



# **UNPUBLISHED!** **Spalding & Dohnányi** **in Concert**

**NEWLY MASTERED!**

**Bach: Sonata BWV 1016**  
**Beethoven Sonata Op.96**  
**Dohnányi Violin Sonata**  
**BONUS: Unpublished**  
*with Anthony Kooiker:*  
**Schubert Sonata D574**

**PARNASSUS**

**Johann Sebastian Bach:**

***Violin Sonata No. 3 in E Major, BWV1016***

- |   |                         |      |
|---|-------------------------|------|
| 1 | I. Adagio – Allegro     | 8:08 |
| 2 | II. Adagio ma non tanto | 4:56 |
| 3 | III. Allegro            | 3:47 |

**Ludwig van Beethoven:**

***Violin Sonata No. 10 in G Major, Op. 96\****

- |   |                       |      |
|---|-----------------------|------|
| 4 | I. Allegro moderato   | 9:37 |
| 5 | II. Adagio espressivo | 6:16 |
| 6 | III. Scherzo. Allegro | 1:48 |
| 7 | IV. Poco allegretto   | 8:20 |

**Ernő Dohnányi:**

***Violin Sonata in C-Sharp Minor, Op. 21***

- |    |                              |      |
|----|------------------------------|------|
| 8  | I. Allegro appassionato      | 6:20 |
| 9  | II. Allegro ma con tenerezza | 4:10 |
| 10 | III. Vivace assai            | 6:40 |

**Franz Schubert: *Violin Sonata in A Major, D574***

- |    |                     |      |
|----|---------------------|------|
| 11 | I. Allegro moderato | 5:36 |
| 12 | II. Scherzo. Presto | 3:40 |
| 13 | III. Andantino      | 4:06 |
| 14 | IV. Allegro vivace  | 3:25 |

- |    |   |      |
|----|---|------|
| 15 | <b>Maurice Ravel: <i>Pièce en forme de habanera</i></b> | 2:26 |
|----|---|------|

**Albert Spalding, violin**

**Ernő Dohnányi, piano (1-10)**

**Anthony Kooiker, piano (11-15)**

\* Previously unissued

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**NOTES ON THE PROGRAM**

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**Albert Spalding** was born in Chicago in 1888. His father and uncle founded the sensationally successful Spalding Sporting Goods Company. The family's prosperity enabled Albert to pursue studies in the United States and Europe. Shortly after his official debut in 1908, he began an extensive series of recordings for Edison, first on cylinders, then Diamond Discs. Shortly after electrical recording was introduced, Spalding recorded briefly for Brunswick, then for Victor, where for the first time he had the opportunity to record major violin works. He retired from concert tours in 1950, but remained active teaching master classes in Boston and in Florida and giving performances in both places. He died suddenly in 1953, ten days after his last performance.

**Ernst von Dohnányi**, (who preferred the German form of his name), was born in 1877 in a part of Hungary, an area now part of Slovakia. In 1894 he moved to Budapest to study at the Royal National Academy. In 1897 he applied to take final exams before completing his formal studies in piano and composition and passed them easily. His first published composition, the *Piano Quintet, Op.1*, won the approval of Brahms. While Dohnányi remained conservative in his compositions throughout his life, he was open-minded enough to perform Bartók's music. He toured actively as both pianist and composer until the Second World War and survived that period despite collaborating with anti-Nazi movements, but in 1949 he fled the Communist regime and settled in Florida, where he taught and became an American citizen. He died in 1960, active to the end of his life.

Many record collectors, myself included, had thought it a fortunate coincidence that Spalding and Dohnányi were both signed to the bargain record label Remington in the 1950s. Each made a number of recordings for the label, perhaps the most glorious their collaborations in the three *Brahms Violin Sonatas*. But when reading Spalding's elegant autobiography, "Rise to Follow," one discovers that the association between Spalding and Dohnányi actually began before World War II.

Spalding met Dohnányi in the United States, where they collaborated on a performance of Dohnányi's *Violin Concerto*. Shortly afterwards, Spalding's next tour of Europe included Hungary for the first time, where he and Dohnányi collaborated on a recital. The last paragraph of the book concerns Dohnányi. Their friendship resumed in earnest after the war in America. On a trip to New York, where he made a couple of solo recordings, Dohnányi and Spalding gave a number of performances together. While Spalding was resident in Boston and teaching there, he also spent some time teaching at Florida State.

The collaborations between the two date from this time. They were recorded by the University, probably its radio station. Dohnányi's student Edward Kilenyi, himself a notable pianist, preserved these tapes and eventually donated them to the International Piano Archives at Maryland, which kindly made them available for this publication.

The recordings with pianist Anthony Kooiker, have a more mysterious origin. They are studio recordings, with no audience present. Perhaps they were intended for another Remington LP, made at the same time as the recording those two artists made of Brahms *Hungarian Dances*. They came from the collection of an anonymous archivist and have never been published before.

**Anthony Kooiker** (1920-2007) was born in Iowa. He studied there and in Chicago and earned a master's degree at the Eastman School of Music. He also had lessons with Carl Friedberg in New York and Georges Enesco in Paris. After teaching in Iowa, he joined Albert Spalding as his concert collaborator in tours across the U.S. and Europe. He taught at Hope College in Michigan for 37 years, during which he remained active as a concert pianist and choral conductor. In 1989 he donated a collection of over 3000 music scores to Northwestern University. Late in his career he recorded solo CDs of music by Debussy, Rachmaninoff, and Mozart for the Partridge label.

– **Leslie Gerber**

*We are also grateful to Gene Gaudette for some challenging audio restoration. – LG*

☐1-☐10 recorded ca. 1950, probably by the Florida State University radio station, now WFSU.

☐11-☐15 recorded ca. 1950; there is no information on the specific studio at which these tracks were recorded.

There is no information on these recordings' original producers or engineers.

Restoration and remastering by  
**Gene Gaudette**, Urlicht AudioVisual

Produced by **Leslie Gerber**

Cover photo: Spalding and Dohnányi, ca. 1950, from the collection of Leslie Gerber

Design produced by [AliCat Design](#)

Parnassus Records thanks the International Piano Archives, Maryland for the Spalding-Dohnányi items.



**PARNASSUS RECORDS PACD96096**

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