

HAYDN

SONATA NO. 3 IN E FLAT MAJOR

MOZART

SONATA NO. 10 IN C MAJOR, K. 330

FANTASIA AND FUGUE IN C MAJOR, K. 394

GLENN GOULD, Pianist



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The sonata was composed in the years 1789-90, was published in 1791, and is said to have been written for Marianne von Genstner. Marianne was the wife of Peter L. von Genstner, a successful physician, Prince Esterházy's doctor for many years. She was an excellent pianist and vocalist and entertained many of the musical elite of Vienna with Sunday musicales at her home. Haydn visited the Genstner home frequently and formed an attachment to the family as a whole, though the star in this constellation was no doubt always Marianne. She took a special interest in his compositions, submitted her own transcriptions and arrangements to him for approval, prepared his favorite meals when he came to call and, when he was at Esterházy, carried on a lengthy correspondence with him.

Karl Geiringer submits that "among the personal documents that have come down to us from Haydn, there is probably nothing more important than his letters to Marianne. The master ordinarily found it difficult to get away from the formal and stilted style of his time. When he wrote to Marianne, however, the words seemed to come from his very heart and they convey to the reader the impression that he is actually hearing Haydn talk to his dear friend." The letter from Haydn to Marianne of February 9, 1790, shows that Haydn, however lucky he considered himself in his long-standing niche with the Prince, was ready for a change, restless to be off and getting on with larger musical adventures. He does not say so in so many words, but complaints of the poor food, says he has lost weight; his piano is "perverse and disobedient, and irritated rather than soothed me." "I found everything at home in confusion," he adds; "for three days I did not know whether I was Capellmeister or 'Cappel-servant.'"

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The first movement, *Allergo*, 3/4, is rich in thematic ideas and exhibits an increased independence in the subsidiary subjects and in the coda. The second movement, *Adagio sostenuto*, 3/4, Haydn considered the climax of the work and wrote to Madame Genstner that "it has a deep significance which I will analyze for you when opportunity offers." The finale, *Tempo di minuetto*, 3/4, is gay and energetic with a suitably masculine vigor.

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Then, "as if to regain an inner freedom," Alfred Einstein writes, "Mozart wrote not only the charming variations on a children's tune, mentioned above (K. 330), but also the C major Sonata, K. 330. There is even a thematic connection between the theme of the variations and a particle of the second theme of the sonata.

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The first movement is an *Allergo moderato*, 2/4, the second *Andante sostenuto*, 3/4, the third *Allergo*, 2/4.

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Almost the only cheerful note struck in Mozart's Paris period of 1778 was a visit from London by Johann Christian Bach, the youngest son of J. S. Bach and an old friend of a sort that would never have wished to see Mozart become a Paris piano pedagogue.

■ The Fantasia and Fugue, K. 394, is connected with the Bach family in a much more meaningful way. "I go every Sunday at twelve o'clock," Mozart wrote his father from Vienna, April 10, 1782, "to Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedemann . . ."

Baron van Swieten, son of the Emperor's personal physician and from 1777 Director of the Court Library, was a kind of dilettante, a professional patron of musicians, particularly of composers. He held private concerts in his home, organized a quartet and set up a remarkable personal library including man-

uscript copies of *The Well-Tempered Clavier*, the organ trio, certain organ preludes and fugues as well as printed copies of *The Art of the Fugue*.

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By the end of April Mozart had composed and sent to his sister the present Fantasia, which he calls a prelude in his letter accompanying it. "I send you herewith a prelude and a three-part fugue. The reason why I did not reply to your letter at once was that on account of the wearisome labour of writing these small notes, I could not finish the composition sooner. And, even so, it is awkwardly done, for the prelude ought to come first and the fugue to follow. But I composed the fugue first and wrote it down while I was thinking out the prelude."

The Fantasia begins with a short *Adagio*, eight bars in all, followed by an improvisational *Andante* of considerable length, ending on a dominant. Ernest Hutcherson describes the finale as "a splendid fugue adorned with struts, augmentations, and abbreviated diminutions. Though the influence of Bach is apparent, there is nothing imitative of his manner."

Notes by CHARLES BURE

■ Library of Congress catalog card numbers R56-1078 and 1079 apply to this record.

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HAYDN: SONATA NO. 3 IN E FLAT MAJOR MOZART: SONATA NO. 10 IN C MAJOR, K. 330 FANTASIA AND FUGUE IN C MAJOR, K. 394



Joseph Haydn 1732–1809

Piano Sonata in E-flat major Hob. XVI: 49

Es-Dur · en *mi* bémol majeur

- | | | |
|---|------------------------------|------|
| ❶ | I. Allegro | 4:27 |
| ❷ | II. Adagio e cantabile | 8:45 |
| ❸ | III. Finale. Tempo di Minuet | 4:43 |

Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 10 in C major K 330 (300h)

C-Dur · en *ut* majeur

- | | | |
|---|-----------------------|------|
| ❹ | I. Allegro moderato | 5:17 |
| ❺ | II. Andante cantabile | 6:57 |
| ❻ | III. Allegretto | 3:55 |

Fantasia (Prelude) and Fugue for Piano in C major K 394 (383a)

C-Dur · en *ut* majeur

- | | | |
|---|--|------|
| ❿ | I. Adagio – Andante – Più adagio – Tempo I | 6:15 |
| ⓫ | II. Fuga. Andante maestoso | 3:02 |

Total Time 43:34

Glenn Gould piano

Original LP: ML 5274 · Released July 14, 1958

Recording: Columbia 30th Street Studio, New York City,
January 7–10, 1958

Producer: Howard H. Scott

Cover Photo: Marvin Koner · Liner Notes: Charles Burr

LP Matrix: xLP 42997 [1–3], xLP 42998 [4–8] (mono)

Tracks 1–3 were re-edited from the original three-track tapes, as discrepancies were found when comparing the original mono LP master tape with the 1992 CD release. This new edit was compiled using the mono master tape xLP 42997 as a guide, to ensure note-for-note accuracy. Tracks 1–8 were originally released in mono and have first been edited in stereo for release on Sony Classical CD SMK 52626 in 1992.

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