

**THE MOZART PIANO SONATAS, Vol. 4**  
**GLENN GOULD, Piano**

**Side 1**

**SONATA NO. 11 IN A MAJOR, K. 331**

I—Andante grazioso/II—Menuetto/

III—Rondo: Alla Turca

**SONATA NO. 15 IN C MAJOR, K. 545**

I—Allegro/II—Andante/III—Rondo: Allegretto

**Side 2**

**FANTASY IN D MINOR, K. 397**

**SONATA IN F MAJOR WITH RONDO, K. 533/ K. 494**

I—Allegro/II—Andante/III—Rondo: Allegretto

The selections are in the public domain.

The keyboard compositions of Wolfgang Amadeus Mozart not only represent a principal peak of the Classic sonata but also illustrate the great diversity of his musical style. The popular elements in K. 331, the sonata with the "Turkish" rondo, and K. 545, the "easy" sonata, have made these two of Mozart's best-known works; K. 533/494 is a virtuosic sonata in the composer's mature idiom; and the Fantasy in D Minor, K. 397, provides a fascinating view of yet another style, that of keyboard improvisation.

As a young piano virtuoso, Mozart was improvising and performing his own keyboard works by the age of five. But not until 1774, when he was eighteen, did he begin notating his solo sonatas for other people's use. At this time, Mozart was seeking employment and welcomed any profitable opportunity to compose sonatas, whether on commission, for publication, or for a student. Thus, nineteen complete solo keyboard sonatas and three fantasies are extant from 1774 until his death, in 1791.

Mozart had completed the earliest of the sonatas represented here, K. 331, in A Major, by July 1778, while residing in Paris. Various unusual aspects of the work show that Mozart wanted to please the Parisian public: He catered to French taste by using a minuet and trio in place of the normal slow second movement and to a popular *lud* favoring Turkish, elements by designating the Rondo finale "Alla Turca." In addition, rather than using typical sonata-form structure in the first movement, Mozart employed a theme with variations. This *Andante grazioso* movement features a theme divided into two repeating eight-bar sentences, the second being itself a variation of the first. Each of the six subsequent variations maintains the same binary structure.

Justopposed with the graceful second-movement minuet is a more somber trio distinguished by steady eighth-note motion. The *Allegretto* finale with the heading "Alla Turca" acquires its Turkish flavor in part through consistent alternation of major and minor keys. The opening section with its spirited recurring theme is in A Minor,

leading to a contrasting Major theme before the main theme returns in Minor. The middle section commences in A Major with vigorous new thematic material, provides contrast with a passage in Minor, and finally concludes in Major. At that point the principal theme in Minor returns, and is again followed by a varied statement of the A Major theme. A driving coda then concludes the movement in Major.

Eight years later, while living in Vienna, Mozart completed a *Rondo* for piano (K. 494, dated June 10th, 1786). He frequently composed such rondos for use by his pupils, and, for lack of better evidence, it is presumed that he wrote this one for a similar purpose. After two more years had passed, on January 3, 1788, Mozart listed in his own catalog of his works an "Allegro and Andante for Solo Piano" (K. 533). Later the same year the Viennese music publisher F. A. Hoffmeister advertised a work entitled *Sonate pour le Fortepiano, ou Clavecin, Composé par Mr. W. A. Mozart*; this consisted of the *Allegro* and *Andante* in F Major, K. 533, with *Rondo*, K. 494, as the finale. Alfred Einstein explains this amalgamation by the fact that "he [Mozart] owed his friend and publisher Hoffmeister money at the time, and doubtless partly acquitted the debt with this sonata." Mozart put some thought into the union of the movements, adding twenty-seven additional bars to the *Rondo* to incorporate a cadenza and an ending in a deeper register.

On the whole, this work exhibits Mozart's mature style and specifically his more extensive use of counterpoint—a device employed more frequently during the Viennese years after his intensive study of the music of Bach and Handel. Although the contrapuntal *Allegro* follows typical sonata form, in the recapitulation Mozart cleverly deviates from the expected by extending the second theme in combination with a restatement of the first theme. While the virtue of the *Allegro* lies in its polyphonic texture, in the *Andante* it stems from the rich harmonic writing and diverse treatment of the four-note motif that begins the movement. The *Allegretto Rondo* that Mozart linked to these two movements achieves a lighter mood through a *ritornello* that stays chiefly in the treble range. There is a charming and contrasting middle section in Minor, in three-part counterpoint, before the return of the main theme. The latter section ends with a magnificent *stretto*, the added cadenza and the new concluding statement of the theme, which now lumbers downward into the bass—a more fitting conclusion to the entire sonata than the *stretto* in the treble register found in the original version of the *Rondo*.

Still later in 1788, on June 26th, Mozart added to his catalog of works the following title: "A Little Piano Sonata for Beginners." This refers to the Sonata in C Major, K. 545, which was published posthumously in Vienna as a *Sonate facile*. In addition to the title, Mozart's

use of the least complicated key provides evidence that he intended it for beginning piano students, although the exact circumstances of its composition remain a mystery. Mozart wrote K. 545 only shortly after the complex and lengthy F Major Sonata just discussed, and his omission of difficult counterpoint and retention of short, tuneful movements exemplifies his compositional facility, whatever the scale. Despite its over-all simplicity, this sonata contains some of Mozart's most expressive and beautifully proportioned writing. In the opening *Allegro*, as if in deference to the use of C Major and the lack of counterpoint, Mozart recapitulates the main theme in F Major—the easiest possible procedure—instead of the customary tonic key. The *Andante* is song-like, expressive and uniformly simple in texture. A taste of counterpoint does occur at the start of the *Rondo* finale, but it is the least complex type imaginable, the left hand imitating the right in canonic fashion for two bars. Since this is the recurring theme of the *Rondo*, the texture of the movement sounds denser than it really is, and the novice pianist can complete this "easy" sonata with a feeling of accomplishment.

Mozart's sonata output was supplemented by three piano fantasies written during 1782. These works provide important insight into the type of composition Mozart might have improvised at the keyboard. Typically, a fantasy lacks conventional forms and is reflective of a composer's "free flight of fancy." The Fantasy in D Minor, K. 397, easily fits this concept as it progresses through three major divisions, each with its own character. The opening *Andante* section resembles a Baroque prelude, with triplet figures flowing from the left to the right hand. The ensuing *Adagio* portion establishes a poignant melody that is subjected to constant variation and is twice interrupted by rushing scale passages. A change of meter and key (to D Major) introduces the concluding *Allegretto* section with its *allegro* theme. As the latter brings the Fantasy to a fortissimo close one is led to wonder: how many similar Mozart improvisations were heard only by 18th-century audiences in small Viennese salons?

—Jean K. Wolf  
 Engineering: Kent Warden, Fred Platt, Stan Tonkel, Milton Cherin.  
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# Glenn Gould The Mozart Piano Sonatas, Vol. 4

SONATA No. 11 in A, K. 331  
 SONATA No. 15 in C, K. 545  
 SONATA in F, with Rondo, K. 533/K. 494  
 FANTASY in D Minor, K. 397



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## Wolfgang Amadeus Mozart <sup>1756–1791</sup>

### Piano Sonata No. 11 in A major K 331 (300i)

A-Dur · en *la* majeur

- |   |  |      |
|---|--|------|
| 1 | I. Tema. Andante grazioso e variazioni | 8:00 |
| 2 | II. Menuetto – Trio                    | 6:38 |
| 3 | III. [Rondo] Alla Turca. Allegretto    | 4:03 |

### Piano Sonata No. 16 in C major K 545 “Sonata facile”

C-Dur · en *ut* majeur

- |   |                        |      |
|---|------------------------|------|
| 4 | I. Allegro             | 1:51 |
| 5 | II. Andante            | 2:20 |
| 6 | III. Rondo. Allegretto | 1:36 |

### 7 Fantasia in D minor K 397 (385g) 8:21

d-Moll · en *ré* mineur  
Andante

## Piano Sonata No. 15 in F major K 533 / K 494

F-Dur · en *fa* majeur

- |    |                                |      |
|----|--------------------------------|------|
| 8  | I. Allegro (K 533)             | 4:20 |
| 9  | II. Andante (K 533)            | 5:22 |
| 10 | III. Rondo. Allegretto (K 494) | 4:47 |

Total Time 47:39

## Glenn Gould <sup>piano</sup>

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& Eaton Auditorium, Toronto, November 15/16, 1972 & March 10, 1973 [8–10]

Producer: Andrew Kazdin

Recording Engineers: Kent Warden, Fred Plaut, Stan Tonkel & Milton Cherin

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JEAN K. WOLF