

# Mozart – piano sonatas



KV 545 in C Major "Semplice" – KV 331 in A Major "Alla turca"  
KV 332 in F Major

Mugur G. Anghelache

### Sonata No. 16 in C major "Sonata facile" KV 545

- |    |     |                  |      |
|----|-----|------------------|------|
| 1. | I   | Allegro          | 4:26 |
| 2. | II  | Andante          | 5:46 |
| 3. | III | Rondo Allegretto | 1:39 |

### Sonata No. 11 in A major "Alla Turca" KV 331

- |    |     |  |       |
|----|-----|--|-------|
| 4. | I   | Andante grazioso — tema con variazioni | 18:13 |
| 5. | II  | Menuetto & Trio                        | 5:53  |
| 6. | III | Rondo "Alla Turca" Allegretto          | 3:35  |

### Sonata No. 12 in F major KV 332

- |    |     |               |      |
|----|-----|---------------|------|
| 7. | I   | Allegro       | 9:14 |
| 8. | II  | Adagio        | 4:02 |
| 9. | III | Allegro assai | 6:45 |

### Bonus Tracks

- |     |               |                             |      |
|-----|---------------|-----------------------------|------|
| 10. | Sonata No. 16 | Allegro Disco               | 2:14 |
| 11. | Sonata No. 11 | Menuetto & Trio Harpsichord | 3:31 |
| 12. | Sonata No. 11 | Rondo Alla Turca Orchestral | 3:51 |
| 14. | Sonata No. 12 | Allegro Orchestral          | 4:35 |
| 15. | Sonata No. 11 | Var V.bis Funk Jazz Trio    | 3:56 |



## Sonata No. 16 in C major "Sonata facile" K V 545

Mozart added the work to his catalogue on June 26, 1788, the same date as his Symphony No. 39.

This sonata has three movements:

### I. Allegro

The first movement is written in sonata form and is in the key of C major. The familiar opening theme is accompanied by an Alberti bass, played in the left hand.

A bridge passage composed of scales follows, arriving at a cadence in G major, the key in which the second theme is then played. A codetta follows to conclude the exposition, then the exposition is repeated. The development starts in G minor and modulates through several keys. The recapitulation begins, unusually, in the subdominant key of F major. The Alberti bass that began as a C major triad at this point becomes an F major triad, followed by a left hand F major scale pattern which emulates the rhythm of the previous right hand A minor scale.

### II. Andante

The second movement is in the key of G major, the dominant key of C major. The music modulates to the dominant key of D major, and then back to G major in which the exposition is heard again. For the development, the music modulates to G minor, then B $\flat$  major, then C minor, then G minor and finally back to G major, at which point the recapitulation occurs followed by a short coda.

### **III. Rondo: Allegretto**

The third movement is in Rondo form and is in the tonic key, C major. The first theme is lively and sets the mood of the piece. The second theme is in G major and contains an Alberti bass in the left hand. The first theme appears again and is followed by a third theme. The third theme is in a minor key and modulates through many different keys before modulating into C major. The first theme appears again followed by a coda and finally ends in C major.

The finale was transposed to F major and combined with a solo piano arrangement of the second movement of the violin sonata in F major to form the posthumously compiled and thus spurious Piano Sonata in F major, K. 547a.



## Sonata No. 11 in A major "Alla Turca" K V 331

The sonata was published by Artaria in 1784, alongside Nos. 10 and 12 (K. 330 and K. 332).

This beautiful sonata consists of three movements:

### I. Andante grazioso

Since the opening movement of this sonata is a theme and variation, Mozart defied the convention of beginning a sonata with an allegro movement in sonata form. The theme is a siciliana, consisting of two 8-measure sections, each repeated, a structure shared by each variation.

In the version performed on this album, we will also listen two original variations, composed and arranged by Mugur: 1.bis in Swing style and 5.bis with a funky rhythm.

### II. Menuetto

The second movement of the sonata is a standard minuet and trio movement in A major.

### III. Alla turca

The last movement, marked Alla turca, popularly known as the "Turkish Rondo" or "Turkish March", is often heard on its own and is one of Mozart's best-known piano pieces.

## Sonata No. 12 in F major K V 332

The Piano Sonata No. 12 in F major, K. 332 by Wolfgang Amadeus Mozart was published in 1784 along with the Piano Sonata No. 10 in C major, K. 330, and Piano Sonata No. 11, K. 331. Mozart wrote these sonatas either while visiting Munich in 1781, or during his first two years in Vienna. Some believe, however that Mozart wrote this and the other sonatas during a summer 1783 visit to Salzburg made for the purpose of introducing his wife, Constanze to his father, Leopold. All three sonatas were published in Vienna in 1784 as Mozart's Op. 6.

The sonata consists of three movements and takes approximately 18 minutes to perform (25 minutes with repeats).

### I. Allegro

The first movement is in a classical sonata form, with repeats for the exposition, the development and recapitulation. There are two basic characteristics exemplified in the first movement: the song-like themes and the combination of styles. Mozart uses diverse styles including galant homophony, learned counterpoint, and even the intense Sturm und Drang style.

The first theme of the exposition begins with a right hand melody over a left hand Alberti bass figure. Next, there is a short melody with the left hand echoing it, while the right hand plays a two-part phrase that includes a Mordent. Immediately following thereafter is parallel motion in both hands in very similar rhythm. A sudden change follows, with the F major key changing into the relative minor key, D minor at measure 23.

The second theme (m. 41) begins in the dominant key of C major, is in galant style, and is immediately restated in varied form (m. 49). The remainder of the exposition includes many forte piano dynamics, hemiolas, parallel thirds in the right hand, trills in the right hand, and left hand octaves and broken chords. The exposition ends at measure 93 in C major.

The development section begins at measure 94 with a new melody, focusing on the transitional passage between the second and closing themes in the exposition. As in the exposition, the development includes strikingly similar musical characteristics such as the contrasting forte piano dynamics, hemiolas, left hand octaves, and parallel thirds in the right hand.

The first movement concludes with the recapitulation starting at measure 133, where the first thematic area returns unchanged, the transition modulates to distant harmonies yet closes on the tonic, and the remainder of the exposition returns, transposed into the tonic.





## II. Adagio

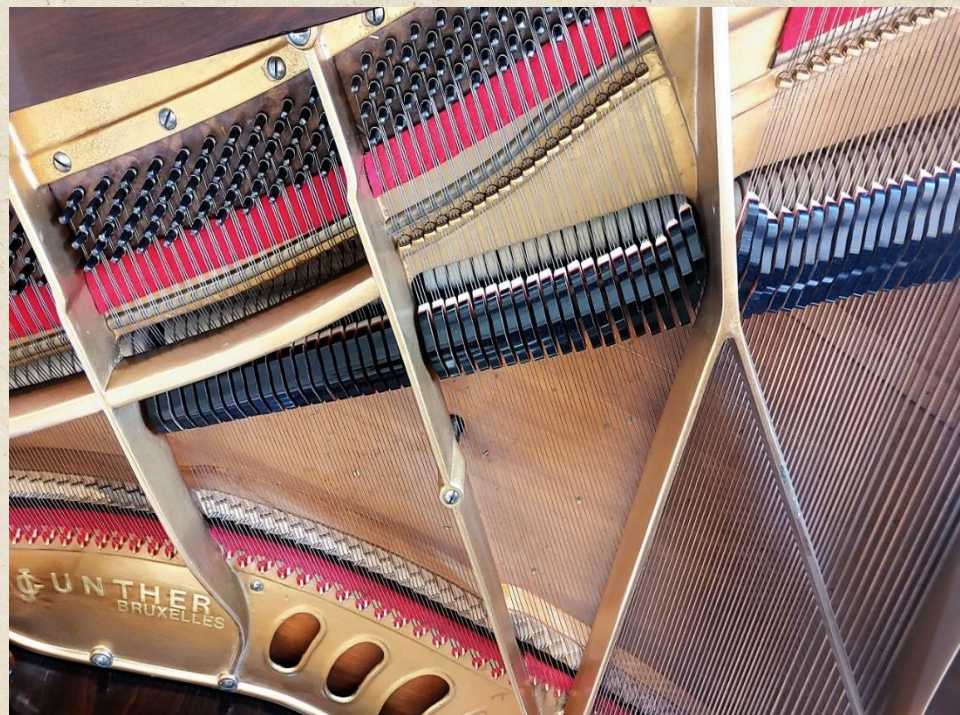
The second movement is in B-flat major in an elaborately ornamented sonatina form. At the beginning, there is a melody accompanied by an Alberti bass figure in the left hand. The next phrase is the same, except the key immediately changes to the parallel minor, B-flat minor. A lyrical passage with a minor descending scale ends with the dominant key. The music then turns happy and joyful, until the end, when the phrases end with a dominant seventh chord of B-flat major, which resolves into the first degree.

## III. Allegro assai

The last movement is a rollicking virtuoso movement in 6/8 time signature in the key of F major. It starts with a forte chord and is followed by a passage of fast 16th notes in the right hand. This is directly followed by parallel sixths between the left hand and right hand lower voice, creating a harmony contrasting to the opening single 16th-note passage. There is a change of character in measure 16 where the music is marked *p dolce* and the right hand has a simple melody embellished with ornamentation and back-and-forth contrasting legato to staccato articulations. Measure 22 displays yet another character change, where both hands are playing in unison (one octave apart) forte and staccato while moving in an ascending sixth sequential pattern. The music briefly modulates to D minor through octaves and broken chord patterns. This is then followed by C major (measures 41-49), and then C minor (measures 50-64), before coming back to C major at measure 65 and staying in the dominant key through the end of the exposition.

Throughout the entire exposition, Mozart uses the model sequence technique, passages of broken chords, parallel motion, scales, and contrasting dynamics and articulations.

The development section begins at measure 91, restating the theme from the exposition, but in C minor. The first half of the development uses the model sequence technique, repeating a 4-measure idea of continuous 16th notes constructed of a descending scale, followed by parallel sixths between the left and right hand lower voice, followed by a broken dominant seventh chord. This section goes through modulations from C minor, to D major, G major, C major again, F major, and then finally to B $\flat$  major beginning at measure 112. The second half of the development section (starting at measure 112) presents a new melodic theme, followed by several broken chords before finally arriving at a dominant chord at measure 139. It is implied that the music is 'standing on the dominant' from measure 139 until the recapitulation returns at measure 148, ending on a perfect authentic cadence.



The recapitulation presents the first theme unaltered until measure 169. The remaining recapitulation presents the same thematic ideas as the exposition, just in slightly altered versions. It concludes with a pianissimo cadence, strikingly different in comparison to the opening of the movement.

## Bonus Tracks

### 10. Sonata No. 16 Allegro Disco

It is a variation with a disco groove of the first part of the sonata No. 16 in C major "Sonata facile". In Mugur's arrangement we find an  $\text{H}$  Ruckers II harpsichord along with a Clavinet with wah wah, bass and drums.

### 11. Sonata No. 11 Menuetto & Trio Harpsichord

We will listen to the second part of the Sonata No. 11 in A major, the minuet and the trio, performed on the same  $\text{H}$  Ruckers II harpsichord, but tuned to 415  $\text{Hz}$  as harpsichords were tuned in Mozart's era.

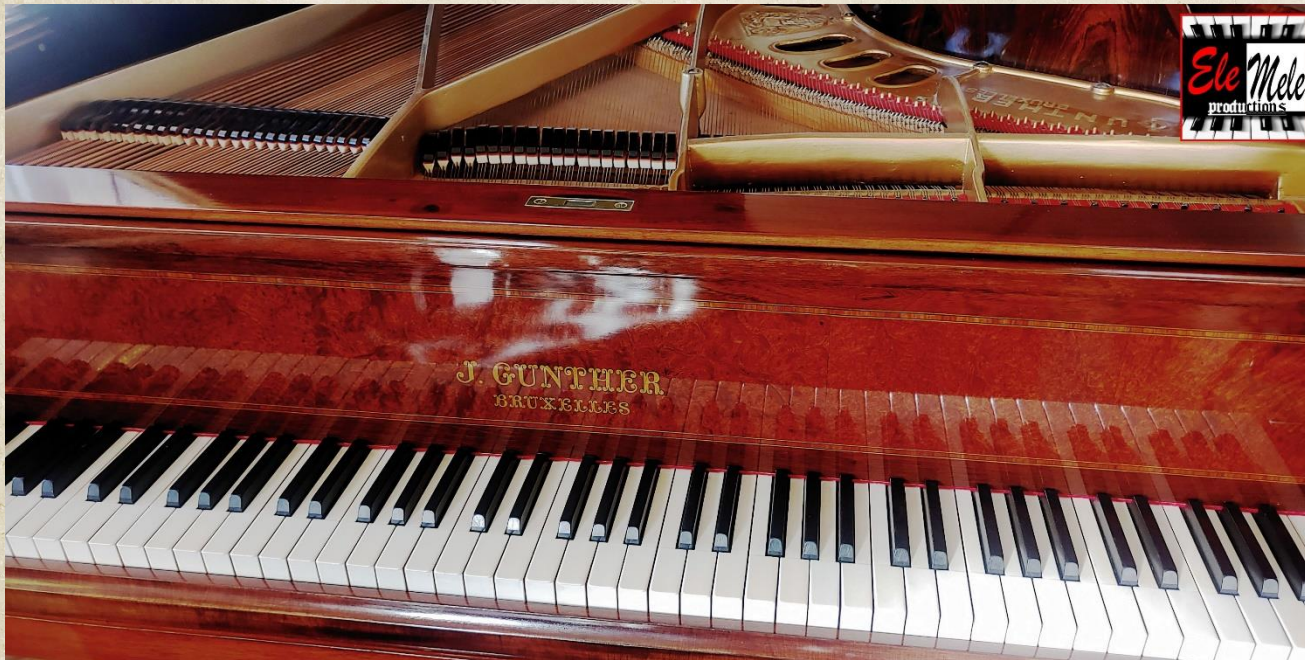
### 12. Sonata No. 11 Rondo Alla Turca Orchestral

As the name of the track suggests, we find here in Mugur's arrangement the third part of No. 11 sonata, Alla Turca Rondo performed by an orchestra composed of: Harpsichord, string quintet, oboe, flute, english horn, bassoon, timpani, cymbals and triangles.

14. Sonata No. 12 Allegro Orchestral

In this original version, we will notice the melodic lines of the first part of the sonata No. 12 in F major, the Allegro, enhanced by the dialogue between the harpsichord and the wind quartet consisting of oboe, flute, bassoon and english horn.

15. Sonata No. 11 Var V.bis Funk Jazz Trio



Mozart is jazz as well as classical music. As the last track of the album, we will have fun listening to a jazz trio, bass piano and drums, performing a variation composed on the basis of the theme from the first part of the sonata No. 11 in A major. Jazzy Mozart, funky rhythm.