

GIL SULLIVAN



HUNNIA RECORDS

HIDDEN VOICES, MOZART PIANO SONATAS, VOLUME V

Gil Sullivan

Steinway & Sons Model D Concert Grand Piano, Hamburg



MOZART'S PIANO MUSIC IN THE 21ST CENTURY

Mozart was born at the close of the baroque era, so it seems only natural to consider his music in a more contrapuntal light. Yes, he did not grow up to be a late-baroque composer, though loved improvising fugues. He composed a Praeludium and Fugue in C (K394), plus the first three movements of a baroque suite also in C (K399). Late-baroque techniques and repertoire still circulated at the heart of that period's musical vernacular, influencing all musicians in and beyond the second half of the 18th Cent. Written some 30 years before Mozart's birth, we know as a youth he assiduously pored over Joseph Fux's *Gradus ad Parnassum*. Still today the most significant and influential examination of Renaissance Polyphony ever written, it has never been out of print since 1725. (Haydn studied it in scrupulous detail, completing every single exercise). Mozart was not only highly conversant with polyphonic techniques, he initially used it to render musical unity and inner logic, whilst in his last 8-9 years in Vienna, it increasingly served as not only a compositional pillar, but as potent, intrinsic musical fibre.

We also know the bass line for Mozart was of extreme importance. He wrote - with great relish - many letters about orchestras across Europe boasting large numbers of double basses, plus 4 bassoons! No historically informed orchestra today would ever dream of having more double basses than cellos, and never! 4 bassoons.

In 1826 (35 years after Mozart's death, and just a year before Beethoven's), Hans Georg Nägeli, a Zürich philosopher and musicologist delivered a lecture in Stuttgart claiming Mozart's love for excessive contrast was "the most styleless of the great composers". "...both shepherd and warrior, sycophant and hothead...soft melodies frequently alternate with sharply cutting tonal interplay; grace of movements with impetuosity. Great was his genius, but also great were his genial errors of creating effects through contrast". It was "unartistic when something can be made effective only through its opposites. This stylistic nonsense can be pointed out in many instances in many of his works." If, 35 years after his death, Mozart's music could still seem dissonant, vulgar and repellent, even to educated musicians, this is surely testament that there is so much more to his music than mere charm.

Notes to be finalised in Vol. VI

Gil Sullivan

Volume V

01	Sonatensatz in G minor, K590d: Allegro	05:53
02	Sonata No.7 in C major, K309: I. Allegro con spirito	06:21
03	Sonata No.7 in C major, K309: II. Andante un poco adagio	05:49
04	Sonata No.7 in C major, K309: III. RONDEAU - Allegretto grazioso	07:28
05	Sonatensatz in B flat major, K400: Allegro	08:06
06	Sonata No.10 in C major, K330: I. Allegro Moderato	07:26
07	Sonata No.10 in C major, K330: II. Andante cantabile	06:40
08	Sonata No.10 in C major, K330: III. Allegretto	06:44
09	Sonata No.18 in D major, K576: I. Allegro	06:24
10	Sonata No.18 in D major, K576: II. Adagio	05:44
11	Sonata No.18 in D major, K576: III. Allegretto	04:47
	Total time:	71:22

Recording setup

Mics for piano: 2x Neumann M-149, 2x Neumann U87, 2x Schoeps MK2

Sound engineer: Sándor Árok

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

Recording at **ProVibe Studio A**, 24-30 July, 2024

Piano technician: **Balázs Tóth**

Recording engineer: **Sándor Árok**

Balance engineers: **Sándor Árok, Kevin Roper**

Mastering engineer: **Tom Caulfield**

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

Photo: **Jun Pang**

Producer: **Róbert Zoltán Hunka**

©2024 **Hunniarecords & Film Production**

www.hunniarecords.com

HRES2240-5