

W. A. Mozart Sonatas for fortepiano and violin Vol. 2

Op. 2 K.378–379–380

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

Violin Sonata in B-flat major, Op. 2 No. 4, K. 378/317d

- | | |
|-------------------------------------|-------|
| 01. Allegro moderato | 09:04 |
| 02. Andantino sostenuto e cantabile | 05:46 |
| 03. Rondo. Allegro | 04:43 |

Violin Sonata in G major, Op. 2 No. 5, K. 379/373*

- | | |
|--|-------|
| 04. Adagio - Allegro | 04:03 |
| 05. Andantino cantabile [Theme and Variations] | 08:39 |

Violin Sonata in E-flat major, Op. 2 No. 6, K. 380/374f

- | | |
|----------------------|-------|
| 06. Allegro | 06:53 |
| 07. Andante con moto | 06:10 |
| 08. Rondo. Allegro | 04:03 |

Total Time: 49:24

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**

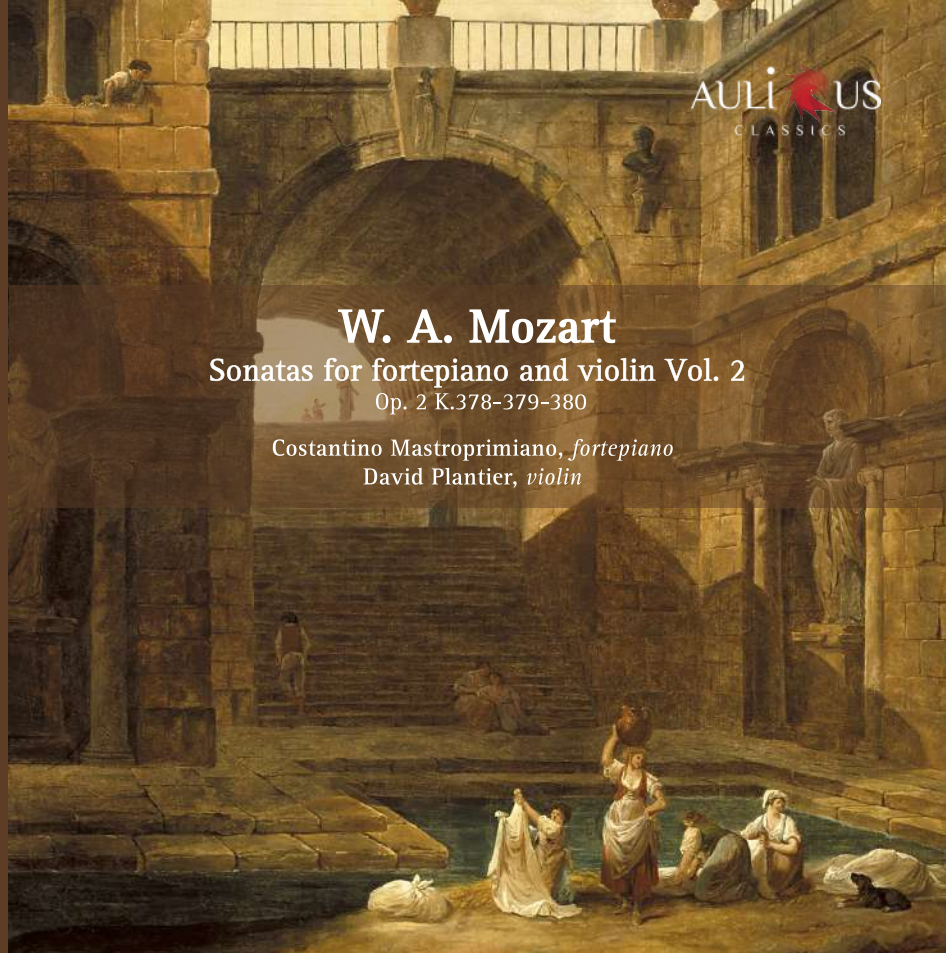
Cover Art Hubert Robert - Architectural Scene with Women Washing Clothes at a Pool - 58.88 - Indianapolis Museum of Art

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

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W. A. Mozart
Sonatas for fortepiano and violin Vol. 2

Op. 2 K.378–379–380

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

The sonatas K.378, K.379, and K.380, composed between 1779 and 1781 and published in Vienna by Artaria in 1781, conclude the series known as the “Aurhammer Sonatas,” Op. 2. These works mark a clear and definitive break from earlier chamber music traditions and reflect Mozart’s extraordinary ability to absorb, reshape, and transcend the conventions of his time. Contemporary sources, such as the 1783 review in the *Magazin der Musik*, recognized in these sonatas a striking originality, wealth of ideas, and an unprecedented instrumental balance. Up until then, the violin had generally been confined, except in rare cases, to a subordinate, accompanying role. With Op. 2, however, the Salzburg-born composer establishes true parity between the instruments, creating a novel equilibrium in which piano and violin engage in a lively exchange of imitations, responses, and contrasts. This dialogue between instruments, coupled with the richness of ideas and expressive variety of *affetti*, reflects the 18th-century conception of music as an art of persuasion and rhetorical dialogue. In sonatas K.378–380, the continuous interplay between the instruments takes on the character of an oratorical debate: a *disputatio*. Violin and piano alternate in presenting themes, imitating and responding to each other, sometimes overlapping like two rhetoricians developing and countering arguments. In the *Andante con moto* of Sonata K.380, for example, Mozart achieves a perfect balance between the musical “speakers” on stage, and through rhetorical figures such as *Antithesis* and *Dubitatio*, creates an atmosphere of uncertainty and disquiet typical of G minor. Yet, this pursuit of instrumental balance and the modeling of musical discourse on rhetorical structures should not lead us to view these compositions as rigid or fixed. Mozart allows the performers considerable interpretive freedom, inviting them to “speak” and “converse” with flexibility and vitality. These three sonatas abound in passages of improvisatory character: in the first eight bars of the Adagio that opens Sonata K.379 in G major, the writing—rich in modulations and suspended phrases—evokes the sense of an extemporaneous fantasia or a free prelude. Still in the same sonata, the *Thema Andantino cantabile* with variations draws on Mozart’s vast expressive palette, employing register changes, timbral effects, and figurations that simulate the spontaneity and variety of improvisation. To perform such a rich and kaleidoscopic narrative, interpreters must possess a deep understanding of 18th-century communicative codes and the expressive capabilities of period instruments—essential tools for delving into the core of the musical text. Mozart’s originality in shaping both form and musical material is closely linked to the evolving nature of instruments at the time, especially keyboards. The lighter and more responsive mechanics, greater dynamic range, and expressive devices such as knee levers allowed Mozart to explore new expressive territory. This in turn led to a new style of writing full of dynamic contrasts, timbral effects, articulations, and brilliant passages that naturally reshaped the musical phrase structure itself. For the recording, two instruments were chosen to highlight the richness of the score’s detail and attempt to reconstruct the sonic and communicative intent Mozart may have envisioned when composing for keyboard and violin: a 1766 Guadagnini violin and a copy of a Walter fortepiano—Walter being the builder Mozart would come into contact with after moving to Vienna.

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COSTANTINO MASTROPIRIMO © Ufficio Comunicazione, Conservatorio di Milano

Costantino Mastropiriamo 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 Planos, Ignaz Pleyel Zentrum, PBA Charleroi, etc.). He regularly teaches masterclasses in Italy, Europe, the US and Russia (APM Saluzo, 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 Amarillís. 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 Nazione (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.