

Produced by Andrew Kazdin

GLENN GOULD THE MOZART PIANO SONATAS, VOL. 3

Side 1 SONATA NO. 8 IN A MINOR, K. 310

I—Allegro maestoso (3:49)
II—Andante cantabile con espressione (6:17)
III—Presto (3:46)

SONATA NO. 10 IN C MAJOR, K. 330

I—Allegro moderato (3:49)
II—Andante cantabile (3:49)
III—Allegretto (3:49)

Side 2 SONATA NO. 12 IN F MAJOR, K. 332

I—Allegro (4:41)
II—Adagio (4:41)
III—Allegro assai (4:41)

SONATA NO. 13 IN B-FLAT MAJOR, K. 333

I—Allegro (3:46)
II—Andante cantabile (3:46)
III—Allegretto grazioso (3:46)

The selections are in the public domain.

During the years when Mozart remained a more-or-less permanent resident in his parents' home in Salzburg—and he did not leave for good until 1781, when he was twenty-five years old—the only keyboard instrument he owned was a clavichord. And it was his performances on the harpsichord that established his early reputation as a keyboard virtuoso. Nevertheless, the very first of his mature keyboard sonatas (K. 279 in C Major, composed in 1744) requires the dynamic contrasts and singing line afforded even by the relatively primitive fortepiano of the time.

An event in 1777 had a profound and lasting effect on Mozart's style of piano writing. On September 23rd, he and his mother left Salzburg, en route for Paris. One of the stops on this long journey (they did not reach their destination until March 23rd of the following year) was at Augsburg, where Mozart made the acquaintance of the celebrated piano maker Andreas Stein. In a letter to his father, Mozart extolled the virtues of Stein's instruments: responsiveness, beauty and uniformity of tone, smooth action of the keys and pedals. The encounter made the young composer aware of greater possibilities inherent in the piano, and his writing for the instrument changed markedly, becoming fuller, more demanding, more "pianistic." The first fruits of this new awareness were the five piano sonatas written in Paris.

Mozart's stay in the French capital was not a success. The city that, more than a decade earlier, had greeted his accomplishments as a seven-year-old prodigy with astonished acclaim, now had its musical attentions dominated by the rivalry between the opera composers Christoph Willibald Gluck and Niccolò Piccini. However, Mozart was able to snatch a few crumbs from the musical tables of Paris: He wrote music for minor events, accepted unpaid

commissions, and took on pupils whose lack of talent brought forth bitter complaints in his letters home.

We cannot say whether the illness of Mozart's mother (she died, after a month of falling health, on July 3rd) had any effect upon his Paris compositions, for most of them (including the piano sonatas) cannot be precisely dated. If it did not, perhaps it was the difficulty of his newly bereaved and solitary situation that provoked two of his most extraordinary works: the Violin Sonata in E Minor, K. 304, and the Piano Sonata in A Minor, K. 310.

One of the two piano sonatas Mozart wrote in minor keys, the A-Minor Sonata is marked throughout with a powerful, tragic emotion that is virtually unique in Mozart's writing for piano solo. The opening movement contrasts a stark, anguished theme, supported by repeated full chords, with a more gentle, flowing strain. It is the opening theme whose mood predominates in an atmosphere of growing intensity. For sheer size, no less than for its force, this movement is unprecedented in Mozart's piano music. It is followed by an extended, lyrical nocturne that provides the needed emotional counterweight to the opening movement without dispelling its highly charged feeling. The *Presto* finale, far from lightening the music, is relentlessly agitated. Its rondo form permits Mozart to contrast his minor tone with calmer episodes in major, in a manner almost prophetic of Schubert. Nevertheless, the music grows in force, ending with a stunning emotional climax.

This unfashionable composition calls to mind the poignant words of Mozart to his father, in a letter sent from Mannheim only a month before the arrival in Paris: "One is not always in the mood for writing. Of course, I could scribble all day long, but these things go out into the world, and I want not to be ashamed of myself when I see my name on them." (Those whose appreciation of Mozart is hampered both by the prevailing gentility of his music and by his reputation for dashing off compositions effortlessly may find some needed corrective in his own words and in the A-Minor Sonata.)

Such a work could hardly have advanced Mozart's position in Paris. We do not know how it was received in 1778—or if, indeed, there was any opportunity for it to be received at all—but upon its publication there, in 1782, it seems to have provoked no commentary whatsoever.

Mozart's opinion of the French was not flattering, and the remainder of his Parisian sonatas was written with the obvious intention of pleasing the French taste while adhering to his own standards of quality. "I do not know whether or not my symphony [K. 297] pleases," he wrote to his father in June, "and, to tell you the truth, I don't much care. Whom should it please? I warrant it will please the few sensible Frenchmen who are here, and there will be no great misfortune if it fails to please the stupid. Still, I added, 'I have some hope that the asses, too, will find something in it to their liking.'"

The fusion of gallantry and poetry that Mozart aimed at is found in the Sonata in C Major, K. 330, the Sonata in F Major, K. 332, and the Sonata in B-Flat Major, K. 333.

Critics are divided on the merits of the C-Major Sonata. Eric Blom feels that the work is "not very striking," although it "shines by a slow movement with grave and beautiful minor sections." The equally knowledgeable

Alfred Einstein compares the work with the A-Minor Sonata: "[It is] lighter than the preceding one, but it is just as much a masterpiece...one of the most lovable works Mozart ever wrote." At any rate, there is nothing particularly remarkable about the sonata (it is as regular in form as can be) other than the fact that it is the composition of a genius. One may, however, note the features mentioned by Blom, which are the most striking moments in the Sonata. The very simple piano technique required by this music, along with several passages cleverly calculated to produce brilliant effects through minimal delicacy, raise the suspicion that the music was written with the requirements of one of Mozart's piano pupils in mind.

The Sonata in F Major, K. 332, contains more noteworthy features. The sprightly opening movement is concerned with contrasts and rhythmic interplay, while maintaining a gracious facade throughout. Notice in particular the place where Mozart changes abruptly from 3/4 to 2/4 time—while maintaining the same notation—with a series of heavy accents in the left hand, then leads immediately into a more flowing passage. The little "storm" is far from violent, yet what a marvelous sense of release the composer achieves here! "The slow movement," writes the English composer-scholar Hutchings, "which must surely have been enjoyed by Chopin, could well represent the summit of expression that Mozart reached without departing from the formality and reticence of his epoch." It consists of long, spun-out melodies in the right hand over the most subtly varied bass figurations in the left. The finale is a dizzying rondo-like movement (actually in sonata form), based on rapid passage-work figurations, exhilarating and highly virtuosic.

If the F-Major Sonata is an epitome of pure piano writing, the Sonata in B-Flat Major, K. 333, shows the influence of other musical forms. The style of contemporary vocal music is most specifically reflected in the harmonic suspension and "sighs" common to the writing of Piccini. Elements of the piano concerto may be heard in the numerous passages where ideas are repeated in different registers of the keyboard—contrasts in total quality that would have been more marked on Mozart's piano than on a modern instrument—as well as the cadenza that occurs near the end of the last movement. The very full chords that punctuate the music show the influence not only of the orchestra but also of the Stein pianoforte.

Both the first and second movements are in sonata form. The perky finale is a rondo, and, if one wishes to think of this movement as a mock concerto, one may certainly hear the orchestra playing the relatively simple rondo theme while the piano takes over for the more dashing episodes.

—Leslie Gerber

Engineering: Fred Plant and Ed Michaluk
Library of Congress catalog card number: B07-4568 applies to M 31073.

Other albums of Mozart Piano Sonatas by Glenn Gould:
Sonata No. 1 in C Major, K. 279; Sonata No. 2 in F Major, K. 280;
Sonata No. 3 in B-Flat Major, K. 281; Sonata No. 4 in E-Flat
Major, K. 283; Sonata No. 5 in C Major, K. 283 M5 7097
Sonata No. 6 in D Major, K. 284; Sonata No. 7 in C Major, K. 284;
Sonata No. 8 in A Minor, K. 310 M5 7274

Cover design: Humberto Cardel / Cover painting of Mozart: Dick Hoy / Cover
lettering: Nicholas Fancourt / Cover photograph: Sandy Spitzer / Manufactured
by Columbia Records/CBS, Inc. in New York, New York, N.Y. / "Columbia"
is a "Masterworks" Master Reg. Printed in U.S.A.



Glenn Gould • The Mozart Piano Sonatas, Vol. 3
SONATAS NOS. 8, 10, 12 & 13



Wolfgang Amadeus Mozart 1756–1791

Piano Sonata No. 8 in A minor K 310 (300d)

a-Moll · en *la* mineur

1	I. Allegro maestoso	3:16
2	II. Andante cantabile	6:18
3	III. Presto	2:23

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

C-Dur · en *ut* majeur

4	I. Allegro moderato	3:21
5	II. Andante cantabile	4:31
6	III. Allegretto	3:26

Piano Sonata No. 12 in F major K 332 (300k)

F-Dur · en *fa* majeur

7	I. Allegro	4:02
8	II. Adagio	5:02
9	III. Allegro assai	4:03

Piano Sonata No. 13 in B-flat major K 333 (315c)

B-Dur · en *si* bémol majeur

10	I. Allegro	3:44
11	II. Andante cantabile	3:39
12	III. Allegretto grazioso	5:52

Total Time 49:54

Glenn Gould piano

Original LP: M 31073 · Released January 19, 1972

Recording: Columbia 30th Street Studio, New York City, January 30/31 & February 13, 1969 [1–3];

August 11, 1970 [4–6]; September 28/29, 1965 [7]; December 16, 1965 [8]; May 16/17, 1966 [9];

August 12, 1965 [10]; May 16/17, 1966 [11];

January 22/23 & August 10, 1970 [12]

Producer: Andrew Kazdin · Recording Engineers: Fred Plaut & Ed Michalski

Cover Design: Henrietta Condak · Cover Painting: Dick Hess · Cover Lettering:

Nick Fasciano · Cover Photography: Sandy Speiser · Liner Notes: Leslie Gerber

LP Matrix: AL 31073 [1–6], BL 31073 [7–12]

© 1972 & © 2015 Sony Music Entertainment. All rights reserved.

During the years when Mozart remained a more-or-less permanent resident in his parents' home in Salzburg – and he did not leave for good until 1781, when he was twenty-five years old – the only keyboard instrument he owned was a clavichord. And it was his performances on the harpsichord that established his early reputation as a keyboard virtuoso. Nevertheless, the very first of his mature keyboard sonatas (K 279 in C major, composed in 1774) requires the dynamic contrasts and singing line afforded even by the relatively primitive fortepiano of the time.

An event in 1777 had a profound and lasting effect on Mozart's style of piano writing. On September 23rd, he and his mother left Salzburg, en route for Paris. One of the stops on this long journey (they did not reach their destination until March 23rd of the following year) was at Augsburg, where Mozart made the acquaintance of the celebrated piano maker Andreas Stein. In a letter to his father, Mozart extolled the virtues of Stein's instruments: responsiveness, beauty and uniformity of tone, smooth action of the keys and pedals. The encounter made the young composer aware of greater possibilities inherent in the piano, and his writing for the instrument changed markedly, becoming fuller, more demanding, more "pianistic." The first fruits of this new awareness were the five piano sonatas written in Paris.

Mozart's stay in the French capital was not a success. The city that, more than a decade earlier, had greeted his accomplishments as a seven-year-old prodigy with astonished acclaim, now had its musical attentions dominated by the rivalry between the opera composers Christoph Willibald Gluck and Niccolò Piccinni. However, Mozart was able to snatch a few crumbs from

the musical tables of Paris: he wrote music for minor events, accepted unpaid commissions, and took on pupils whose lack of talent brought forth bitter complaints in his letters home.

We cannot say whether the illness of Mozart's mother (she died, after a month of failing health, on July 3rd) had any effect upon his Paris compositions, for most of them (including the piano sonatas) cannot be precisely dated. If it did not, perhaps it was the difficulty of his newly bereaved and solitary situation that provoked two of his most extraordinary works: the Violin Sonata in E minor, K 304, and the Piano Sonata in A minor, K 310.

One of the two piano sonatas Mozart wrote in minor keys, the A minor Sonata is marked throughout with a powerful, tragic emotion that is virtually unique in Mozart's writing for piano solo. The opening movement contrasts a stark, anguished theme, supported by repeated full chords, with a more genteel, flowing strain. It is the opening theme whose mood predominates in an atmosphere of growing intensity. For sheer size, no less than for its force, this movement is unprecedented in Mozart's piano music. It is followed by an extended, lyrical nocturne that provides the needed emotional counterweight to the opening movement without dispelling its highly charged feeling. The *Presto* finale, far from lightening the music, is relentlessly agitated. Its rondo form permits Mozart to contrast his minor tone with calmer episodes in major, in a manner almost prophetic of Schubert. Nevertheless, the music grows in force, ending with a stunning emotional climax.

This unfashionable composition calls to mind the poignant words of Mozart to his father, in a letter sent from Mannheim only a month before

the arrival in Paris: "One is not always in the mood for writing. Of course, I could scribble all day long, but these things go out into the world, and I want not to be ashamed of myself when I see my name on them." (Those whose appreciation of Mozart is hampered both by the prevailing gentility of his music and by his reputation for dashing off compositions effortlessly may find some needed corrective in his own words and in the A minor Sonata.)

Such a work could hardly have advanced Mozart's position in Paris. We do not know how it was received in 1778 – or if, indeed, there was any opportunity for it to be received at all – but upon its publication there, in 1782, it seems to have provoked no commentary whatsoever.

Mozart's opinion of the French was not flattering, and the remainder of his Parisian sonatas was written with the obvious intention of pleasing the French taste while adhering to his own standards of quality. "I do not know whether or not my symphony [No.31 in D major, K 297] pleases," he wrote to his father in June, "and, to tell you the truth, I don't much care. Whom should it please? I warrant it will please the few sensible Frenchmen who are here, and there will be no great misfortune if it fails to please the stupid. Still," he added, "I have some hope that the asses, too, will find something in it to their liking."

The fusion of gallantry and poetry that Mozart aimed at is found in the Sonata in C major, K 330, the Sonata in F major, K 332, and the Sonata in B-flat major, K 333.

Critics are divided on the merits of the C major Sonata. Eric Blom feels that the work is "not very striking," although it "shines by a slow movement

with grave and beautiful minor sections.” The equally knowledgeable Alfred Einstein compares the work with the A minor Sonata: “[It is] lighter than the preceding one, but it is just as much a masterpiece ... one of the most lovable works Mozart ever wrote.” At any rate, there is nothing particularly remarkable about the sonata (it is as regular in form as can be) other than the fact that it is the composition of a genius. One may, however, note the features mentioned by Blom, which are the most striking moments in the Sonata. The very simple piano technique required by this music, along with several passages cleverly calculated to produce brilliant effects through minimal dexterity, raise the suspicion that the music was written with the requirements of one of Mozart’s piano pupils in mind.

The Sonata in F major, K 332, contains more noteworthy features. The sprightly opening movement is concerned with contrasts and rhythmic interplay, while maintaining a gracious façade throughout. Notice in particular the place where Mozart changes abruptly from 3/4 to 2/4 time – while maintaining the same notation – with a series of heavy accents in the left hand, then leads immediately into a more flowing passage. The little “storm” is far from violent, yet what a marvelous sense of release the composer achieves here! “The slow movement,” writes the English composer-scholar Hutchings, “which must surely have been enjoyed by Chopin, could well represent the summit of expression that Mozart reached without departing from the formality and reticence of his epoch.” It consists of long, spun-out melodies in the right hand over the most subtly varied bass figurations in the left. The finale is a dizzying rondo-like movement (actually in sonata form), based on rapid passage-work figurations, exhilarating and highly virtuosic.

If the F major Sonata is an epitome of pure piano writing, the Sonata in B-flat major, K 333, shows the influence of other musical forms. The style of contemporary vocal music is most specifically reflected in the harmonic suspension and “sighs” common to the writing of Piccinni. Elements of the piano concerto may be heard in the numerous passages where ideas are repeated in different registers of the keyboard – contrasts in tonal quality that would have been more marked on Mozart’s piano than on a modern instrument – as well as the cadenza that occurs near the end of the last movement. The very full chords that punctuate the music show the influence not only of the orchestra but also of the Stein pianoforte.

Both the first and second movements are in sonata form. The perky finale is a rondo, and, if one wishes to think of this movement as a mock concerto, one may certainly hear the orchestra playing the relatively simple rondo theme while the piano takes over for the more dashing episodes.

LESLIE GERBER