SIDE/SEITE/FACE 1

Sonata No. 12, Op. 26 (A-flat Major/As-dur/La bimol moseur)

I-Andante con Variazioni II-Scherzo: Allegro molto

III-Marcia funebre sulla morte d'un Eroc

IV-Allegro

udwig van Beethoven (1270-1827) wrote his Piano Sonata No. 12 in Aflat Mater. On 26, in Vienna in 1801. Dedicated to his parron, Prince Karl Lichnowsky, the work was published the following year, advertised as a "Grande Scropp" Because of its third mounment, which bore the Italian inscription. Marcia fundre ralla rapte d'un Eye (Funeral much on the death of a hero), it became generally known as the "Funeral March"

Viewed in light of Boethoven's previous scenario, Op. 26, overall, is remarkable as for as form. Instead of the usual sonara scheme, there are four movements that might seem

In place of a sonata-form first movement. the style of which is uncharacteristic of Beethown. Sir Donald Francis Tovey noted that of his many friends among the Vienna arti- Andarde just before the proto cods. could walk across the floor with simple and should not amuse himself and us by painting a series of portraits of her in various costurnes. We do not so a rule so to Beethoven. for such revol mannoquin displays ... but we had much better go to Beethoven for them

The second movement (Allegro moke) is a schergo, its music sharply drawn and concise, with a gentle, poetic tric.

The impositive funeral merch, a procursor of the celebrated one in the Eroica Symphons; seems to have been inspired by no particular event; however it is known to have

(Allgret-smoothly flowing and with some etadelilo keyboard writing-which effectively

The Sound No. 13 in E-flux Modes Che. 27. No. 1. also dures from 1801. Substitled "Structus created some Saratania" I "Sorrette in the manner of a fastasy"], the work has traditionally been considered problematic. As one nineteenth-century critic not illogically put it, "the whole seems like a masture 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, ithe socalled "Moonlight" Sonotal, were reported to have become conversation pieces after

The first movement (Anderse), is cost in

PIANO SONATAS KLAVIERSONATEN 35

tail," concluding that "there is no doubt that the first movement...is 'fooling' [but] there is no fisoling in the cost of the Sonata."

The second movement (Allegro resito e siware) impresses as a true Beethoven scherso-fleet, witty, thathmically invennot organically related-and that, in fact, tive-while the brief slow movement (Adagio con espressione)-well characterized by one authority in "worful and sad, but harmonious and clear as the day"-seems as one finds an air (Andreas), with variations, much an introduction to the finale as an in-The concluding Allego since is brisk and

vivacious, with a telling reminiscence of the -Phillip Ramoy

udwig van Beethoven (1770-1827) schrieb seine Klassersonate Nr. 12 in As-Dur op. 26 im labor 1801 in When Er widmere du Werk seinem Misen, dem Fürsten Karl Lichnowsky, und eröffentlichte es im darauffolgenden Jahr als "Grande Sonata". Wegen seines dritten Sotzes, der die italierische Bezeichnung Mirror Fancine mile more d'un Fra-("Trauermarsch auf den Tod eines Helden") trägt, ist das Werk allgemein als

"Trauermarsch"-Sonate bekanntgeworden. Wenn man sie im Lichte von Beethovens vensufgegangenen Sonaten betrachtet, so ist und prägnont ausnimmt und die ein sunftes, des Andanie. the Sonate on, 26 beyonders im Hinblick ouf poetisches Trio errhält. Concluding the Senata is a short rende fare Form bemerkenswert. Anstelle des notmalen Sonatenschemas finden sich vier. Voelkufer ienes berühmten aus der Freich Sitte, die vielleicht gar nicht als organisch. Sinfenie, scheint von keinem besonderen miteinander in Benichung eracheinen Freimis inspirary wonden zu sein wir

woren iedoch, dass er bei Beethevens Beerijbnis im Jahre 1827 von einer torong his in disser labelunder biners in chewm Sinne kritisiert worden sind. Bläserkapelle gegrieft wurde. Anstelle eines nach der Sonatenform üblidsen ersten Sutzes haben wir es mit einem kurzen Rondo (Allagro) - weich einherper-Air (Andante) mit Variationen na tun, des-lend und teilweise von etildenartigen Chasen Stil für Beethoven recht uncharakterakter-, welches den düsteren Ton des

Marsches auf eindruclossolle Weise vergesbemerkte, der Komponist habe "mit gutem sen macht. Grund seine vielen Freunde in der Wiener Die Sonate Nr. 13 in Es-Dur op. 27 Nr. 1 Aristokratic gemocht, und wenn eine stammt clsenfalls aus dem labre 1801. Das fundbro hübsche junge Erzherzogen imstande war, Work trigt den Untereitel "Smale quari una they were introduced to cultivated Viennese mit emfachet, fürstlicher Würde einher- farausa' ("Sorate roch Art einer Farausa') music circles, because of their departures. zuschesten, so offer or lottern Grand, worum. und iet wie icher als problematisch augestetn Künstler nicht sich selbst und uns ein hen worden. Ein Kritiker des neunzehnten Vergragen bereiten sollte, indem er eine lighthunderts hat es, durchaus meht un- positeur "mait de bereite nationa d'arrier sethe form of the List, its music dominated by Reihe von Portraits serfertage, the sic legisch, so assignifically. "Day Garne era simple latte phrase and histing on allows in verschiedenen Kenturnerungen zege, scheize was eine Mianur zus Lind, Rondo, si une jeune et pilo archiduchosse pouroat outburst in the middle. Towy called attent. Wir sind to night governit, uns wegen. Fantasie und Sonate, denn alle diese Formen. towerser un salon asse, une dignité simple et tion to the "opening nursery rhome, with its detartion." Mannequin-Vorführungen an haben darin Eingung gefunden." Sowoll op. 100 sowit aucune nason pour qu'un

suchen als bei irgendiemand anderem."

(die sogenannte "Mondschein"-Sonate) sollen nach ihrer Einführung in Kreisen kultivierer Wiener Musikfrounde reichlithen Gesprächsstoff abgsgeben haben, weil ie sich vom überlieferten Formbegriff ent-

Der erste Satz (Andaste) ist in Liedform gehalten; sein musikalischer Gehalt wird von lägse), fluide et derit en persie exemme une iner schlichten lyrischen Wendung ende peur clavier, dissipe effectivement le seherrschit, und er weiet im mittleren Teil ein ausbruchsartiges Allegro auf. Tosey weist besonders hin auf den "eröffnenden Kindervers, dessen. Buss hinter sich einherläuft und schlasslich sagt et, es gebe "keinen ligner l'étrangeté, et, selon le propos fort Zweifel, dass der erste Satz.... 'Norwest' ist: beim Rest der Sonate gibt es jedoch dann tout apparait comme un mélange de chang,

Der pweite Satz (Alligno molto e sissor) ist formes y entrere". On a dit de l'op. 27, nº1 to cindrucks soll wie tecks wahre Beethoven-Scherze-leichtfüssig, witnig und rhythmäsch erfindungsreich-während der kurse langame Satz (Adagio con espressione), den eine Musik-Autoritit gut charakterisierte als each und klar wie der helle Tar", ebensoeine Einleitung hin zum Finale als auch etwas Eigenständiges zu sein scheint-

Das abschliessende Allegro sinace ist leb-Der zweite Satz (Allegro molto) ist ein haft und munter und enthält direkt vor der -Phillip Ramey Übersetzung Dr. W. Struhl Der damals passertice Trassermanch, ein

Vest à Vienne, en 1801 que Ludwie van Beethoven (1770-1877) ectivit so sorate pour piano nº 12 m la bémol majeur, op. 26. Dédiée à son protecteur le prince Karl Lich-Abgeschlossen wird die Sonate mit einem novski, l'oeuvre fut publiée l'année suivante et annoncée comme "Grande Sonata". Son troisième mouvement qui parte l'inscription on italien Mercia fundre mile more d'un Erse (Marche funébre sur la mort d'un héros) lui valur d'être couramment connue sous le nom de Sonate 'Marche avant le coda press.

Au lieu d'un premier mouvement de sonato, on trouve un air (Anderse) assoc suriations d'un style inhabituel à Beethoven, Sir Donald Francis Towey remarque que le cornhoss running like a kitten in pursuit of its. Beethoven zu wonden...wir täten jedoch. 27 Nr. 1 als mach sein Gefährte op. 27 Nr. 2 artiste renorigit is faire d'elle, pour son. Ian-

SIDE/SEITE/FACE 2 Sonata No. 13, Op. 27, No. 1 ("Sonata quasi una Fantasia") (E-flat Major/Es-dur/Mi bimol

I-Andarae

II-Allegro molto e vivace

III-Adagio con espressione IV-Allegro vivace

arressement et le nôtre, une série de portraits. ven, habituellement, qu'on attend pareil défilé de mannequins royaux...mais mieux

yout aller les cherches chez lui ou 'ailleurs' Le dounième mouvement (Allewo molte) ateu et concis, avec un trio pleto de douceur et de poésie.

homologue célébre de la symphonic Héssipse. Aucun évérement particulier ne semble l'ascir inspirée. On suit seulement qu'elle a été jouée (par un orchestre de cuivres) à l'enterrement de Beethoven en

ton sombre de la marche. La sonate nº13, en mi bémol maisur, op.

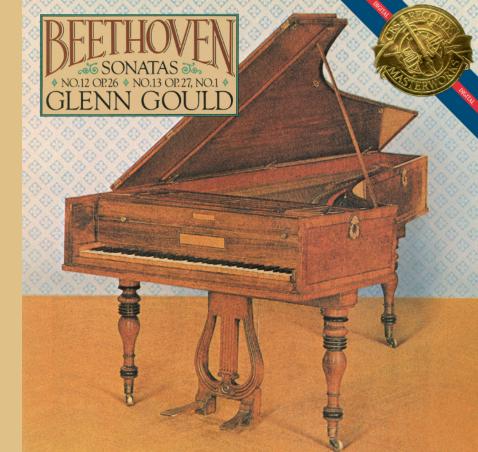
27, nº1, date également de 1801. Sous-titrée "Sonata mani neue fuentania" (Sonate en montine defantatiste), il est d'usass d'en seucensé d'un critique du XIXème stick. "Isrondo, fantaisie et sonate, car toutes ces fubli de l'appellation "Sovare de clair de lane"), qu'à leur création, l'écart qu'elles présentaient par rapport à la forme traditionnelle nourrit toutes les conversations dans les cercles viermois cultivés.

Le premier mouvement (Anderse) cer dominée par une simple phrase lyrique et marquée en plein milieu par l'éclat d'un al-Igro. Tovey a fait remarquer la "comptate Scherge, descri Musik sich befrie konturiert. Prote-Goda eine eindruckwolle Reminiserte. d'ouverture avec sa basse qui caurt comme

> Le deuxième mouvement Aligeo rudto e beethovenien-lesse, spirituel, plein d'invencion rythmique-tandis que le beef mouvement lent (Adapts con espressione)qualifié par un bon auteur de "désenchanté et triste, mais harmonieux et clair comme le jour", semble autant introduire le finale qu'exister pour lui-même

L'Align-vissor de la fin est rapide et vif et rappelle significativemente l'Andana juste -Phillip Ramey traduction Eliane Mortin Isomes

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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

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 - attacca	2:01
7	III.	Adagio con espressione – attacca	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 \cdot 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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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 Sonata." Because of its third movement, which bore 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 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 motto 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