

Beethoven Piano Sonatas 5-9 nelm Backhaus









minor erraticisms, but they are no more than a part of the person who is presenting a great master for our full attention. Backhaus's own intense conviction of the composer's mastery fully overcomes any doubts one might The classical, precise, authoritative Backhaus is presented here with uncommonly lifelike quality. He has his the century. Beethoven himself entitled "sonate facile ou sonatine.", The other two are early works from before the turn of have about the music. In truth,, not one of these three sonatas is of great magnitude—that in G major (op. 79),

gallant air, used when and how the performer wishes, like a pair of gloves on the way to an evening party. exposition in a first movement and not the remainder. In these recordings, the repeat marks are treated with a either all or none of the composer's own repeating instructions. I can see no justification for repeating the recordings, though I am not unaware of the exigencies of the stop-watch. It would appear logical to perform I have never understood the ways—so different—in which performers treat repeat marks in gramophone

walking pace, and I could bear the vivace finale more headlong. for the opening movement of Op. 79: it has a kind of peasant air about it. The andante is taken well under superb —worth all the rest of this performance put together! I like the brittle, guitarry effect Backhaus creates i of the same opus is treated with restraint, in a narrative rather than a dramatic style. The adagio motto is No. 2: the first was excellent. The presto was very exact and amusing—perhaps a little too good-tempered. No The dry tone that Backhaus naturally produces was a disadvantage, I felt, in the second movement of Op. 10.

Backhaus's percussive style need not lead to this fault. From this disc I had slight trouble with blast, which remained even if one turned the dynamics down.

H.F. The Gramophone, October 1951 (Reviewing LXT2603, Sonatas Nos 5, 6, 25)

Transfer notes

I feel has been achieved, has been to clarify the piano tone whilst reducing background noise and hiss. A.R. machines and editing, all of which can now be remedied. Sound quality was generally good - my aim here, which frequencies of louder notes and chords, and I've spent a lot of time removing or taming these. Elsewhere, pitch improved by November 1953 for the later three recordings in this volume. Whether or not the reviewer was deal with shortcomings of the recording which I firmly ascribe to the early tape system in use - which was much Gramophone's reviewer in 1951 notes some blasting on louder passages on his LP copy, and likewise I had to has once again been susprisingly variable, both in terms of overall tuning, and in clear issues with both tape hearing disc blasting, there was often a tendency towards a mushy kind of tape hiss to surround the upper

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Piano So natas 5-9

No. 8 in C minor, Op. 13, "Pathétique" **No. 7 in D major, Op. 10, No. 3 No. 6 in F major, Op. 10 No. 2** No. 5 in C minor, Op. 10 No. 1

Decca Studio Recordings



PAKM 052

Backhaus Beethoven Edition Volume 2

BEETHOVEN Sonata No. 5 in C minor, Op. 10 No. 1

- 1 1st mvt. Allegro molto e con brio (4:15)
- 2 2nd mvt. Adagio molto (6:19)
- 3 3rd mvt. Prestissimo (3:27)

BEETHOVEN Sonata No. 6 in F major, Op. 10 No. 2

- 4 1st mvt. Allegro (4:19)
- 3 2nd mvt. Allegretto (3:33)
- 6 3rd mvt. Presto (2:24)

BEETHOVEN Sonata No. 7 in D major, Op. 10, No. 3

- 1st mvt. Presto (5:04)
- 8 2nd mvt. Largo e mesto (6:55)
- 3rd mvt. Menuetto Allegro (2:44)
- 10 4th mvt. Rondo Allegro (4:19)

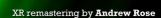
BEETHOVEN Sonata No. 8 in C minor, Op. 13, "Pathétique"

- 🔟 1st mvt. Grave Allegro di molto e con brio (6:22)
- 2nd mvt. Adagio cantabile (5:01)
- 3rd mvt. Rondo Allegro (4:35)

BEETHOVEN Sonata No. 9 in E major, Op. 14 No. 1

- 14 1st mvt. Allegro (4:21)
- 15 2nd mvt. Allegretto (3:09)
- 6 3rd mvt. Rondo Allegro comodo (3:21)

Wilhelm Backhaus piano



Cover artwork based on a photograph of Wilhelm Backhaus

Sonata Nos. 5, 6

Recorded March 1951 Issued as Decca LXT 2603

Sonata Nos. 7, 8, 9

Recorded November 1953 Issued as Decca LXT 2809, 2903, 2903

Recording producer: Victor Olof Recorded at Victoria Hall, Geneva

Total duration: 70:08

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