

Grande Sonate pathétique Pour le Clavecin ou Piano-Forte Composée et dédiée À Son Altesse
Monseigneur le Prince CHARLES DE LICHNOWSKY par Louis Van Beethoven Oeuvre 13

Sonata Op. 13:

01. Grave - Allegro di molto e con brio	08:42
02. Adagio cantabile	03:47
03. Rondo. Allegro	04:28

Sonata Op. 14 No. 1 in E:

04. Allegro	06:27
05. Allegretto	03:28
06. Rondo. Allegro comodo	03:27

Sonata Op. 14 No. 2 in G:

07. Allegro	07:17
08. Andante	05:04
09. Scherzo. Allegro assai	03:31

Sonata Op. 51 No. 1:

10. Rondo in C	05:24
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Sonata Op. 51 No. 2:

11. Rondo in G	09:19
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Costantino Mastroprimiano

Total Time: 60:54



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Photo Fabrizio Trionfera - Tuning 430 hz la3 Ugo Casiglia - Fortepiano Ugo Casiglia, after Anton Walter 1795 ca

Cover Art Landscape with an Approaching Rainstorm

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BEETHOVEN

PIANO SONATAS Vol. 3

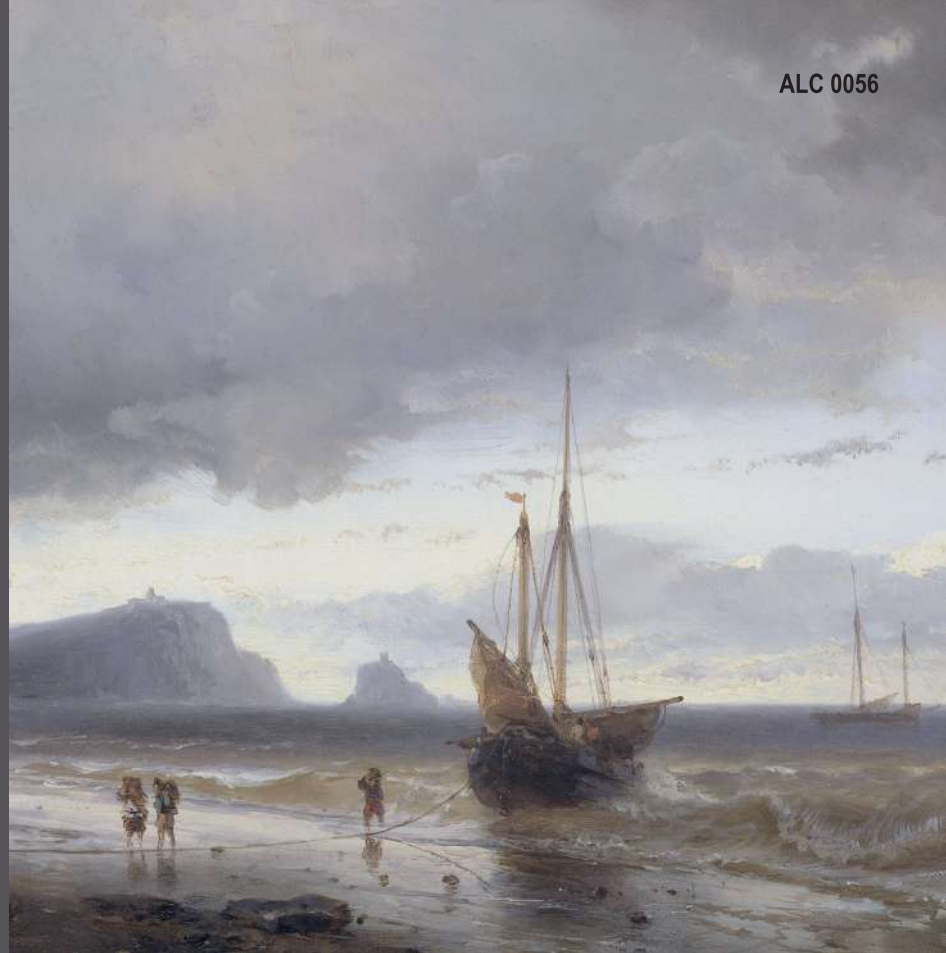
Op. 13 Pathétique

Op. 14

Rondos Op. 51

COSTANTINO MASTROPRIMIANO *fortepiano*

The genesis of the Sonata "Pathétique" was very articulated, also in relation to the composition of the previous Sonata in C minor Op. 10 no. 1, whose drafts of the unfinished finale contain precursor material to Op. 13, although no known source with detailed sketches can be found. It is also interesting to note the composer's persistent interest in the key of C minor around 1798, when he decided to write a new Sonata in C minor; he had just completed one and had also just composed a string trio (Op. 9 No. 3) in the same key. This was Beethoven's first sonata to have a title representing a clearly identified and identifiable 'affection', a unique example in the corpus of sonatas, at least until Op. 81a. Beethoven certainly used every means to portray pathos and suffering. Many relevant codes, including diminished seventh chords, melodic lines emphasising the sixth interval, the key of C minor and even prolonged silences, are already present in the preliminary sketches described above. Beethoven may therefore have intended from an early stage to write a sonata fully descriptive of pathos. The composer began the Sonata around mid-1798 but it may have required more last-minute revisions than usual in Beethoven's quest for unattainable perfection. His adjustments to the first two bars were probably followed by many others later in the work. Even after publication he declared himself not yet fully satisfied. As evidence of this, Ferdinand Ries reports that Beethoven instructed him to add some notes to the finale. Unfortunately Ries does not indicate what these notes were. On the other hand, there are many sketches for Op. 14, especially for sonata No. 1, whereas no sketches or other manuscript material are known for Op. 14 No. 2, so that its date of composition cannot be confirmed. A version of the Sonata in E major Op. 14 no. 1 also exists for string quartet, in F major (Hess 34). It has been suggested that the work may indeed have originated as a string quartet before being converted into a work for piano; but a survey of the sketches has not confirmed this possibility. Indeed Beethoven himself explicitly stated in a letter of 13th July 1802 that the piano version was the original. This sonata in E major was really the only Beethoven sonata that also appeared in an arrangement for string quartet. In later years some other sonatas or separate movements appeared in similar, but not authentic arrangements made by others, without any authorisation or supervision by the composer. Indeed, although conceived as a work for piano, the Sonata Op. 14 No. 1 possesses certain writing characteristics that may be reminiscent of a quartet, especially in the first movement. It is interesting to consider that Beethoven at the same time was planning to compose a series of string quartets, which later became Op. 18, and had made various preparations for this particularly demanding genre, including string trios, a string quintet and fugues for string quartet.





The sonata could thus be seen as another part of his preparation: quartet-like music designed for piano. In the editorial genesis of the Sonatas Op. 13 and Op. 14, one must consider the possible conception of a single group of three Sonatas, with a later decision to isolate the first one in a single work number (Op. 13). As was often the case at the time, the date of composition and that of publication was interspersed with a period of circulation of the composition, so that one could arrive at the publication with an already effective knowledge and circulation of the composition itself. It is therefore not unlikely that Prince Lichnowsky, who was Beethoven's main sponsor at the time, might have had a particular preference for this sonata (a preference shared by most musicians since then) and was so enamoured of this extraordinary work that he paid not only to have it dedicated but also to hold the exclusive rights for a full year or more before the actual publication. Beethoven may therefore have wanted the other two sonatas not to appear until after the *Pathétique*. In any case, the publication of the *Pathétique* was announced in the *Wiener Zeitung* by the publisher Franz Anton Hoffmeister on 18 December 1799, while the two Opus 14 sonatas were published in a single volume by Tranquillo Mollo, announced in the *Wiener Zeitung* three days later on 21st December. Lichnowsky received the dedication of Opus 13, while that of Opus 14 was given to Baroness Josephine von Braun (1765-1838). She and her husband Peter were both excellent pianists and may well have paid for the exclusive use of the two sonatas for a year, which again caused a delay in publication. It should be remembered that it was once believed that the *Pathétique* was first published by Joseph Eder, and thus some time before Hoffmeister's announcement of 18th December, but it is now clear that Eder's edition was simply a reprint of Hoffmeister's, using the same plates. Although they were put together by Beethoven under the same opus number and then published in Vienna by Artaria in 1802, with a dedication to Countess Henrietta von Lichnowsky, the two Rondos Op. 51 were written in different periods. No. 1 was written in 1796 and published by Artaria the following year, while the composition of No. 2 dates from 1801 and is said to have had Giulietta Guicciardi as its original dedicatee. Beethoven would later change the dedication and offer Guicciardi the sonata Op. 27 No. 2. They are two works of a different character also in terms of attitude. The second rondo is certainly more elaborate and contains many parodic codes of the earlier keyboardism, in some cases even leery. It is also possible that the original dedication to Guicciardi may be the reason, the justification for this writing, almost a gallantry tribute from the master to his young pupil, for whom perhaps at that time he did not yet have a strong and explicit passion.

Costantino Mastroprimiano

Today, Costantino Mastroprimiano represents a peculiar personality in the early piano scene. After studying piano and chamber music with M. Marvulli, Guido Agosti and Riccardo Brendel, he decided to dedicate himself to the study of the Fortepiano (early piano).

Given his research results, he was invited to Festivals and Events in Europe and recorded a varied discography (Tactus and Brilliant Classics).

Of a particular relevance are the integral recording of Muzio Clementi's Sonatas (18 CDs) and Hummel's Sonatas (3 CDs) for Brilliant Classics, for which he also recorded compositions by Chopin, Alkan, Burgmüller, Staehle, Moscheles, Ries and Hummel.

He plays a duet alongside the cellist Marco Testori, as well as performing in a trio with the latter and Stefano Barneschi.

Together with Testori he recorded Ludwig van Beethoven's Sonatas and Variations for the fortepiano and cello for Brilliant Classics.

For Aulicus Classics, he carried out the integral recording of Ludwig van Beethoven's piano Sonatas.

He was invited to important Italian (Accademia Filarmonica Romana, I Concerti della Normale, Società del Quartetto di Milano, Accademia Cristofori di Firenze etc.) and foreign institutions (Les Nuits de Septembre - Liège, Noites de Queluz, Mozarteum di Salzburg, Salle Cortot, Musikfestspiele Potsdam Sans Souci, Haydn Geburtshaus Rohrau, la Grange aux Pianos, etc.) as well as to several Master Classes in Italy and Europe (APM Saluzzo, Ecole Normale de Paris, Koninklijk Conservatorium Den Haag, Universität - Mozarteum Salzburg, Moscow State Tchaikovsky Conservatory, etc.).



Photo: Fabrizio Trionfera