

SIDE / SEITE / FACE 1

Sonata No. 12, Op. 26
(A-flat Major/A-dur/In a bémol
majeur)

I—Andante con Vitezzismo
II—Scherzo Allegro molto
III—Marcia funebre sulla morte d'un
Eroe
IV—Allegro

Ludwig van Beethoven (1770-1827) wrote his Piano Sonata No. 12 in A-flat Major, Op. 26, in Vienna in 1801. Dedicated to his patron, Prince Karl Lichnowsky, the work was published the following year, advertised as a "Grande Sonate" because of its third movement, which here the Italian inscription, *Marcia funebre sulla morte d'un Eroe* (Funeral march on the death of a hero), it became generally known as the "Funeral March" Sonata.

Viewed in light of Beethoven's previous sonatas, Op. 26, overall, is remarkable as far as form, instead of the usual sonata scheme, there are four movements that might seem not organically related—and that, in fact, have been so criticized by commentators into the present century.

In place of a sonataform first movement, one finds an air (*Andante*), with ornament, the style of which is uncharacteristic of Beethoven. Sir Donald Francis Tovey noted that the composer "had good reason to be fond of his many friends among the Vienna aristocracy, and, if a pretty young Anichini could walk across the floor with simple and noble dignity, there is no reason why an artist should not amuse himself and us by painting a series of portraits of her in various costumes. We do not see a single go to Beethoven for each rapid metamorphosis; what we find much better go to Beethoven for their than to anybody else."

The second movement (*Allegro*) that is a scherzo, its music sharply dense and concise, with a gentle, poetic touch.

The innovative funeral march, a precursor of the sublimated one in the *Enigma* Symphonies, seems to have been inspired by no particular event, however it is believed to have been played by a brass band at Beethoven's funeral in 1827.

Concluding the Sonata is a short menuet (*Allegro*)—recently finding and with effectively disjunctive the sonata scheme of the March.

The Sonata No. 13 in E-flat Major, Op. 27, No. 1, also shows from 1801. Subtitled "Sonata quasi una fantasia" ("Sonata in the manner of a fantasia"), the work has traditionally been considered problematic. As an intertextual-sonata, it is not literally put in "the whole sense like a mature of song, recital, fantasia and sonata, for all these forms enter into it." But, in 1901, Tovey, in comparison, Op. 27, No. 1, the so-called "Moonlight" Sonata, was pointed to have become conversation pieces after they were introduced to cultivated Viennese music circles, because of their departure from traditional forms.

The first movement (*Andante*), is cast in the form of the lull, in music dominated by a simple rhythmic phrase and having an aquatic cadence in the middle. Tovey called attention to the "weeping" nature of the music, with its bass running like a kitten in pursuit of its

BEETHOVEN

PIANO SONATAS

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GLENN GOULD

tail, concluding that "there is no doubt that the first movement, in 'lullaby' [Tovey] there is no doubt in the rest of the Sonata."

The second movement (*Allegro*) made a new impression as a true Beethovenian scherzo—first, sitting, rhythmically inventive—while the third slow movement (*Adagio*) an expression of a character by one authority as "a fearful and sad, but harmonious and clear as the day"—seems as much an introduction to the finale as an independent entry.

The concluding *Allegro* since it breaks and waxes in a telling reminiscence of the *Andante* just before the postlude.

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SIDE / SEITE / FACE 2

Sonata No. 13, Op. 27, No. 1
("Sonata quasi una Fantasia")
(E-flat Major/E-dur/In a bémol
majeur)

I—Andante
II—Allegro molto e vivace
III—Adagio con espressione
IV—Allegro vivace

arrangement in the intro, a series of portraits on diverse continents. Ce n'est pas de Beethoven, habituellement, qu'on attend pareil défilé de métamorphoses sonores... mais nous nous aller les chercher chez lui qui vilains."

Le deuxième mouvement (*Allegro molto*) est un scherzo, dont la mélodie est d'un madrigal et concis, avec un trio plein de douceur et de poésie.

La troisième marche funéraire annonce son homologue célèbre de la symphonie héroïque. Aucun événement particulier ne semble l'avoir inspirée. On ne se demande qu'elle a été jouée (par un orchestre de chambre) à l'enterrement de Beethoven en 1827.

Pour finir la sonate, un bref rondel (*Allegro*). Biais et d'été se peut comme une esquisse pour d'écouter, d'écouter effectivement le son sombre de la sonate.

La sonate n°13, en mi bémol majeur, op. 27, n°1, date également de 1801. Sous-titrée "Sonata quasi una fantasia" (Sonata en manière de fantaisie), il est d'usage d'attribuer l'ouvrage, et, selon le propos fort concis d'un critique du XIXème siècle, "le tout apparaît comme un mélange de chant, de ronde, de fantaisie et sonate, car toutes ces formes y entrent". On a dit de l'op. 27, n°1 et de son pendant l'op. 27, n°2, l'opéra d'un fabuliste de l'appellation "Sonata du clair de lune", qu'il s'agit d'écouter, l'écouter qu'il s'agit d'écouter, par rapport à la forme musicale, nous nous aller les chercher chez lui qui vilains."

Le premier mouvement (*Andante*) est concis dans la forme du lied, sa mélodie dominée par un simple thème lyrique et marqué en fait même par l'effet d'un alligato. Tovey a fait remarquer la "compréhension" de la sonate, en la forme qu'elle est, et il conclut qu'il "il y a pas de doute que le premier mouvement, l'écouter l'écouter le reste de la sonate ne plait pas du tout."

Le deuxième mouvement (*Allegro molto*) est un scherzo, dont la mélodie est d'un madrigal et concis, avec un trio plein de douceur et de poésie.

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tail, concluding that "there is no doubt that the first movement, in 'lullaby' [Tovey] there is no doubt in the rest of the Sonata."

The second movement (*Allegro*) made a new impression as a true Beethovenian scherzo—first, sitting, rhythmically inventive—while the third slow movement (*Adagio*) an expression of a character by one authority as "a fearful and sad, but harmonious and clear as the day"—seems as much an introduction to the finale as an independent entry.

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BEETHOVEN

SONATAS

NO.12 OP.26 NO.13 OP.27, NO.1

GLENN GOULD



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Ludwig van Beethoven 1770–1827

Piano Sonata No. 12 in A-flat major op. 26

As-Dur · en *la* bémol majeur

- | | | |
|---|---|-------|
| 1 | I. Andante con Variazioni | 10:00 |
| 2 | II. Scherzo. Allegro molto | 3:06 |
| 3 | III. Marcia funebre sulla morte d'un Eroe | 7:03 |
| 4 | IV. Allegro | 2:40 |

Piano Sonata No. 13 in E-flat major op. 27/1

“Sonata quasi una Fantasia”

Es-Dur · en *mi* bémol majeur

- | | | |
|---|---|------|
| 5 | I. Andante – Allegro – Tempo I – <i>attacca</i> | 7:52 |
| 6 | II. Allegro molto e vivace – <i>attacca</i> | 2:01 |
| 7 | III. Adagio con espressione – <i>attacca</i> | 3:47 |
| 8 | IV. Allegro vivace | 7:21 |

Total Time 44:00

Glenn Gould piano

Original LP: M 37831 · Released August 2, 1983

Recording: Eaton Auditorium, Toronto,

September 4, 1979 [1–3]; September 5, 1979 [4]; August 2/3, 1981 [5–8]

Producers: Andrew Kazdin & Glenn Gould

Recording Engineers: Kent Warden, Jean Sarrazin, Lorne Tulk & Kevin Doyle

Cover Design: Christopher Lione · Background of Cover Art: courtesy Clarence House

Liner Notes: Philipp Ramey

LP Matrix: AL 37831 [1–4], BL 37831 [5–8] (stereo)

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In place of a sonata-form first movement, one finds an air (*Andante*), with variations, the style of which is uncharacteristic of Beethoven. Sir Donald Francis Tovey noted that the composer “had good reason to be fond of his many friends among the Vienna aristocracy, and, if a pretty young Archduchess could walk across the floor with simple and royal dignity, there is no reason why an artist should not amuse himself and us by painting a series of portraits of her in various costumes. We do not as a rule go to Beethoven for such royal mannequin displays ... but we had much better go to Beethoven for them than to anybody else.”

The second movement (*Allegro molto*) is a scherzo, its music sharply drawn and concise, with a gentle, poetic trio.

The innovative funeral march, a precursor of the celebrated one in the “Eroica” Symphony, seems to have been inspired by no particular event; however, it is known to have been played (by a brass band) at Beethoven's funeral in 1827.

Concluding the Sonata is a short rondo (*Allegro*) – smoothly flowing and with some *étude*-like keyboard writing – which effectively dissipates the somber tone of the march.

The Sonata No. 13 in E-flat major, Op. 27 No. 1, also dates from 1801. Subtitled “*Sonata quasi una fantasia*” (“Sonata in the manner of a fantasy”), the work has traditionally been considered problematic. As one nineteenth-century critic not illogically put it, “the whole seems like a mixture of song, rondo, fantasia and sonata, for all these forms enter into it.” Both Op. 27 No. 1 and its companion, Op. 27 No. 2 (the so-called “Moonlight” Sonata), were reported to have become conversation pieces after they were introduced to cultivated Viennese music circles, because of their departures from traditional form.

The first movement (*Andante*) is cast in the form of the *Lied*, its music dominated by a simple lyric phrase and having an allegro outburst in the middle. Tovey called attention to the “opening nursery rhyme, with its bass running like a kitten in pursuit of its tail,” concluding that “there is no doubt that the first movement ... is ‘fooling’ [but] there is no fooling in the rest of the Sonata.”

The second movement (*Allegro molto e vivace*) impresses as a true Beethoven scherzo – fleet, witty, rhythmically inventive – while the brief slow movement (*Adagio con espressione*) – well characterized by one authority as “wistful and sad, but harmonious and clear as the day” – seems as much an introduction to the finale as an independent entity.

The concluding *Allegro vivace* is brisk and vivacious, with a telling reminiscence of the *Andante* just before the *presto* coda.

PHILLIP RAMEY