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STEREO 360 SOUND

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Stereo—MS 6686

Glenn Gould plays Beethoven Piano Sonatas Opus 10 Complete

COLUMBIA MASTERWORKS

Stereo
ML 6086

Sonata No. 5, Op. 10, No. 1 in C Minor
Sonata No. 6, Op. 10, No. 2 in F Major
Sonata No. 7, Op. 10, No. 3 in D Major

Produced by Thomas Frost

BY JAMES GOODFRIEND
Masterworks Literary Editor, Columbia Records

In his early years in Vienna, before the first signs of deafness made themselves known, Beethoven's life was filled with many friends. Among them was a certain Frailein von Kissow, a gifted pianist, who was about thirteen years of age when Beethoven met her.

Frailein von Kissow, later Frau von Bernhard, was born in Augsburg in 1783 of a family that had lived for many years in Estonia. She showed precocious musical talent, and was sent to Vienna to be instructed by Nanette and Andreas Streicher, close friends of Beethoven, and the latter familiar in musical history as a manufacturer of pianos—for Beethoven, among others. While in Vienna, Frailein von Kissow resided at the home of a Herr von Klüpfeld, then Secretary of the Russian Legation.

She was introduced to the music of Beethoven by Streicher, and learned to play the trios of Opus 1 and the sonatas of Opus 2 so well that she was invited to perform them at the musicales of the Lichnowskys and other noble families, which were also frequented by Beethoven. In addition, the von Klüpfeld household was a musical one, and after Beethoven had made the young lady's acquaintance, he was often to be found there. Until the year 1800, when she left Vienna, Beethoven took a personal interest in Frailein von Kissow, and made a practice of sending her copies of each of his keyboard works as they were published. We know that these were usually accompanied by a personal and friendly note, but, sadly, none of these notes has come down to us.

The following letter, then, is not by Beethoven. It is an attempt at constructing the kind of letter he might have written to Frailein von Kissow to accompany the copies of the Opus 10 sonatas that he sent to her. But while we have none of the letters he wrote to the young pianist, we know what his prose style was like at this time of his life (he was twenty-eight), we know who his friends were, whose houses he frequented and what was to be found at those houses, we know of his interest in the little Fräulein and what he thought of her playing, and, of course, we know the music. Therefore, though the letter is not authentic, its contents are true and its style is faithful to Beethoven.

Vienna, September 26, 1798

My dearest Fräulein von Kissow,

Did you see me at Lichnowsky's? I crept in while you were playing, once as a mouse, so as not to distract you nor your admiring audience. Oh, how I was enchanted! My sonatas are not favored by young ladies—nor, indeed, by many of those others who stood listening and looking at you—and you are quite the only one known to me who both plays my music and understands it. Streicher taught you well. I still remember how astonished I was a few years ago when I heard you play for the first time. Such a little girl, and such determination.

I write this note, as you see, to accompany a new set of sonatas for the forte-piano. You have seen them briefly in my manuscript, and you may have heard me play one of them at Herr von Klüpfeld's house. I do not know if you have. There are always so many Russian officers about, so many diplomats, I often find that you are hidden from my sight behind a forest of uniforms. No matter! We shall communicate in other ways.

The sonatas have finally been engraved and brought out by Eder. You must have passed his place many times on the Graben. These are the first works I have given to him, though I have promised him another sonata. He has of course published them with the title page all in French; a fine comment on all us poor German musicians. May heaven forgive him his errors, for I shall not.

You, above all others, will need no directions from me how to play the sonatas. Still, I thought you might like to read a few words on how they are constructed, the kind of matter that few pianists, other than yourself, are interested in. I have not yet made my mark in this world, and would assuredly not yet compare myself to Haydn, Mozart and Handel, but there are many new things in these works, as well as many old ones, and it may give you different insights into them if I were to point to some of these.

Streicher will have already taught you what a sonata-movement is: two contrasting themes, or groups of themes, are s ounded, the first in the home key, the second usually in its dom..sant, and the whole is then brought to a momentary close. The themes are then developed, and then restated, with the second group, this time, also in the home key, and the movement is rounded off with a coda. This is a good outline, but there are many kinds of sonatas, and although they will all resemble such an outline, they may differ from it in a multitude of ways. See the first of the sonatas I have sent you. It is in the key of C minor, and the second group of themes begins not in the dominant key, but in E-flat major. This is not new at all, and I hope you will forgive me for belittling your learning should you understand it already. But see, the development-section begins in C major. It begins with a bump, and they will put it down to my peasant manners. They do not understand such things. They know only pearly runs and arpeggios, pretty but meaningless. They cannot tolerate such impolite violence.

But now I should show you that the second movement (Adagio molto), too, is a sonata, and so is the third, but with this difference: that the slow movement has no separate development section at all, and that that of the third is only eleven measures long. And yet one does not mind the absence. First, because the one is so slow and the other so fast, and second, because the themes themselves are intricate enough, together with some slight variation, to keep one's interest from flagging. The finale is marked presto assimo, as you can see, but it must always be clear and even. This is a very impatient sonata, if you will, but it is one that has not been written before. You will know how to treat it.

There are many things in the F Major Sonata, too, that will cause our general run of musicians to complain that things are not being done as the rules specify, while some others will merely listen impatiently and not notice that there is anything unusual at all. You see the themes in the exposition—they are easy both to see and hear—but where are they in the development? They are not there. The whole development section is built on the little figure toward the end of the exposition, and, when the restatement arrives, it is in the wrong key. Such goings-on! Only after the first theme has been restated in D does it come back to the home key, and then only the latter half of it does. And yet, it is good so. The second movement, though it is marked Allegretto, is almost a slow movement in feeling; a real Adagio would be too heavy here, too stern, and would call too much attention to itself. The finale is a trick. It is a canon, of course. The first voice enters, and then the second at the octave, and then the third on the dominant. Ah, but look again. Suddenly it is no longer a canon, and a second little theme appears. Perhaps it is a rondo. But look still again. It goes into minor and begins to develop, and even before the development is through, the theme comes in in canon again, and, after a lot of fuss, there is the second theme in the home key. It was a sonata all the time, even though it didn't sound in the least like it. What a disappointment! I can see you laughing over it now.

The third of the sonatas is very different. I would rather not say too much about it, except to tell you that it, and particularly the Largo e mesto, come from the depths of my soul. I have never written a movement like this before, nor has anyone else. You, I believe, will understand me, but I fear that few others will, even those who can bring themselves to accept the strangeness of some of my other music. This movement is like a terrible tragic presentiment, and yet I feel strongly drawn to it. Play it for yourself. Tell me what it says to you.

I have no more to add but that the sonatas are dedicated to the Gräjin von Browne, née von Vietinghoff. You, no doubt, will be a little disappointed that they are not inscribed rather to you. But you know how people are eager to pay for such little flatteries, and knowing also my condition, I am sure you do not begrudge me the opportunity to put a few pennies in the threadbare pockets of your poor, but devoted,

Beethoven

Shortly after the date of the preceding letter, Beethoven began to notice a gradual deterioration of his hearing. Within three years the roaring in his ears had increased to such a point that he despaired of ever being able to hear again. The style of his letters changes markedly. He ceases to go to social functions. His music becomes deeper and more earnestly expressive. The artist as a young man is dead, and the new century brings with it a new Beethoven.

The somewhat difficult life of an artist and repertory producer is often made even more trying during recording sessions by the sometime intrusion of extra musical sounds.

In Manhattan Center, it is the pigeons merrily roosting in the rafters; at Carnegie Hall, the rumbling of the subway; at Lincoln Center, it might be the careless page-turn of an orchestra player; and almost anywhere it could be the wailing of a siren.

When these things occur, the producer inevitably cringes as if mortally wounded and the artist usually throws up his hands in despair, exclaiming that the most beautiful moment of the session has just been ruined.

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Glenn Gould refuses to give up his chair.

Columbia Records refuses to give up Glenn Gould.

And we hope that you, the consumer, will refuse to be discomforted by some audible creaks that are insignificant in light of the great music-making on this disc.

—THOMAS FROST

Other Glenn Gould recordings you will enjoy:

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Bach: Two and Three Part Inventions—ML 6021/MS 6621* *Stereo
The Goldberg Variations—ML 5060

THE MOVEMENTS OF THE SONATAS—PUBLIC DOMAIN—ARE FOLLOWED BY THEIR TIMINGS

SIDE I BEETHOVEN: SONATA NO. 5 IN C MINOR, Op. 10, No. 1
I—Allegro molto e con brio 7:39
II—Adagio molto 8:18
III—Finale: Prestissimo 3:19
BEETHOVEN: SONATA NO. 6 IN F MAJOR, Op. 10, No. 2
I—Allegro 6:22
II—Allegretto 4:01
III—Presto 2:04
12:15

SIDE II BEETHOVEN: SONATA NO. 7 IN D MAJOR, Op. 10, No. 3
I—Presto 7:51
II—Largo e mesto 12:30
III—Menuetto: Allegro 3:36
IV—Rondo: Allegro 7:48
31:05

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STEREO MS 6686

ML 6086

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STEREO 360 SOUND

Glenn Gould plays Beethoven Piano Sonatas Opus 10 Complete

Ludwig van Beethoven 1770–1827

Piano Sonata No. 5 in C minor op. 10/1

c-Moll · en *ut* mineur

1	I. Allegro molto e con brio	2:43
2	II. Adagio molto	6:24
3	III. Finale. Prestissimo	2:20

Piano Sonata No. 6 in F major op. 10/2

F-Dur · en *fa* majeur

4	I. Allegro	4:25
5	II. Allegretto	4:05
6	III. Presto	2:06

Piano Sonata No. 7 in D major op. 10/3

D-Dur · en *ré* majeur

7	I. Presto	3:56
8	II. Largo e mesto	10:39
9	III. Menuetto. Allegro	2:41
10	IV. Rondo. Allegro	2:52

Total Time 42:28

Glenn Gould piano

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xLP 78647 [1–6], xLP 78648 [7–10] (mono)
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She was introduced to the music of Beethoven by Streicher, and learned to play the trios of Op. 1 and the sonatas of Op. 2 so well that she was invited to perform them at the musicales of the Lichnowskys and other noble families, which were also frequented by Beethoven. In addition, the von Klüpfeld household was a musical one, and after Beethoven had made the young lady's acquaintance, he was often to be found there. Until the year 1800, when she left Vienna, Beethoven took a personal interest in Fräulein von Kissow, and made a practice of sending her copies of each of his keyboard works as they were published. We know that these were usually accompanied by a personal and friendly note, but, sadly, none of these notes has come down to us.

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he frequented and what was to be found at those houses, we know of his interest in the little Fräulein and what he thought of her playing, and, of course, we know the music. Therefore, though the letter is not authentic, its contents are true and its style is faithful to Beethoven.

Vienna, September 28, 1798

My dearest Fräulein von Kissow,

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