

W. A. Mozart Sonatas for fortepiano and violin Vol. 1

Sonata op.2 n.1 (Kv 376/374d), Sonata op.2 n.2 (Kv 296), Sonata op.2 n.3 (Kv 377/374e)

Costantino Mastroprimiano, *fortepiano* | David Plantier, *violin*

Sonata op.2 n.1 (Kv 376/374d)

01. Allegro	07:21
02. Andante	05:15
03. Rondo. Allegretto grazioso	06:15

Sonata op.2 n.2 (Kv 296)

04. Allegro vivace	09:16
05. Andante sostenuto	05:32
06. Rondo. Allegro	04:25

Sonata op.2 n.3 (Kv 377/ 374e)

07. Allegro	06:05
08. Tema con variazioni. Andante	08:07
09. Tempo di menuetto, un poco allegretto	05:19

Total Time: 57:39

Recording 2023 September 9 - 11 Studio iCarus Studio - Roma

Recording Producer, Artistic Supervisor, Editing and Mastering **Rosella Clementi**

Publishing Supervisor **Romano Di Bari** | Recorded by **Simone Sciumbata**

Instruments Giovanni Battista Guadagnini, Parma 1766

Arco of Ludovic Coutineau a model by John Dodd, late 18th century

Urbano Petroselli, after Anton Walter 1795 ca.

Tuning **Nicola Grazian** | Artwork **Chiara Gimmelli**

Cover Art arch Hubert Robert 1775 - Ruins with an obelisk in the distance

Special thanks to Dominique and Olivier de Spoelberch for lending Guadagnini's magnificent violin

Special Thanks to Associazione "MIRABIL ECO" - Piediluco (Terni)



W. A. Mozart Sonatas for fortepiano and violin Vol. 1

Sonatas op.2 n.1-2-3

Costantino Mastroprimiano, *fortepiano*
David Plantier, *violin*

The Six Sonatas Op.2 *pour le Clavicin, ou Pianoforte avec l'accompagnement d'un Violon*, known as 'Auernhammer sonaten' were published by Artaria in 1781 and comprise the compositions K 296 and K 376-380. The sonatas K 296 and K 378 were composed in 1778 the former and in 1779 the latter, while in 1781 the sonatas K 376, 377, 379, 380 were composed. Mozart having moved to Vienna in the same year, this work represents the first important chamber work published in the new city, the composer's calling card for his new audience. The late 18th-century public had by then lost interest in the solo sonata of Baroque descent and a musical language conceived according to the criteria of the figured bass. G.B. Rangoni in his treatise "Saggio sul gusto della musica", written in Livorno in 1790, became aware of this dichotomy between audience and genre and noted how the beauty of the solo sonata began to be associated with an 'esausto' ('exhausted') sense of taste which was replaced by "una tremenda velocità ed una mancanza di grazia; molta leggerezza e poca espressione e profondità; molte difficoltà stravaganti e bizzarre che sorprendono senza toccare." ("a tremendous speed and lack of grace; much lightness and little expression and depth; many extravagant and bizarre difficulties that surprise without touching."). Mozart soon understood the 'spirit' of his time and as early as 1778 he published the six sonatas K 310-306, today known as the Palatine sonatas, in Paris as Op.1, in which one can glimpse an evolution towards a 'concertante' style in which the two instruments, violin and keyboard instrument, begin to have greater balance and equal importance. The Op.2 sonatas show a well-established synthesis of the transition from 'solo' to 'concertante' sonata and a consequent originality of creative thinking. Mozart distinguished himself from the composers of his contemporaries by developing a unique artistic and intellectual thought that reflected a continuous quest in many respects. A fundamental aspect that Salzburg made his own was the adoption of literary and declamatory concepts within his instrumental production that, fused with compositional technique *strictu sensu*, became a structural part of the writing of the concertante sonata. The parallel between music and oratory was central to 18th century aesthetics and it became natural to merge elements of the rhetoric of language into the construction of the musical text. Sulzer in the *Allgemeine Theorie des schönen Künste* states that the sonata (solo or multi-instrument) allows great flexibility in structure and enables the imitation of speech patterns with considerable ease. Mozart employed an incredible variety of compositional techniques in his keyboard and violin sonatas; their use, combined with the reflection on instruments and the mixing of various topoi, allowed the development of a set of textures in which the two instruments are used to perform various functions within an architecture. Take, for example, the Allegro moderato that opens the sonata K 378: a broad and complex movement, characterised by a remarkable abundance of ideas that provides the cue for an intense dialogue between the two instruments. The value of Op.2 did not escape musical circles, so much so that in the prestigious periodical "Magazin der Musik" the following comment appeared: "Queste sonate sono uniche nel loro genere. Sono ricche di nuove idee e mettono in evidenza il grande genio musicale del suo autore. Sono assai brillanti e adatte al pianoforte e nello stesso tempo l'accompagnamento del violino è così abilmente combinato con la parte pianistica, che entrambi gli strumenti mantengono viva la nostra attenzione." ("These sonatas are unique. They are full of new ideas and highlight the great musical genius of their author. They are very brilliant and suitable for the piano and at the same time the violin accompaniment is so skilfully combined with the piano part that both instruments keep our attention.") Two instruments were chosen for the recording to bring out the writing of the score, with all its richness of detail, in an attempt to reconstruct the sound idea that the composer from Salzburg may have conceived when composing for keyboard and violin. A 1766 Guadagnini violin is played as well as a Walter copy, a maker with whom Mozart came into contact once he arrived in Vienna.

©Jacopo Sibilla



COSTANTINO MASTROPIRIANO © Ufficio Comunicazioni, Conservatorio di Milano.

Costantino Mastropiriano is one of the leading experts in historical piano performance internationally. After his studies in piano and chamber music with Michele Marvulli, Guido Agosti and Riccardo Brendola, devoted himself to the Fortepiano (historical piano). His vast discography features compositions by Chopin, Alkan, Burgmüller, Staehle, Moscheles, Ries, Hummel, Beethoven, Kraus, and in particular the complete piano sonatas by Muzio Clementi and by Hummel for Brilliant Classics. He is currently recording all Beethoven piano sonatas for Aulicus Classics. He is frequently invited to give concerts (Accademia Filarmonica Romana, I Concerti della Normale, Società del Quartetto di Milano, Accademia Cristofori di Firenze, Micat in Vertice, etc.) and abroad (Les Nuits de Septembre – Liège, Noites de Queluz, Mozarteum di Salzburg, Salle Cortot, Musikfestspiele Potsdam Sans Souci, Haydn Geburtshaus Rohrau, la Grange aux Pianos, Ignaz Pleyel Zentrum, PBA Charleroi, etc.). He regularly teaches masterclasses in Italy, Europe, the US and Russia (APM Saluzzo, Ecole Normale de Paris, Koninklijk Conservatorium Den Haag, Universitat – Mozarteum Salzburg, Conservatorio di Stato P. I. Čajkovskij, CSM di Malaga, Sam Houston State University – Texas). He teaches Historical Keyboards and Chamber Music in the Conservatory of Music in Perugia (Italy).



DAVID PLANTIER © Annabelle Luis, Photographer

David Plantier began his apprenticeship of the violin at the age of five. After studying the modern violin at the Geneva Conservatory he devoted himself to the baroque violin at the Schola Cantorum of Basel, in the class of Chiara Banchini. Since 2009 he has been first violin of Le Concert d'Astrée conducted by Emmanuelle Haïm. He also collaborates regularly with Le Concert des Nations of Jordi Savall, Café Zimmermann and Amarillis. With his own ensemble Les Plaisirs du Parnasse, founded in 2003, he has been invited to the leading festivals of Europe and Japan, and has made several recordings, of music by Westhoff, Waltherr and Biber, all hailed by the international press. It was as an ardent champion of Tartini's music that he recorded and has performed in a duet with Annabelle Luis. This encouraged him to devise the programme Continuo, Addiol, which juxtaposes the magnificent repertory of the Scuola delle Nazioni (Tartini and his disciples Nardini, Lahoussaye, et al.) and the first duets for violin and cello from the baroque to the romantic period. In 2020 he released a recording of unpublished sonatas by the master of Padua. A recording dedicated to sonatas by Jean-Marie Leclair has been released in 2021. David Plantier teaches the baroque violin at the Musik-Akademie of Basel and he plays a violin made by Giovanni Battista Guadagnini in 1766.