

GIL SULLIVAN



HUNNIA RECORDS

HIDDEN VOICES, MOZART PIANO SONATAS, VOLUME II

Gil Sullivan

Steinway & Sons Model D Concert Grand Piano, Hamburg



Not all great composers were great pianists, or indeed, performers at all, in that - due to pianistic limitations, they were often not the best interpreters of their own music. Haydn was an average pianist, and perhaps a better violinist, but certainly not a 'performer' of the same ilk as his close friend and contemporary - Mozart. Schumann could have been a great pianist, but irreparably damaged his hand in his early 20s, living vicariously through his pianist wife Clara, whilst Brahms was a great pianist in his youth, but hated practising, so rarely performed in later life. During a performance of his 2nd Piano Concerto, Liszt (in the audience) said he preferred von Bülow's playing of this concerto, as the composer apparently played fistfuls of wrong notes.

Schubert was not a performer, though serviceably accompanied his own songs in small soirees known today as Schubertiads. Of his 'Wanderer Fantasie', he once declared - "Let the devil play that!". Neither Tchaikovsky, Wagner, Berlioz, Bizet, Dvorak, Faure, Mahler, Debussy nor Ravel were performers, though Bruckner was apparently a great organist. Two important issues arise here; firstly, one can only 'guesstimate' what a performance of especially those 18th Century composers could be like. Secondly, approaching the 20th Century, we can see the composer/performer was more and more a fast-dying breed.

Of our list above, all were improvisors of sorts, but Mozart - arguably the greatest in history - stands beside perhaps only two, of whom legends abound of the prowess of Bach and Beethoven. Therefore, when listening to a performance of Mozart's music, this improvisatory aspect should penetrate the very syntax and sinews of his music, and be a wholly inextirpable, identifiable element. His astonishingly fertile imagination more than amply implies there should be so much more to performing his music than the routinely robotic and unstylistic readings we are generally served up today.

Notes to be continued in Volume III

Volume II

01 Piano Sonata No. 4 in E-flat major, K. 282: I. Adagio	05:45
02 Piano Sonata No. 4 in E-flat major, K. 282: II. Menuetto I-II	04:55
03 Piano Sonata No. 4 in E-flat major, K. 282: III. Allegro	02:45
04 Piano Sonata No. 12 in F major, K. 332: I. Allegro	07:50
05 Piano Sonata No. 12 in F major, K. 332: II. Adagio	04:21
06 Piano Sonata No. 12 in F major, K. 332: III. Allegro assai	08:20
07 Piano Sonata No. 15 in F major, K. 533/494: I. Allegro	10:06
08 Piano Sonata No. 15 in F major, K. 533/494: II. Andante	08:17
09 Piano Sonata No. 15 in F major, K. 533/494: III. Rondo: Allegretto	07:30
10 Piano Sonata No. 17 in B-flat major, K. 570: I. Allegro	07:04
11 Piano Sonata No. 17 in B-flat major, K. 570: II. Adagio	08:00
12 Piano Sonata No. 17 in B-flat major, K. 570: III. Allegretto	04:12
Total time:	79:05

Recording setup

Mics for piano: AEA R88 Stereo Ribbon, Dpa 4007, Sony c48

Sound Engineer: Gábor Halász

Recorded audio format: Native DSD256 (Pyramix, Merging Hapi)

Mixed and mastered on Neumann KH 420 Monitors



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Recording at **SuperSize Recording**, 1-14 December, 2022

Piano technician: **Balázs Tóth**

Balance and recording engineer: **Gábor Halász**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **Native DSD256** (Pyramix, Merging Hapi)

Photo: **Jun Pang**

Producer: **Róbert Zoltán Hunka**

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