



MDR, April 2019 - Reduction & Purity

Talk with M. Hoffmeister upon Prosseda's 3rd album of his complete Mozart sonata series

The most different pianistic masters have dedicated themselves to these works. Does Prosseda's version result into new findings?

Yes - Mozart's piano sonatas are very often underestimated. Besides, their substance is arrogantly neglected, even by the greatest among them. Mendelssohn's piano work is undergoing a similar experience.

Prosseda took extensively care of both work cosmos.

He seems to love the light-lucid, the reduced character of these sound worlds, which reveal their substance and greatness only at the second or third view.

In fact, this quest for the essence of the music is not at all for pianistic self-exposers or l'art-pour l'art virtuosos. Here, when it concerns Mozart sonatas, one must look for the detail, for the nuances and take the writing really exactly, that means seriously.

In the 2 recent decades, performances of Mozart's sonatas can increasingly be heard on historical instruments. Does Prosseda take into account this tendency?

Yes and no. No, because Prosseda appreciates the possibilities, the sound variance of a modern piano - yes, because he attempts tracing the tonal refinements of a forte-piano.

That is highly interesting, because Prosseda has cared for an unequal tuning of his Fazioli piano. This way, he's close to the forte-piano and is generating an increasing gain in colors and atmospheres, which makes Mozart sonatas sound tremendously new under Prosseda's hands.

♪ Sonata No.17, KV 570, 3rd mov, Allegretto

Roberto Prosseda with the 3rd movement, Allegretto, from Mozart's Sonata in B Major KV 570 – and what we hear, is really not a piano playing which cares to show off superiority...

Yes, in fact, all this is finely seasoned.

Prosseda's performance shows great variation and flexibility, it seeks for colors, for nuances and details. It is natural, the accents the pianist sets are more a result of the tonal flow than based on an abstract plan.

A title for this unique art could be: deduction and purity.

Absolutely convincing, how Prosseda is obtaining interpretive volts out of humbleness and unobtrusiveness, how he's able to gain accents out of the harmoniously flowing balance of his play. This is music making without pathos and artificiality, and yet we find most subtle decorations and little cadenzas.

Well, with this recording, Prosseda celebrates working upon musical details and the hidden inner life of these works.

♪ Sonate Nr.16, KV 545, 3.Satz, Rondo-Allegretto

Rondo – Allegretto, the 3rd. movement from Mozarts piano sonata no. 1 - Roberto Prosseda at a Fazioli grand piano..

And with this volume of the Mozart exegesis, the Italian has completed his sonata cycle...

And, that has to be added, ... has delivered another reference recording, which, moreover, comes up with incredible values of refinement.