



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT I.

THURSDAY, DECEMBER 1, 1904.

The first of two Recitals of Beethoven
Sonatas

BY

MR FREDERIC LAMOND.

CONTENTS.

	PAGE
Programme, - - - - -	2
General Remarks on Beethoven's Sonatas, - - - - -	5
Notes on the Sonatas to be performed, - - - - -	8
Dates and Programmes of the Four Historical Concerts, - - - - -	15

Programme.



LUDWIG VAN BEETHOVEN (1770-1827):—

Sonata in B flat major, Op. 106.

- (a) Allegro, ♩ .
- (b) Scherzo: Assai Vivace, $\frac{3}{4}$; Presto, $\frac{2}{4}$; Tempo primo, $\frac{3}{4}$; etc.
- (c) Adagio sostenuto, $\frac{6}{8}$.
- (d) After a short introductory Largo, Un poco vivace, Tempo primo, Allegro, Tempo primo, and Prestissimo, Allegro risoluto (Fuga a tre voci, con alcune licenze), $\frac{3}{4}$.
[See p. 8.]

Sonata in C minor, Op. 111.

- (a) After an introductory Maestoso, ♩ , Allegro con brio ed appassionato, ♩ .
- (b) Arietta (with variations), Adagio molto semplice e cantabile, $\frac{9}{16}$, $\frac{6}{16}$, $\frac{12}{32}$, $\frac{9}{16}$.
[See p. 10.]

Sonata in A flat major, Op. 110.

- (a) Moderato cantabile molto espressivo, $\frac{3}{4}$.
- (b) Allegro molto, $\frac{2}{4}$.
- (c) Adagio, ma non troppo, ♩ ; Recitativo and Adagio ma non troppo, Arioso dolente, $\frac{12}{16}$, leading up to
- (d) Fuga, Allegro ma non troppo, $\frac{6}{8}$, with intermediate L'istesso tempo di Arioso.
[See p. 10.]

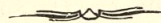
Sonata in C major, Op. 53.

- (a) Allegro con brio, ♩ .
- (b) Introduzione, Adagio molto, $\frac{6}{8}$; and Rondo, Allegretto moderato, $\frac{2}{4}$, concluding with a Prestissimo, ♩ .
[See p. 12.]

Sonata [Appassionata] in F Minor, Op. 57.

- (a) Allegro assai, $\frac{12}{8}$.
- (b) Andante con moto, $\frac{2}{4}$, leading up to
- (c) Allegro ma non troppo, $\frac{2}{4}$, concluding with a Presto.
[See p. 13.]

GENERAL REMARKS ON BEETHOVEN'S SONATAS.



Beethoven's Pianoforte Sonatas are a world, nay, are a universe comprising many worlds, each of which has its peculiar conformation, chemical constitution, and spiritual character. Of all masters Beethoven is the grandest in form, sublimest in thought, and most passionate in feeling. There never lived another composer who, like him, has understood how to compel tumultuous emotions and heaven-scaling thoughts to submit to the restraining and ordering hand of the musical architect. His edifices, fair and strong, triumphantly defy time and fashion, and fill the beholder with joy, wonder, and awe. Virility, earnestness, sincerity, and elevation of aim, speak from every line. And while these qualities evoke our veneration, others engage our affection. His high aims did not prevent his art from keeping in the closest touch with man and nature, and his manliness bore within itself the tenderest and most enthusiastic lovingness. Nor can we overlook his humour, profound and full-blooded, the offspring of love and pity, not of aversion and contempt.

Considered in a body, Beethoven's pianoforte sonatas surpass in value every other composer's works of the same class; and this superiority is in every respect—in thought, form, style, and power and warmth—so great, that doubting it would be fatuous, and discussing it idle. Most felicitously have Beethoven's sonatas been called the pianist's New Testament, the Old Testament being J. S. Bach's "Well-tempered Clavier." Even as regards mere quantity, they make an imposing show, especially if we take into account their size as well as their number. It is true C. Ph. E. Bach's and Muzio Clementi's—not to mention sonata makers of the Steibelt type—outnumber Beethoven's greatly, and Haydn's outnumber Beethoven's slightly. But, on the other hand, Beethoven's outnumber Mozart's and those of every other composer who produced sonatas of lasting

value. Domenico Scarlatti does not come within our purview, which is that of the developed modern sonata.

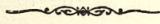
In 1783 there were published three sonatas which Beethoven had composed two years previously, at the age of eleven. As, however, these compositions have only biographical, not historical and artistic value, we will pass them by. We will pass by also an incomplete, posthumously published sonata, and two sonatas of doubtful authenticity. After deducting these sonatas without *opus* numbers, there remain thirty-two with *opus* numbers, extending from Op. 2 to Op. 111, the first three appearing in 1796, when the composer was twenty-six years old, the last one in 1823, when he was fifty-three. All these works are precious, although not of equal importance. But if we except Op. 49, in G major and G minor, and Op. 79, in G major, light sonatinas rather than weighty sonatas, and further, the less inspired and distinguished Op. 27, No. 1, in E flat major, Op. 54, in F major, and Op. 78, in F sharp major, the remaining twenty-six sonatas may be unhesitatingly described as creations instinct with life, masterpieces of musical architecture, revelations of ineffable beauty, and models for all time.

However powerful and original his genius, the artist does not draw everything from himself. The sum of his ability is to a large extent made up of what he has inherited from his predecessors and borrowed from his contemporaries. The difference between a man of genius and a man of no genius is that the former fully assimilates what he acquires, and thus leavens and seasons it with his own. Beethoven's early works show unmistakably the influence of Haydn and Mozart. This fact is generally known. The influence of other masters is as generally overlooked: partly because their influence is less pronounced, partly because their works are unfamiliar. Of the preceding sonata composers who, besides Haydn and Mozart, influenced Beethoven, we must note especially Carl Philipp Emanuel Bach and Muzio Clementi. The former's sonatas must have formed a large part of Beethoven's pabulum in his boyhood and youth, for they were among the very best music of that time in the non-contrapuntal style, and were favourite compositions of his master Neefe. C. Ph. E. Bach's "Essay on the true manner of playing the Clavier" was highly esteemed by Beethoven, and probably was the school from

which he was taught. That his library contained many of Clementi's sonatas, and that he had a predilection for them, and recommended them as sound matter for the study of learners, are well-known facts.

But while it is right to examine the soil from which the plant grows, it would be wrong to ignore the latter's endowment. Beethoven's individuality manifested itself from the first, and manifested itself with increasing strength as the master advanced in his career. Indeed, his development is a conclusive proof of the immense power of his genius. What a distance from the most characteristic works of his first style to the most characteristic of his third! The much-discussed division of Beethoven's life-work into three styles or periods is therefore not only perfectly justifiable, but also really helpful—or rather let us say, it is so if we see at the same time its inadequacy.

NOTES ON THE SONATAS TO BE PERFORMED.



The programme of the first Recital contains three Sonatas of the third period of the master's career (Op. 106, 111, and 110), and two of the second (Op. 53 and 57).

SONATA Op. 106, which Beethoven began to sketch in 1817, and published in September 1819, was entitled by him *Grosse Sonate für das Hammer-Klavier*. It has been called the *Riesensonate*, the "Giant Sonata," both because of its colossal proportions and its colossal power. He who first approaches this work, whether as executant, hearer, or analyser, will experience a feeling of bewilderment. Only with increased acquaintance comes the gradual perception of its orderliness—the overwhelming flood of sounds and thoughts revealing itself then as a harmonious whole, with clearly articulated and beautifully grouped parts.

Only the last movement abandons entirely the time-honoured forms of the modern sonata. In the first three movements we cannot fail to recognise the types of form to which they belong—the first-movement sonata form in the first and third movements, and the scherzo form in the second movement. If the recognition is not instantaneous, that is owing, on the one hand, to the vastness of the composition, and, on the other hand, to the manifoldness and closely-woven nature of the contents. If, however, we wish for a title, one more characteristic than Giant Sonata would be Heroic, Titanic, or Cyclopean Sonata.

Indication of the principal subjects is all that is possible in the available space. A detailed analysis would require something like a volume.

Allegro (♩, B flat major). The illustrations *a*, *b*, and *c* indicate respectively the main matter of the first and second subjects and the coda.

No. 1.

Scherzo. Assai vivace (3/4, B flat major). Here *a* indicates the subject of the first division, and *b* and *c* indicate the subjects of the middle division (the Trio)—

No. 2.

Adagio sostenuto. Appassionato e con molto sentimento (6/8, F sharp minor). First subject *a*; second subject *b*—

Largo [introductory] (♩), and *Allegro risoluto* (3/4, B flat major). In the sixth bar of the latter movement begins the fugue subject that dominates it—

No. 4.



SONATA Op. 111. The autograph of this last of Beethoven's sonatas is dated Jan. 13, 1822; the work was published in April 1823. The two movements of which Op. 111 consists form a great contrast—the first movement, excepting two momentary interruptions, is all iron firmness, irresistible energy, and inflexible determination to withstand opposing forces and inimical fate itself. The second movement, on the other hand, is all sweetness and mildness. In short, war rules in the first, peace in the second.

Maestoso [introductory] (E, C minor), followed by *Allegro con brio ed appassionato* (E, C minor). First subject *a*; second (subordinate) subject *b*—

No. 5.



Arietta (9/16, C major). The little air, which consists of two repeated parts of eight bars, is followed by five variations and a coda. The fifth variation has a fantasia-like, allusive character—



SONATA Op. 110. The autograph of this sonata bears the date Dec. 25, 1821. The work was published in August 1822. This is one of Beethoven's most songful sonatas, one about which there is an atmosphere of heavenly serenity and ecstasy. It comprises three

movements: the first in sonata form, the second in ternary form, and the third in a mixed form, partly fugal, for which we have no term.

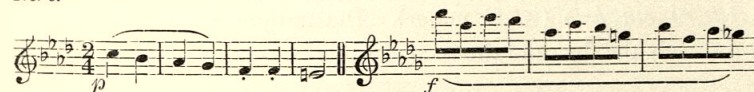
Moderato cantabile, molto espressivo (3/4, A flat major). Although in sonata form, the movement cannot be said to be in orthodox sonata-form. Notable are the fragmentary, coda-like second subject, the brevity of the development, and the key-distribution in the recapitulation. First subject *a*; second subject *b*—

No. 7.



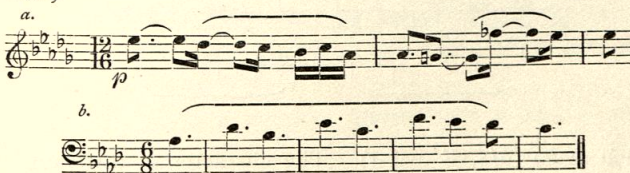
Allegro molto (2/4, F minor). Subject of first and third division *a*, of second division *b*—

No. 8.



Adagio ma non troppo (E, begins in B flat minor), and *Fuga, Allegro ma non troppo*. Illustration *a* indicates the Arioso dolente in the former movement, after the Recitative; and illustration *b* gives the fugue subject of the latter movement, which appears inverted after the reintroduction of the Arioso—

No. 9.



SONATA Op. 53, the Grand Sonata in C major, published in May 1805, is best known as Waldstein Sonata, a name derived from Beethoven's patron and friend Count von Waldstein, to whom the composition is dedicated. This work is one of the master's virtuoso sonatas—a magnificent display of brilliancy, spirit, and genius. It is poetry, indeed most stirring poetry, but poetry of the outward, not of the inward. It is not *poésie intime*, not a revelation of the romance of the heart. The amount of passage work in this sonata cannot but strike one as remarkable in a composition of the great tone-thinker and tone-poet Beethoven. The amount of repetition of short phrases and longer periods is scarcely less remarkable. In spite of these peculiarities, which generally would be regarded as defects and drawbacks, the sonata proves in the highest degree impressive, and even overwhelmingly impressive. The explanation is that the passage work, which is of little or no value by itself, tells as part of a whole, just as dabs and dashes may do excellent service in a picture. The secret of the effect produced by this sonata does not lie merely in the dazzlingly brilliant presentation, or in the noble and piquant thoughts scattered over the work, but also, and more especially, in Beethoven's power to breathe into every part a plenitude of vigour and life, and to mould the parts into such a perfect whole that their individual characters and qualities are lost in the total impression.

Allegro con brio (C, C major). Illustrations *a* and *b* indicate respectively the first and the second subject—

No. 10.

a.

b.

Adagio molto (6/8, F major). The character of this movement,

which is not a self-contained composition, corresponds to its title, *Introduzione*. The following *a* and *b* point to the two principal motives—

No. 11.

a.

b.

Allegretto moderato (2/4, C major). A movement in Rondo form. Illustration *a* shows the commencement of the principal subject, and *b* and *c* the subordinate subjects that alternate with it—

No. 12.

a.

b.

c.

SONATA Op. 57, in F minor, begun in 1804, and published in February 1807, is popularly known as Sonata appassionata, a title given it, not by the composer, but by a publisher of one of the later editions. Czerny tells us that Beethoven regarded Op. 57 as his greatest sonata. But no doubt that was the master's opinion, not at the end of his career, but at an earlier period, the judgment applying to the sonatas which he had composed up to that time. When Schindler asked Beethoven what were the poetic ideas of the sonatas Op. 31, No. 1 (in D minor), and Op. 57, the master replied: "Read Shakespeare's *Tempest*." The reference is somewhat vague, but we must be content with it. Although simply called a sonata, it is emphatically a "grand sonata," supremely grand in ideas and form, in storm and calm. And although called "appassionata" by a publisher, and not by the composer, that title, too, is not inappropriate.

Allegro assai (12/8, F minor). Illustrations *a* and *b* give the beginnings of the first and the second subject—



Andante con moto (2/4, D flat major). A theme of two repeated parts of eight bars, with three variations and a return of the theme leading into the last movement—



Allegro ma non troppo (2/4, F minor). After nineteen introductory bars appears *a*, the first subject. The second subject is indicated under *b*.



DATES AND PROGRAMMES OF THE FOUR HISTORICAL CONCERTS.

December 1 (Thursday), 1904.—First Recital of Beethoven Pianoforte Sonatas by Mr FREDERIC LAMOND. Programme: Op. 106; 111; 110; 53; and 57.

December 8 (Thursday), 1904.—Second Recital of Beethoven Pianoforte Sonatas by Mr FREDERIC LAMOND. Programme: Op. 109; 101; 14, No. 2; 2, No. 3; and 81-a.

January 24 (Tuesday), 1905.—Carissimi's Oratorio "Jonah," and parts of Handel's first English Oratorio, "Esther," performed by the CHOIR OF ST MARY'S CATHEDRAL, conducted by Mr TH. H. COLLINSON, Mus. B.

February 16 (Thursday), 1905.—The Overture from Monteverde to Wagner. The Orchestra of about Fifty Members, selected from THE SCOTTISH ORCHESTRA, conducted by Professor NIECKS.

FREDERICK NIECKS,
Reid Professor of Music.