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ADD

# Complete Beethoven Sonata Society Recordings Vol. 2

**Playing  
Time  
69:47**

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**Artur Schnabel (1882-1951)**

- |                       |   |       |
|-----------------------|---|-------|
| <b>1</b> - <b>2</b>   | <b>Sonata No. 19 in G minor, Op. 49 No. 1</b><br>Recorded 19th November, 1932 in EMI Abbey Road Studio No. 3<br>Matrices: 2B 4530-1 and 2B 4531-4<br>First issued as HMV DB 1956 in Society Volume 3  | 7:09  |
| <b>3</b> - <b>4</b>   | <b>Sonata No. 20 in G major, Op. 49 No. 2</b><br>Recorded 12th April, 1933 in EMI Abbey Road Studio No. 3<br>Matrices: 2B 6622-1 and 6623-1<br>First issued as HMV DB 2214 in Society Volume 5  | 7:25  |
| <b>5</b> - <b>8</b>   | <b>Sonata No. 4 in E flat major, Op. 7</b><br>Recorded 11th November, 1935 in EMI Abbey Road Studio No. 3<br>Matrices: 2EA 2514-1, 2415-5, 2416-1, 2417-1, 2418-1, 2419-1 and 2420-1<br>First issued as HMV DB 3151 - 3154 in Society Volume 11 | 27:34 |
| <b>9</b> - <b>11</b>  | <b>Sonata No. 5 in C minor, Op. 10, No. 1</b><br>Recorded 6th November, 1935 in EMI Abbey Road Studio No. 3<br>Matrices: 2EA 2506-2A, 2507-1A, 2508-1 and 2509-2A<br>First issued as HMV DB 3343 and 3344 in Society Volume 12                  | 16:28 |
| <b>12</b> - <b>14</b> | <b>Sonata No. 6 in F major, Op. 10, No. 2</b><br>Recorded 10th April, 1933 in EMI Abbey Road Studio No. 3<br>Matrices: 2B 6397-1, 6398-1, 6400-1 and 6401-1<br>First issued as HMV DB 3254 and 3255 in Society Volume 6                         | 11:10 |

At first reluctant to make recordings, by the 1930s the great pianist Artur Schnabel fully accepted the new technology. His recordings of Beethoven's piano music include all the numbered sonatas, originally issued on subscription by the Beethoven Sonata Society. This, the second volume of the Beethoven Piano Sonatas series, presents five of the early Sonatas, still in the sound world of Haydn but rich with Beethoven's characteristic musical fingerprints that were to become abundant in his later compositions. In keeping with this, Schnabel's legendary performances remain stylistically in tune with the late eighteenth century while at the same time looking forward to the romanticism and self-expression of the nineteenth century, a testimony to the originality and profound musicality of his interpretations.

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**Producer and Audio Restoration Engineer: Mark Obert-Thorn**

A complete tracklist can be found on the last page of the booklet

[www.naxos.com](http://www.naxos.com)

Cover Photograph: Artur Schnabel (Private Collection)

