

**Sonata in E Flat Major, K. 282** was part of a set of six sonatas Mozart played in his travels between Salzburg and Munich in late 1774 and early 1775. It is one of the earliest examples we have of Mozart's keyboard composition and reflects the influence of Haydn in its prevailing good nature.

This Sonata begins unusually with a slow movement, an aria reminiscent of the countess's aria "Porgi Amor" in Act 2 of *Figaro*. The second movement is a lively court dance and love duet; it is followed by a fast and light third movement, which evaporates in the end. It is in the closing *Allegro* of K. 282 that we find the first evidence of Mozart coming into his own compositional voice, demonstrating his lyricism, dexterity, and humor.

**Sonata in A minor, K. 310** was dated to the early summer of 1778, when Mozart was visiting Paris and tending to his ailing mother. She would die there on the 3rd of July. Mozart was 22 years old.

Out of more than 600 completed works, only 30 or so were written in a minor key, which makes it clear that he did not use these keys lightly, reserving them for his most dramatic compositions. In a letter to his father informing him of his mother's death, Mozart wrote, "I have indeed suffered and wept enough – but what did it avail?"

Anguish and grief are well heard throughout the piece. The finales of two A-Minor sonatas by Schubert seem to reflect the final movement of the K. 310. in tone and temperament.

**Sonata in F Major, K.533/494** is the most complex of Mozart's solo sonatas.

The Rondo was originally a stand-alone piece composed in 1786 (**Rondo No. 2**, K. 494). In 1788, Mozart wrote the first two movements of K. 533 and incorporated a revised version of K. 494 as the finale, having lengthened it in order to provide a more substantial counterpart to the other two movements.

Full of unexpected juxtapositions of major and minor, Mozart takes us through voice imitations, contrapuntal writing, fugato passages, virtuosity, and daring chromaticism; all are prevalent throughout the work, reminding listeners of his discovery of Bach's music from the hands of the Baron van Swieten.

The piece exemplifies not only theatrical elements, arias, accompaniment, and ensemble texture, but also the sheer intelligent combining of all these ingredients into one. That is what makes this piece so extraordinary.