

Playing
Time
55:55

8.111299
BEETHOVEN
Piano Sonatas Nos. 30 – 32

ADD



05537

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Sonata No. 30 in E major, Op. 109

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|----------|-----|--|-------|
| 1 | I | Vivace, ma non troppo, sempre legato | 13:04 |
| 2 | II | Prestissimo | 3:21 |
| 3 | III | Andante molto cantabile ed espressivo; Variations I–VI | 2:00 |
| | | Recorded 28th – 29th June, 1956 | 7:44 |

Sonata No. 31 in A flat major, Op. 110

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|----------|-----|--------------------------------------|-------|
| 4 | I | Moderato cantabile molto espressivo | 20:02 |
| 5 | II | Allegro molto | 7:03 |
| 6 | III | Adagio ma non troppo; Arioso dolente | 2:07 |
| 7 | | Fuga: Allegro ma non troppo | 3:51 |
| | | Recorded 26th – 27th June, 1956 | 7:01 |

Sonata No. 32 in C minor, Op. 111

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|----------|----|--|-------|
| 8 | I | Maestoso; Allegro con brio ed appassionato | 22:48 |
| 9 | II | Arietta: Adagio molto semplice e cantabile | 7:21 |
| | | Recorded 20th – 21st and 25th June, 1956 | 15:27 |

Glenn Gould, Piano

All tracks recorded in the Columbia 30th Street Studios,
New York City

The release of Glenn Gould's 1955 recording of Bach's *Goldberg Variations*, BWV 988, (Naxos 8.111247) spread his name around the world as this was Bach playing of a style that was wholly new. As a follow up, the 23 year-old Gould chose the last three sonatas by Beethoven which, at that time, were usually reserved for more experienced pianists. With their sometimes unusually fast tempos (executed with remarkable clarity and precision) and omission of repeats, Gould's performances originally attracted widespread criticism for daring to be different. With hindsight, however, they can be seen as perfectly valid interpretations that combine sensitivity and intelligence without a trace of sentimentality.

Reissue Producer and Audio Restoration Engineer: Mark Obert-Thorn
Special thanks to Matthew Harding for providing source material
Cover image: Glenn Gould (Private Collection)

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