

WOLFGANG AMADEUS MOZART

The Piano Sonatas

Die Klaviersonaten · Les Sonates pour piano

- CD 1 Sonatas in C major, K. 279 (189d) [61'41]
in F major, K. 280 (189e) · in B flat major, K. 281 (189f)
- CD 2 Sonatas in E flat major, K. 282 (189g) [63'24]
in G major, K. 283 (189h) · in D major, K. 284 (205b) "Dürnitz"
- CD 3 Sonatas in C major, K. 309 (284b) [62'32]
in D major, K. 311 (284c) · in A minor, K. 310 (300d)
- CD 4 Sonatas in C major, K. 330 (300h) [71'39]
in A major, K. 331 (300i) · in F major, K. 332 (300k)
- CD 5 Sonata in B flat major, K. 333 (315c) [61'14]
Fantasia in C minor, K. 475 · Sonata in C minor, K. 457
- CD 6 Sonatas in F major, K. 533/K. 494 · in C major, K. 545 [76'16]
in B flat major, K. 570 · in D major, K. 576

MARIA JOÃO PIRES, piano

Maria João Pires's acclaimed recordings of the complete Mozart sonatas, interpretations that are "expressively fluid and calm, without a trace of self-consciousness" (*Penguin Guide*), issued as a specially priced box-set as part of the Deutsche Grammophon Mozart Collectors Edition.

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WOLFGANG AMADEUS MOZART

(1756–1791)

The Piano Sonatas

Die Klaviersonaten · Les Sonates pour piano

K. 279–283 · 284 “Dürnitz” · 309–311 · 330–333

457 · 533/494 · 545 · 570 · 576 · Fantasia K. 475

MARIA JOÃO PIRES

COMPACT DISC 1

Sonata in C major, K. 279 (189d)

C-dur · en ut majeur

- [1] 1. Allegro
- [2] 2. Andante
- [3] 3. Allegro

Sonata in F major, K. 280 (189e)

F-dur · en fa majeur

- [4] 1. Allegro assai
- [5] 2. Adagio
- [6] 3. Presto

Sonata in B flat major, K. 281 (189f)

B-dur · en si bémol majeur

- [7] 1. Allegro
- [8] 2. Andante amoroso
- [9] 3. Rondeau. Allegro

COMPACT DISC 2

Sonata in E flat major, K. 282 (189g)

Es-dur · en mi bémol majeur

- [1] 1. Adagio
- [2] 2. Menuetto I/II
- [3] 3. Allegro

[61'41]

[21'22]

[6'58]

[8'59]

[5'25]

[19'57]

[6'33]

[8'48]

[4'36]

[20'11]

[6'48]

[8'17]

[5'06]

[63'24]

[14'42]

[7'16]

[4'02]

[3'24]

Sonata in G major, K. 283 (189h)

G-dur · en sol majeur

- [4] 1. Allegro
- [5] 2. Andante
- [6] 3. Presto

Sonata in D major, K. 284 (205b) "Dürnitz"

D-dur · en ré majeur

- [7] 1. Allegro
- [8] 2. Rondeau en Polonaise. Andante
- [9] 3. Andante. Thema – Variation I – X –
Variation XI. Adagio cantabile – Variation XII

COMPACT DISC 3

Sonata in C major, K. 309 (284b)

C-dur · en ut majeur

- [1] 1. Allegro con spirito
- [2] 2. Andante un poco adagio
- [3] 3. Rondeau. Allegretto grazioso

Sonata in D major, K. 311 (284c)

D-dur · en ré majeur

- [4] 1. Allegro con spirito
- [5] 2. Andante con espressione
- [6] 3. Rondo. Allegro

[18'15]

[5'31]

[6'31]

[6'13]

[30'13]

[7'37]

[5'31]

[17'05]

[62'32]

[22'31]

[8'45]

[6'38]

[7'08]

[19'45]

[6'57]

[5'56]

[6'52]

Sonata in A minor, K. 310 (300d) a-moll · en la mineur	[20'00]
7 1. Allegro maestoso	[8'00]
8 2. Andante cantabile con espressione	[9'11]
9 3. Presto	[2'49]

COMPACT DISC 4 [71'39]

Sonata in C major, K. 330 (300h) C-dur · en ut majeur	[23'51]
1 1. Allegro moderato	[9'08]
2 2. Andante cantabile	[6'55]
3 3. Allegretto	[7'48]

Sonata in A major, K. 331 (300i) A-dur · en la majeur	[23'39]
4 1. Andante grazioso. Tema – Variation I–IV – Variation V. Adagio – Variation VI. Allegro	[14'13]
5 2. Menuetto – Trio	[5'43]
6 3. Alla turca. Allegretto	[3'43]

Sonata in F major, K. 332 (300k) F-dur · en fa majeur	[24'00]
7 1. Allegro	[9'17]
8 2. Adagio	[4'44]
9 3. Allegro assai	[9'59]

COMPACT DISC 5 [61'14]

Sonata in B flat major, K. 333 (315c) B-dur · en si bémol majeur	[28'47]
1 1. Allegro	[9'56]
2 2. Andante cantabile	[12'16]
3 3. Allegretto grazioso	[6'35]

Fantasia in C minor, K. 475 c-moll · en ut mineur	[11'57]
4 Adagio – Allegro – Andantino – Più allegro – Primo tempo	

Sonata in C minor, K. 457 c-moll · en ut mineur	[20'19]
5 1. Molto allegro	[8'14]
6 2. Adagio	[7'28]
7 3. Allegro assai	[4'37]

COMPACT DISC 6 [76'16]

Sonata in F major, K. 533/K. 494 F-dur · en fa majeur	[26'54]
1 1. Allegro (K. 533)	[10'00]
2 2. Andante (K. 533)	[10'12]
3 3. Rondo. Allegretto (K. 494)	[6'42]

Sonata in C major, K. 545

C-dur · en ut majeur

[11'57]

- 4 1. Allegro
- 5 2. Andante
- 6 3. Rondo. Allegretto

[4'15]

[6'04]

[1'38]

Sonata in B flat major, K. 570

B-dur · en si bémol majeur

[21'03]

- 7 1. Allegro
- 8 2. Adagio
- 9 3. Allegretto

[8'38]

[8'42]

[3'43]

Sonata in D major, K. 576

D-dur · en ré majeur

[16'07]

- 10 1. Allegro
- 11 2. Adagio
- 12 3. Allegretto

[5'02]

[6'17]

[4'48]

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MOZART: THE PIANO SONATAS

STANLEY SADIE

Mozart composed his first sonatas for the keyboard when he was a boy, ten years old – four of them, all now lost. His surviving sonatas fall into four groups. There was a set of six composed at Munich in the early months of 1775; then a group of three written during his journey of 1777–78 to Mannheim and Paris; thirdly, a group of four composed in 1783–84, during his early years in Vienna; and lastly a series of five sonatas written in his mature Viennese years, sonatas more various in the reasons for their composition, and accordingly more various in style, than any of the earlier sets.

Why did Mozart compose sonatas? The question is worth asking, as the answer tells us something about the character of the music. The very early, lost pieces were undoubtedly written for Mozart to play himself during his travels. The next group, K. 279–284 (K. 189d–h, 205b in the most recent edition of the Köchel catalogue), written in Munich, were used for the same purpose, though that may not have been Mozart's original intention. One was apparently commissioned by, or at any rate dedicated to, a wealthy Munich amateur, Baron Thaddäus von Dürnitz; that was the last of them, K. 284/205b, also by far the most brilliant in its style. The fact that Mozart chose to write six sonatas, the traditional number for a printed set, suggests that publication was in his mind; and the key sequence he followed (C–F–B flat–E flat–G–D)

would certainly indicate that he saw the set as a whole. In 1778, in fact, he considered trying to sell them to a Paris publisher; but in the event five remained in manuscript during his lifetime (the autograph still survives, and is the only good source for the texts), and the sixth, the Dürnitz sonata, appeared in print many years later along with two later sonatas, one of them with violin. Possibly the dedication to Dürnitz precluded early publication; if a patron paid for a sonata, as a dedicatee often did, he could claim exclusive rights in it, at least for a time (in fact it seems that Dürnitz paid him late or not at all). The Mozarts' attitude towards publication was anyway ambiguous, for although Leopold sought it for certain of his son's works they seem to have been quite keen to keep some of his music to themselves. Mozart needed a stock of private, up-to-date keyboard pieces to play in concerts, pieces that would appeal to his audiences partly because they were not in general circulation. He reported that he played these sonatas several times during his travels in 1777–78, in Augsburg, Munich and Mannheim, when they would have been quite novel. (He even had Aloysia Weber, the young singer with whom he fell in love in Mannheim, play them: "What surprises me is her excellent sight-reading. Would you believe it, she even played my difficult sonatas at sight, slowly but without missing a single note!")

We know precisely why the next sonata came into being. During the visit to Mannheim in 1777–78 Mozart spent much time with the family of Christian Cannabich, the composer and director of the orchestra. "He has a daughter who plays the clavier quite nicely, and in order to make a real friend of him I am now working at a sonata for her." Rosa Cannabich, fifteen years old, was serious, pretty, charming and intelligent; her left hand was much weaker than her right. Mozart wrote the slow movement so that it would "closely fit the character of Mme Rosa" – in which, it was later agreed by those who heard it, he was wholly successful. He sent the sonata

home to Leopold and Nannerl, and several times expressed an unusual degree of concern about what they thought of it. Leopold told him: "a strange composition. It has something in it of the rather *mannered* Mannheim style, but so very little that your own good style is not spoilt by that". Mozart wrote two sonatas at Mannheim, K. 309/284b and K. 311/284c; the evidence of the music itself strongly supports the idea that the sonata for Rosa was K. 309 (he refers in particular to the alternation of *piano* and *forte* in the slow movement, a feature of this sonata). Nothing is known of the origins of K. 311, which curiously escapes any mention in Mozart's letters of the time. Its more brilliant and outgoing D major style suggests that Mozart wrote it to play himself. But when he reached Paris he put these two together with another sonata, K. 310/300d, and sold them to a publisher in the French capital; again, even more curiously since this sonata, his first in a minor key, represents an even greater departure in style, it passes unmentioned in his correspondence (unless it is one of the "few clavier sonatas" that he once promised to send home). Whether its intense style has something to do with Mozart's understanding of the Parisian taste, or – more fancifully – was provoked by his stress at the death of his mother about this time, we cannot say.

The next group of sonatas, K. 330/300h, 331/300i and 332/300k, was for a long time supposed to have been written in 1779; then the date was modified to the summer of 1778, when Mozart was in Paris. But recent research on Mozart's handwriting and the types of paper he used make it clear that they were in fact composed rather later: during his Vienna years, but not actually in Vienna – almost certainly, in Salzburg, at the time of the visit he and his wife paid to Leopold and Nannerl, in the summer or early autumn of 1783. Why should Mozart have written three piano sonatas during those months? It looks as though their composition represents, perhaps uniquely in Mozart's career, an attempt to prepare himself in advance for a pe-

riod of intensive work. The next spring was to be perhaps the busiest time of his life; his diary for the Lenten weeks shows a virtually continuous series of concerts, public and private. Teaching, however, remained his bread-and-butter work, and for that, if he was to be taken duly seriously, he needed to produce new keyboard music of his own and have it published. The sonatas were issued by Artaria, the leading Viennese publisher, in 1784. These three sonatas, then, seem to have been conceived primarily as teaching music. Seen as a set, they embrace a wide range of keyboard styles; each movement calls on some different facet of pianism and some different aspect of interpretation. They are still among the most popular of his sonatas with teachers and their pupils.

The sonata K. 333/315c is a kind of pendant to this set. Also first supposed to have been a Salzburg piece from 1779, and then a Paris one of 1778, it is now quite securely datable again, in the double light of handwriting and paper research – to the last months of 1783. The paper was manufactured in Upper Austria, the Linz region. Mozart passed through Linz on his Vienna-Salzburg journey, and again on the way back, in 1783; and the weight of evidence supports the hypothesis that he bought it there in November, at the time he wrote the symphony that bears the city's name. Why did he compose it? Perhaps again for teaching purposes; it could even have been his intention to produce a set of six, although for works on this scale three was by this date just as acceptable. At any rate, he did publish it in 1784, along with the earlier K. 284 and the piano and violin sonata K. 454, a rather odd assortment, perhaps hastily put together to oblige one of Artaria's rivals, Torricella.

The next sonata is the one in C minor K. 457, written in the autumn of 1784 and published the next year along with the fantasia K. 475 in the same key. These were written for one of Mozart's pupils, Therese von Trattner, wife of a well-known Viennese merchant. Clearly she was an

advanced pupil; this is some of Mozart's most demanding music for the piano. He is likely to have used such a piece in the course of his concerts during 1784. The combination of sonata and fantasia in a single publication, presumably with the intention that they be performed together, is unique, at least among Mozart's works; the fantasia is plainly designed as a kind of written-out, formalized version of the kind of music Mozart might well have improvised at a concert as an extended prelude to a sonata.

No piano sonatas come from the next three years, but Mozart did compose a number of miscellaneous movements, among them a Rondo K. 494, which dates from the late spring of 1786. At the beginning of 1788 he completed the first and second movements of this sonata, and he revised the Rondo, extending it somewhat so as to give it sufficient weight to stand as the third movement of a large-scale sonata. The sonata (K. 533) was published later in 1788. Mozart's difficult financial circumstances about this time lead one to think that the sonata must have been composed primarily for sale to the publisher. Whether this complex work was used for teaching we can only conjecture; certainly the counterpoint of its first movement calls for qualities in a pianist scarcely used in the generality of piano music of the time.

The next two sonatas are certainly teaching music, on a less ambitious level, although they remained unpublished in Mozart's lifetime. K. 545 was indeed called by Mozart, in his own catalogue of his works, "Kleine Sonate für Anfänger" ("Little Sonata for Beginners"); it is in just that context that it is chiefly heard today, making as it does modest technical demands but calling for clarity and taste in its exponents. It was composed in June 1788, between the E flat Symphony and the G minor (Nos. 39 and 40). From the beginning of 1789 comes the next sonata, K. 570, again an undemanding piece technically though more extended and more fully argued.

Shortly after that sonata was finished, Mozart undertook a journey to northern Germany, visiting the Berlin court, where he met King Friedrich Wilhelm, a keen cellist, and his daughter Princess Friederike, a pianist. He planned to compose some string quartets for the king and some easy ("leichte") piano sonatas for the princess. The plan was never quite fulfilled; the three quartets he produced soon after were not in fact dedicated to the cellist king, and he wrote only a single sonata, the D major K. 576 (though there is evidence that he made efforts to start on others). But whether this one, with its contrapuntal inclinations and its passages of brilliant fingerwork, would anyway have lain within the capacity of the Prussian princess remains unsure; we may however be grateful to her for provoking its composition even if she never actually played it.

All Mozart's piano sonatas are three-movement works, but there is no uniformity about them, no standard plan that he followed in putting them together. The closest he comes to a standard procedure is in his use of what we call (rather misleadingly) "sonata form" for all but one of the first movements and quite a lot of the later movements – to be precise, eight of the slow movements and six of the finales. Sonata form represents not so much a ground-plan as a way of thinking, and one that is central to the idiom of the time: its essence is a balance of keys and of material in which the disruptive or disharmonious effect of the presentation of a series of ideas in a different key is set right by their being reheard in the principal key, thus providing a sense that any contradiction is resolved. In the piano sonatas Mozart commonly begins the second part of the movement, the so-called "development" section, with a repeat of the opening material, or a version of it, in the new key, very often its minor. But in several sonatas, such as the last two of the first group and three of the two next groups, he provides an elegant diversion at this point with new material (as he often did too in his chamber music and his symphonies);

the Beethovenian conception of purposeful development had yet to arise and Mozart was concerned rather, at least until his late years, with producing an elegantly proportioned and harmonically logical whole. Some of the sonata-type movements break away from the familiar pattern: that of K. 282, the only slow opening movement (apart from the non-sonata movement beginning K. 331), has no reprise of the opening theme, while in that of K. 311 the opening material does not reappear until the very end of the movement, a "reversed recapitulation" – a striking rhetorical device, this, and one favoured by the group of composers active at Mannheim, where it was written.

Sonata-form movements predominate in the earliest group: of the 18 movements in the first six sonatas, 13 – including all three movements of K. 279, 280 and 283 – are of the sonata type. Thereafter, only K. 332 has three sonata movements (the slow one without a development). The next most common form was rondo, often a preferred scheme for finales and sometimes for slow movements too; the finales of all the final group, and three of the slow movements, follow some variety of rondo. The principal feature of rondo form is the reappearance of the main theme, in the home key, at least three times; often Mozart used a sonata-linked type of rondo in which a subsidiary theme is heard first in another key and later in the principal key – examples of this type are K. 281, 311, 533 (a particularly elaborate example, with extra central episodes) and 576; simpler forms of rondo appear in K. 457 and 545 (twice in each). In the slow movements of K. 284 and 311, Mozart used a curious scheme in which the main theme, in the tonic, alternates (rondo-like) with a secondary idea, heard first in a new key and later the home key (sonata-like). The famous finale of K. 331, generally known as "Rondo alla turca", is not actually a rondo at all; Mozart did not call it such, in fact, though he did quite often use the term simply for a finale, whether or not in rondo form.

K. 331, in fact, is exceptional all round. It is the only sonata to begin with a variation movement, an eloquent *Andante grazioso* with six variations, one in the minor key, one (the penultimate) a richly ornamented *Adagio*, and one (the last) a quicker movement in a different rhythm. This was in fact something of a standard scheme, which turns up regularly in Mozart's many sets of independent piano variations, and it turns up too in the finale of K. 284, a gavotte theme with twelve variations (the seventh minor, the eleventh the elaborate *Adagio*, the last in a different and lively rhythm). K. 331 is also one of just two sonatas (the other is K. 282) to have a minuet, a kind of movement more common in chamber and orchestral music; these are both straightforward three-part movements on an A–B–A pattern.

There are a couple of other interesting oddities. We are all familiar with the idea of a *cadenza* forming the climax of a concerto movement. But here Mozart writes them, three times, in a piano sonata finale (K. 311, 333, 533). In each the piano arrives, near the end of the movement, with a flourish and an unresolved chord of the type that traditionally ushers in a *cadenza*. The piano is, as it were, playing games, pretending to be both orchestra and soloist. The *cadenzas* here cannot be resolved, of course, by the entry of the orchestra as there isn't one; but in each case Mozart resolves it with a decisive and final-sounding return of the main theme.

In four of the sonatas there are movements with marked discrepancies between Mozart's autograph and the text as published in his lifetime. The *Adagio* variation of K. 284 is considerably elaborated in the printed version, with florid writing for the right hand and many additional dynamic indications. K. 330 has an extra little coda to its slow movement in the printed version. And the *Adagio* of K. 332 and that of K. 457 are both substantially ornamented in the published text of their recapitulations (the sonata-form-type recapitulation in K. 332 and the recurrences of the rondo theme in K. 457). Scholars have tended to regard these ornamented texts with suspi-

cion since they do not bear the authority of Mozart's hand; but the recent rediscovery of the autographs of K. 457 and 475 has virtually proved what was long imagined – that Mozart himself made the performance texts more explicit for the amateur by writing out ornamentation and other refinements of the kind he envisaged for performance. The K. 457 autograph is plain as it stands, with the rondo theme recurring, unaltered (in fact Mozart, in his usual way, did not even write it out, merely indicating where the music was to be repeated); but on two additional sheets he wrote out different elaborations, one of which found its way into the version engraved by Artaria, no doubt on Mozart's specific instructions. The autograph of the fantasia, too, shows differences from the published version, chiefly in that it is much less liberally glossed with dynamic markings. What was suitable for Mozart to use as a basis in his own performances, or suitable for him to put before his pupils when teaching them the art of elaboration or the subtleties of expressive shading, was not suitable to give to the general public who would not know how to treat such passages. To what extent the texts in general were intended for elaboration must be a matter for conjecture; but we may probably deduce from the foregoing that any version he let go into print corresponded reasonably closely with what he expected to be heard from most pianists – even if he might have made something quite different of it himself. What that would have been, regrettably, we can never know.

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WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in C major, K. 279 (189d)

C-dur · en ut majeur

- | | | |
|---|------------|---------|
| 1 | 1. Allegro | [21'22] |
| 2 | 2. Andante | [6'58] |
| 3 | 3. Allegro | [8'59] |
| | | [5'25] |

Sonata in F major, K. 280 (189e)

F-dur · en fa majeur

- | | | |
|---|------------------|---------|
| 4 | 1. Allegro assai | [19'57] |
| 5 | 2. Adagio | [6'33] |
| 6 | 3. Presto | [8'48] |
| | | [4'36] |

Sonata in B flat major, K. 281 (189f)

B-dur · en si bémol majeur

- | | | |
|---|---------------------|---------|
| 7 | 1. Allegro | [20'11] |
| 8 | 2. Andante amoroso | [6'48] |
| 9 | 3. Rondeau. Allegro | [8'17] |
| | | [5'06] |

MARIA JOÃO PIRES, piano

© 1991 Deutsche Grammophon GmbH, Hamburg · [6'41]



WOLFGANG AMADEUS MOZART (1756–1791)**Sonata in E flat major, K. 282** (189g)
Es-dur · en mi bémol majeur

[14'42]

- | | | |
|---|------------------|--------|
| ① | 1. Adagio | [7'16] |
| ② | 2. Menuetto I/II | [4'02] |
| ③ | 3. Allegro | [3'24] |

Sonata in G major, K. 283 (189h)
G-dur · en sol majeur

[18'15]

- | | | |
|---|------------|--------|
| ④ | 1. Allegro | [5'31] |
| ⑤ | 2. Andante | [6'31] |
| ⑥ | 3. Presto | [6'13] |

Sonata in D major, K. 284 (205b) "Dürnitz"
D-dur · en ré majeur

[30'13]

- | | | |
|---|---|---------|
| ⑦ | 1. Allegro | [7'37] |
| ⑧ | 2. Rondeau en Polonaise. Andante | [5'31] |
| ⑨ | 3. Andante. Thema – Variation I–X –
Variation XI. Adagio cantabile – Variation XII | [17'05] |

MARIA JOÃO PIRES, piano

DDD · © 1991 Deutsche Grammophon GmbH, Hamburg · [63'24]



WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in C major, K. 309 (284b)

C-dur · en ut majeur

[22'31]

- 1. Allegro con spirito
- 2. Andante un poco adagio
- 3. Rondeau. Allegretto grazioso

[8'45]

[6'38]

[7'08]

Sonata in D major, K. 311 (284c)

D-dur · en ré majeur

[19'45]

- 1. Allegro con spirito
- 2. Andante con espressione
- 3. Rondo. Allegro

[6'57]

[5'56]

[6'52]

Sonata in A minor, K. 310 (300d)

a-moll · en la mineur

[20'00]

- 1. Allegro maestoso
- 2. Andante cantabile con espressione
- 3. Presto

[8'00]

[9'11]

[2'49]

MARIA JOÃO PIRES, piano

DDD · © 1989 (K. 310)/1991 Deutsche Grammophon GmbH, Hamburg · [62'32]



WOLFGANG AMADEUS MOZART (1756–1791)**Sonata in C major, K. 330** (300h)

C-dur · en ut majeur

[23'51]

- | | | |
|-----|----------------------|--------|
| [1] | 1. Allegro moderato | [9'08] |
| [2] | 2. Andante cantabile | [6'55] |
| [3] | 3. Allegretto | [7'48] |

Sonata in A major, K. 331 (300i)

A-dur · en la majeur

[23'39]

- | | | |
|-----|---|---------|
| [4] | 1. Andante grazioso. Tema – Variation I–IV –
Variation V. Adagio – Variation VI. Allegro | [14'13] |
| [5] | 2. Menuetto – Trio | [5'43] |
| [6] | 3. Alla turca. Allegretto | [3'43] |

Sonata in F major, K. 332 (300k)

F-dur · en fa majeur

[24'00]

- | | | |
|-----|------------------|--------|
| [7] | 1. Allegro | [9'17] |
| [8] | 2. Adagio | [4'44] |
| [9] | 3. Allegro assai | [9'59] |

MARIA JOÃO PIRES, piano

DDD · © 1990 (K. 331)/1991 Deutsche Grammophon GmbH, Hamburg · [71'39]



the piano sonatas

4

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WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in B flat major, K. 333 (315c)

B-dur · en si bémol majeur

[28'47]

① 1. Allegro

[9'56]

② 2. Andante cantabile

[12'16]

③ 3. Allegretto grazioso

[6'35]

Fantasia in C minor, K. 475

c-moll · en ut mineur

[11'57]

④ Adagio – Allegro – Andantino – Più allegro – Primo tempo

Sonata in C minor, K. 457

c-moll · en ut mineur

[20'19]

⑤ 1. Molto allegro

[8'14]

⑥ 2. Adagio

[7'28]

⑦ 3. Allegro assai

[4'37]

MARIA JOÃO PIRES, piano

□□□ · © 1989 (K. 333)/1990 Deutsche Grammophon GmbH, Hamburg · [61'14]



WOLFGANG AMADEUS MOZART (1756–1791)**Sonata in F major, K. 533/K. 494**

F-dur · en fa majeur

[26'54]

- | | | |
|-----|-------------------------------|---------|
| [1] | 1. Allegro (K. 533) | [10'00] |
| [2] | 2. Andante (K. 533) | [10'12] |
| [3] | 3. Rondo. Allegretto (K. 494) | [6'42] |

Sonata in C major, K. 545

C-dur · en ut majeur

[11'57]

- | | | |
|-----|----------------------|--------|
| [4] | 1. Allegro | [4'15] |
| [5] | 2. Andante | [6'04] |
| [6] | 3. Rondo. Allegretto | [1'38] |

Sonata in B flat major, K. 570

B-dur · en si bémol majeur

[21'03]

- | | | |
|-----|---------------|--------|
| [7] | 1. Allegro | [8'38] |
| [8] | 2. Adagio | [8'42] |
| [9] | 3. Allegretto | [3'43] |

Sonata in D major, K. 576

D-dur · en ré majeur

[16'07]

- | | | |
|------|---------------|--------|
| [10] | 1. Allegro | [5'02] |
| [11] | 2. Adagio | [6'17] |
| [12] | 3. Allegretto | [4'48] |

MARIA JOÃO PIRES, piano