



The Beethoven Society

A NON-PROFIT ORGANIZATION



presents a special program of

EARLY SONATAS,
LATE BAGATELLES

Sonata Op. 2 No. 1
in f minor (1795)

Allegro
Adagio
Menuetto (allegretto)
Prestissimo

Sonata Op. 14 No. 2 in
G Major (1798-99)

Allegro
Andante
Scherzo (Allegro Assai)

Sonata Op. 27 No. 2 in
c# minor, "Moonlight" (1801)

Adagio Sostenuto
Allegretto
Presto Agitato

Six Bagatelles, Op. 126 (1823)

1 Andante con moto, G Major.
2 Allegro, g minor.
3 Andante, Eb Major.
4 Presto, b minor and Major.
5 Quasi Allegretto, G Major.
6 Presto, Andante amabile
e con moto, Eb Major.

Andor Foldes

At The HUNTER COLLEGE PLAYHOUSE

68th Street, between Park & Lexington, New York, N.Y.

Sunday, November 13 1977, at 3 p.m.

THE BEETHOVEN SOCIETY Inc./299 Park Avenue, New York, N.Y. 10017
Tel: (212) 421-8900.

Sonata Op. 2 No. 1 in f minor (1795)

If we set aside the group of sonatas Beethoven wrote and that were published when he was 13 years old or so, then his sonata in f minor, Op. 2 No. 1, is his first big work for piano - and an immediate challenge to the musical world of his day. Keyboard sonatas before Beethoven were generally small-scaled, and even Mozart and Haydn limited themselves to three movements. Beethoven, experimenting boldly, decided on four movements for this particular sonata and for several others.

In a further break with tradition, Beethoven does not restrict the left hand to a subordinate or accompanying role; the theme occurs now in the right hand, now in the left, and the bass should be listened to very carefully, to increase the pleasure one gets out of the music.

The main theme has the ease and abandon of a young man bounding up a flight of stairs, pirouetting at the top to wave goodbye:

Allegro.



Within a few measures, the composer has us standing on our heads, as we listen to a counter-theme made up of notes of similar value, but moving downward and legato instead of upward and staccato:



In contrast to this lively beginning, the slow second movement is calm, very melodious, highly introspective. Much of the music is marked to be played softly or very softly, with occasional accents; it makes liberal use of turns, appoggiaturas, and thirtysecond notes of small duration; on the printed page it is visually reminiscent of the heavily-ornamented Baroque slow movements Beethoven must have heard as a child, although in sound and in spirit it is far removed.

The skilled interpreter can guide his audience here to calm or intense emotion, depending on his own reaction at the moment. Perhaps now is the time to say: "Be still, my heart!", and let the music take over...

The menuetto and the very fast closing movement need no especial comment.

Sonata Op. 14 No. 2 in G Major (1798-99)

It has been established that Beethoven, like Mother Nature, can produce mighty oaks from little acorns, and this opening fragment from the first movement of the Sonata in G Major is a good example:

Allegro.



The music is familiar enough and enjoyable enough that for the sake of our general audience we will not burden it with a commentary; for those with a musical background and an inquisitive mind, however, we would like to point out that Rudolph Reti has established the fact that not only is the first movement built around this motive, but the fabric of the final scherzo derives from it too. Reti has two books that deal in detail with Beethoven's working methods: *The Thematic Process in Music*, and *Thematic Patterns in Sonatas of Beethoven*. Both are worth looking into.

The second movement, marked "andante", moves along at a brisk walking pace - very much, we suspect, as Beethoven himself did when he set out on his twice-around-the-city walk after lunch each day:

Andante.

La prima parte senza replica.



Not much room for dawdling here, unless... unless one came across an unusual sight, or were struck by a sudden inspiration, or became lost in thought.

The very bright finale, to be played quite fast, Beethoven calls a "scherzo" or joke. Since traditionally no composer before this had used a scherzo for a finale, some of Beethoven's contemporaries failed to see the humor of it at all, merely adding it to the growing list of irregularities they claimed an eccentric Beethoven was trying to inject into the orderly process of music.

Sonata Op. 27 No. 2 in c# minor, "Moonlight" (1801)

The so-called "Moonlight" Sonata ranks No. 14 in the set of 32; yet if we consider that the two short sonatas of Op. 49 were started earlier, then the "Moonlight" can be considered to be No. 16, which means that Mr. Foldes with infinite guile has brought us right up to the half-way mark in Beethoven's sonata output.

Because of its dedication to the Countess Giulietta Guicciardi, and the unusually songful character of the first movement, the sonata immediately acquired romantic associations in the popular mind. People first called it the "arbor sonata", claiming Beethoven had been inspired to write it in a bower. Later, it came to be known as the "Moonlight" - a name that has persisted to this day.

Not everybody agrees that it is full of shimmering moonlight, with or without the delicate fragrance of roses. Edwin Fischer, who was a very great Beethoven interpreter in his day, saw it rather as a solemn dirge, and drew a very close musical parallel between parts of it and the scene in Mozart's "Don Giovanni" where the Don has just slain the Commendatore.

There came a time when Beethoven himself became annoyed with the public preoccupation with the "Moonlight" sonata. "Everybody is always talking about the c# minor sonata," he complained. "Surely I have written better things!"

And indeed he has; but that should in no way be allowed to take away from the many merits of the sonata also known as Opus 27 No. 2 - to give it its computer-like, no non-sense, non-aromatic, non-romantic name.

Six Bagatelles, Op. 126 (1823)

At the time Beethoven was writing these bagatelles, or "little works" as he called them, he was also busy with the colossal Ninth Symphony and his Missa Solemnis. The noted musicologist Egon Kenton, who was long an admirer of Andor Foldes and of their mutual friend Bela Bartok, pointedly remarked in his program notes to a recording made by Mr. Foldes: these bagatelles, he said, are like the foothills to a mountain; and since the mountain in question is the musical equivalent of Mount Everest, whose height he set conservatively at 28,000 feet, the height of the foothills he set at 16,000. If we restore Everest to its true height of 29,000 feet, give or take a few, the bagatelles then stand close to 17,000 feet tall. Beethoven's foothills could be a lesser composer's mountains.

Together these six attractive pieces make up an excellent example of Beethoven's late informal style of writing for piano. Our thanks to Mr. Foldes for giving us the rare opportunity of hearing them in live performance.

AND NOW FOR A WORD FROM JASCHA HEIFETZ ----

"I occasionally play works by contemporary composers, and for two reasons. First, to discourage the composer from writing any more, and secondly to remind myself how much I appreciate Beethoven."

AND A PRE-INFLATIONARY WORD FROM WILLIAM F. BUCKLEY, Jr.

"Life can't be all bad when for ten dollars you can buy all the Beethoven sonatas and listen to them for ten years."



The Beethoven Society

A MONTHLY LITERARY JOURNAL

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HANUKKAH OR CHRISTMAS IN NOVEMBER!

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Gift memberships range from \$25 for students under 21 and Senior Citizens, to \$35 for regular members, and \$75 and up for those highly irregular and individualistic individuals willing to go all out in support of culture (You can be a Sponsor for \$100, a Patron for \$250, a Benefactor for \$500).

Look at the concert schedule on the other side of this page. The recipients of your gift will not only be able to attend all remaining performances of this season, but also those concerts of the 1978-79 season that will take place before your membership comes up for renewal in a year's time. Seminars, master classes, and workshops are also being planned!

We would have called a gift membership in The Beethoven Society "the gift that keeps on giving", but somebody else thought up that line first. Probably The Reader's Digest. The people up there, they think of everything.

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CONCERT SCHEDULE FOR BALANCE OF 1977-78 SEASON

DATE & TIME	VENUE	ARTISTS	PROGRAM
Nov. 13 1977 Sunday, 3 p.m.	Hunter Playhouse	ANDOR FOLDES pianist	<u>EARLY SONATAS, LATE BAGATELLES</u> Op. 2 No. 1, F minor (1795) Op. 14 No. 2, G Major (1798-99) Op. 27 No. 2, c# minor, "Moonlight" (1801) Six Bagatelles, Op. 126 (1823)
Dec. 18 1977 Sunday, 3 p.m.	Assembly Hall	CLEVELAND QUARTET	<u>COMPLETE BEETHOVEN QUARTET CYCLE - I</u> Op. 18 No. 3, D Major (1798-1800) Op. 74, Eb Major, "Harp" (1809) Op. 130, Bb Major (1825-26) "Grosse Fuge", Op. 133, Bb Major (1825)
Jan. 15 1978 Sunday, 3 p.m.	Assembly Hall	CLAUDE FRANK pianist	<u>THE LAST THREE GREAT SONATAS</u> Op. 109, E Major (1820) Op. 110, Ab Major (1821) Op. 111, c minor (1822)
Feb. 19 1978 Sunday, 3 p.m.	Hunter Playhouse	OSCAR SHUMSKY violin MILTON KAYE piano	<u>THREE SONATAS "FOR PIANOFORTE AND VIOLIN"</u> Op. 23, a minor (1801) Op. 30 No. 3, G Major (1802) Op. 47, A Major, "Kreutzer" (1803)
March 11 1978 Saturday, 3 p.m.	Assembly Hall	CLEVELAND QUARTET	<u>COMPLETE QUARTET CYCLE - II</u> Op. 18 No. 6, Eb Major (1798-1800) Op. 59 No. 1, F Major (1806) Op. 132, a minor (1825)
April 16 1978 Sunday, 3 p.m.	Hunter Playhouse	CLEVELAND QUARTET	<u>COMPLETE QUARTET CYCLE - III</u> Op. 18 No. 5, A Major (1798-1800) Op. 59 No. 3, C Major (1806) Op. 127, Eb Major (1824)
May 14 1978 Sunday, 3 p.m.	Assembly Hall	CLEVELAND QUARTET	<u>COMPLETE QUARTET CYCLE - IV</u> Op. 18 No. 2, G Major (1798-1800) Op. 95, f minor (1810) Op. 18 No. 4, c minor (1798-1800) Op. 135, F Major (1826)
June 4 1978 Sunday, 3 p.m.	Hunter Playhouse	CLEVELAND QUARTET	<u>COMPLETE QUARTET CYCLE - V</u> Op. 18 No. 1, F Major (1798-1800) Op. 59 No. 2, c minor (1806) Op. 131, c# minor (1826)

For further information, contact:

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