E flat, Op.100, D.929

24 September--Central Hall, London, 8:00 PM (BBC Home Service)
Joseph Szigeti, violin
William Primrose, viola
Pierre Fournier, cello
Brahms: Piano Trio No.3 in c, Op.101
Brahms: Cello Sonata No.2 in F, Op.99
Brahms: Piano Quartet No.2 in A, Op.26

26 September--Central Hall, London, 8:00 PM (BBC Third Programme)
Joseph Szigeti, violin
Ernest Element, violin
William Primrose, viola
Pierre Fournier, cello
Brahms: Violin Sonata No.2 in A, Op.100 [94]
Mendelssohn: Piano Trio No.1 in d, Op.49 [104]
Brahms: Piano Quintet in f, Op.34

29 September--Central Hall, London, 8:00 PM (BBC Third Programme)
Joseph Szigeti, violin
William Primrose, viola
Pierre Fournier, cello
James Merrett, double bass
Brahms: Piano Trio No.1 in B, Op.8 [92]
Brahms: Violin Sonata No.3 in d, Op.108
Schubert: Piano Quintet in A, Op. posth. 114, D.667, "Trout"

1 October--Central Hall, London, 8:00 PM (BBC Home Service & Third Programme)
Joseph Szigeti, violin
Pierre Fournier, cello
Brahms: Piano Trio No.2 in C, Op.87
Schubert: Violin Sonata in A, Op. posth. 162, D.574
Schubert: Piano Trio No.1 in B flat, Op. posth.99, D.898 [150]

3 October--Central Hall, London, 8:00 PM (BBC Third Programme)
Joseph Szigeti, violin
William Primrose, viola
Pierre Fournier, cello
Brahms: Cello Sonata No.1 in e, Op.38
Schubert: Fantasia in C for Violin and Piano, Op. posth. 159, D.934
Brahms: Piano Quartet No.1 in g, Op.25

1948

3 September--Usher Hall, Edinburgh, 7:30 PM (BBC Home Service 7:30-8:20)
 BBC Symphony Orchestra
 Sir Adrian Boult, conductor
 (Beethoven: Leonore Overture No.3, Op.72a)
 Mozart: Concerto No.27 in B flat, K.595

6 September--Usher Hall, Edinburgh, 7:30 PM (BBC Third Programme 8:45-9:45)
 BBC Scottish Orchestra
 Ian Whyte, conductor
 Mozart: Concerto No.17 in G, K.453
 (Beethoven: Symphony No.8 in F, Op.93)

OTHER MISCELLANEOUS BROADCASTS

The following list is not complete. Schnabel traveled throughout the world, and it would be it would be nearly impossible to trace every broadcast from each European and American city in which he performed during the last twenty years of his career. It should be noted that part of a Beethoven sonata cycle was broadcast in Berlin in early 1933, for which no details are given.

1922

Note: The following was the first broadcast ever of a complete symphony orchestra concert.

10 February--Orchestra Hall, Detroit, evening (WWJ)
 Detroit Symphony Orchestra
 Ossip Gabrilovich, conductor
 (Mendelssohn: Overture, "Calm Sea and Prosperous Voyage," Op.27)
 Brahms: Concerto No.1 in d, Op.15
 (Tchaikovsky: Symphony No.6 in b. Op.74, "Pathétique")

1932

8 June--Berlin, 8:00 PM (Witzleben 8:00-8:45)
 Berlin Philharmonic Orchestra
 Fritz Stiedry, conductor
 (Schubert: Rosamunde Overture, D.644)
 Mozart: Concerto No.24 in c, K.491¹¹

1945

4 March--Hoover High School, Glendale, California, 8:30 PM (Standard Hour Broadcast 8:30-9:30)
 Los Angeles Philharmonic Orchestra
 Alfred Wallenstein, conductor
 (Humperdinck: Overture to "Hansel and Gretel")
 (Wagner: Die Meistersinger--prize song)
Schumann: Concerto in a, Op.54 [160]
 (Dukas: The Sorcerer's Apprentice)

1946

13 January--Whittier Union High School Auditorium, Whittier, California, 8:30 PM (Standard Hour Broadcast 8:30-9:30)
 Los Angeles Philharmonic Orchestra
 Alfred Wallenstein, conductor
 (Rossini: Overture to "La gazza ladra")
Mozart: Concerto No.24 in c, K.491¹¹ [120]
 (Enescu: Roumanian Rhapsody No.1, Op.11, No.1)

1947

30 August--Usher Hall, Edinburgh, 2:30 PM (BBC Scottish Home Service¹²)
 Joseph Szigeti, violin
 William Primrose, viola
 Pierre Fournier, cello
 Brahms: Piano Quartet No.3 in c, Op.60
 Mendelssohn: Piano Trio No.1 in d, Op.49
**Brahms: Piano Trio No.1 in B, Op.8--only 1st mvt.
 bar 10-end & 2nd mvt. survive [91]**

NOTES (FOR RADIO BROADCAST LISTING)

1. Cadenzas by Schnabel
2. The surviving sections are as follows: Movement 1, b.111-end; Movement 2, b.1-59; Movement 3, b.136-end.
3. It is possible that the opening of this sonata was broadcast.
4. After the second movement, an announcer states, "Mr. Schnabel has just played the Sonata in F Major, Köchel 533 of Mozart and continues now with the Rondo in F Major." The last half of this announcement carries over into the first three bars of the third movement.
5. At bar 127, an announcer breaks in with, "Ladies and Gentlemen, you have just heard the first . . ." at which time the music fades out.
6. Cadenzas by Beethoven
7. It is not certain that the recording that survives is from this concert. The sound is so radically different from the Armed Forces recording of the third movement that the two cannot be associated; this leaves open the possibility that the first and second movements are, in fact, from this concert.
8. In bar 363 of the third movement, the orchestra and soloist part company, eventually stopping. After a brief pause, the orchestra resumes playing, and Schnabel joins in several bars later. It might be noted that this occurred during the period of considerable tension between Rodzinski and the management of the New York Philharmonic which eventually resulted in Rodzinski's dismissal.
9. Many of these were also broadcast in France and Denmark, as well as in other parts of Great Britain.
10. The pickup note to the second movement is missing and the sound fades in and out during the first several bars of the third movement.
11. A fragment of the last movement of this performance existed in the Deutsches Rundfunkarchiv prior to World War II, but did not survive the war.
12. Also broadcast in France, Denmark, and (Brahms Trio only) in Sweden and Finland.