



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT II.

THURSDAY, DECEMBER 8, 1904.

Second Recital of Beethoven Sonatas

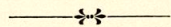
BY

MR FREDERIC LAMOND.

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Programme.



LUDWIG VAN BEETHOVEN (1770-1827):—

Sonata in E major, Op. 109.

- (a) Vivace, ma non troppo, 2/4, with wo intermediary Adagio espressivo, 3/4.
- (b) Prestissimo, 6/8.
- (c) Andante con variazioni, 3/4; Gesangvoll mit innigster Empfindung (Singing, and with deepest feeling).

Sonata in A major, Op. 101.

- (a) Etwas lebhaft, und mit der innigster Empfindung (Somewhat lively and with deepest feeling), 6/8.
- (b) Lebhaftig, Marschmässig (Lively, in the manner of a March), $\overline{\text{C}}$.
- (c) Langsam und sehnsuchtsvoll (Slowly and longingly), 2/4, followed by Tempo del primo pezzo, 6/8 (allusion to first movement), leading to
- (d) Geschwind, doch nicht zu sehr und mit Entschlossenheit (Quickly, but not too quickly, and resolutely), 2/4.

Sonata in G major, Op. 14, No. 2.

- (a) Allegro, 2/4.
- (b) Andante, $\overline{\text{C}}$.
- (c) Scherzo: Allegro assai, 3/8.

Sonata in C major, Op. 2, No. 3.

- (a) Allegro con brio, $\overline{\text{C}}$.
- (b) Adagio, 2/4.
- (c) Scherzo: Allegro, 3/4.
- (d) Allegro Assai, 6/8.

Sonata in E flat major, Op. 81-a.

- (a) Das Lebewohl (Farewell): Adagio, 2/4, and Allegro, $\overline{\text{C}}$.
- (b) Die Abwesenheit (Absence): In gehender Bewegung, doch mit Ausdruck (Andante ma con espressione), 2/4, leading up to
- (c) Das Wiedersehen (Return):—Im lebhaftesten Zeitmaasse (Vivacissimo), 6/8.

THE THREE STYLES OF BEETHOVEN.



It was Fétis who first propounded, and Lenz who afterwards developed, the theory of three periods or styles. The idea is excellent, for it gives expression to an unquestionable truth—namely, to the fact that Beethoven was first influenced by his predecessors and contemporaries, then assumed entire independence, and finally, withdrew more and more from the outside world and into himself. The three styles that arose from these three positions or phases may be succinctly characterised by calling the first the traditional style, the second the personal style, and the third the mystical or transcendental style. The theory of the three styles, rightly regarded, is not only true, but also helpful. It helps us to understand the mind of the master and the nature of his works. But the theory does harm instead of good if we apply it mechanically, and say the styles extend from this to that *opus*, the periods from this to that year. No such distinctly marked boundaries exist. For in the earlier periods the master often anticipates the style of a later period, and in the later periods he often reverts to the style of an earlier period. Nor is this the only and greatest difficulty. Whereas in many cases we can say that the work is in the first, second, or third style, there are also many cases where we cannot do so, the works partaking in varying proportions of the nature of two styles. We need not hesitate to say that the three Sonatas Op. 2 are in the first style. But can we say as unhesitatingly that the Sonate pathétique, Op. 13, is in the same style? Does not its first movement presage the second style? Again, though all would agree that the Sonatas Op. 101, 106, 109, 110, and 111, belong to the third period, who could assert that they partake of its style in the same degree? This question of degree presents itself in a more striking form when we compare the last

string quartets with some of the other works of the same period. Another disturbing element in the mechanical application of the theory of styles has yet to be mentioned, the publication of early works at a later period.

For the reasons stated there cannot but be much diversity in fixing the boundaries between the styles, and assigning each work to the proper group. Fétis begins the second period with the third symphony, the *Eroica*, Op. 55, composed in 1804, and the third period with the seventh symphony, the A major, Op. 92, composed in 1812. Lenz extends the second period at both ends, beginning it with Op. 21, the first symphony, composed in 1800, and ending it with Op. 100; opening the third period with the A major Sonata, Op. 101, composed in 1816. But the simplicity of Lenz's division is deceptive, for he obtains it by the sacrifice of facts. Indeed, he admits that Op. 21, the first symphony, with which he begins the second period, really belongs to the first, and that Op. 36, the second symphony, and other works between Op. 21 and 101, belong to it also. Strange to say, after grouping Beethoven's works in the way indicated—that is, into three styles, extending from Op. 1 to 20, 21 to 100, and 101 to 135—Lenz gives what he calls the corresponding periods to these *opus* numbers—namely, 1783-1805, 1805-1817, and 1817 to 1827. These years, however, do not correspond with his grouping, indeed, as far as the end of the first period and the beginning of the second are concerned, they agree with that of Fétis.

One has, then, to keep in mind that a higher *opus* number does not always indicate a higher degree of development; and that, as the development (apart from anticipations and reversions) is gradual, the demarcation of the boundaries of the periods must be allowed to be a question of individual taste and judgment.

However, what is more useful than the getting off by heart of a scheme of dates and *opus*-numbers, is a knowledge of the qualities of the several styles, for such a knowledge shows us what direction the master's development takes.

In the first, the Traditional Period, Beethoven adheres for the most part, in matter and form, to the ways of his predecessors and contemporaries, especially Haydn and Mozart. But it has to be noted that he never is a mere imitator, and at once puts the stamp

of his individuality on his work, although sometimes not very distinctly.

In the second, the Personal Period, Beethoven attains fulness of power and independence, deepens the content, and extends and knits more closely the form. Here are found beautifully balanced: freshness and nobility, spontaneous imagination and artistic presentation, the sensuous and the intellectual, the external and the internal world.

In the third, the Transcendental or Mystical Period, which is a more advanced personal period, the content of Beethoven's composition is more recondite, and reflective rather than spontaneous, and the old types of form are either entirely abandoned or its parts so fused and modified as to be often hardly recognisable.

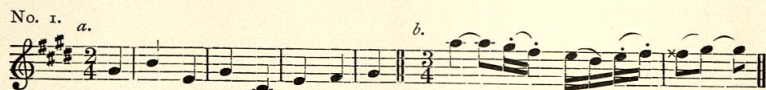
All the three styles are beautiful. Whether we prefer the one or the other of them depends on our mental constitution and musical culture. The question as to the relative value of the second and the third cannot be settled by discussion; if the third has not the bloom of the second, it has precious qualities which the latter lacks. Happily the question need not be settled, in fact, ought not to be asked. Let us, undisturbed by comparisons, enjoy the beautiful in whatever matter or form it presents itself.

NOTES ON THE SONATAS TO BE PERFORMED.

The programme of the second Beethoven Recital contains two Sonatas of the first period (Op. 2, No. 3, and Op. 14, No. 2), one of the second period (Op. 81-a), and two of the third period (Op. 101 and 109).

SONATA Op. 109, composed in 1818 and 1819, and published in September 1819, has neither the colossal proportions nor the heroic, Titanic, Cyclopean character of its predecessor, Op. 106. The emotional key-note is a dreamy fantastical tenderness. The first movement presents itself in a somewhat ambiguous form, the second in first-movement sonata form, and the last in variation form.

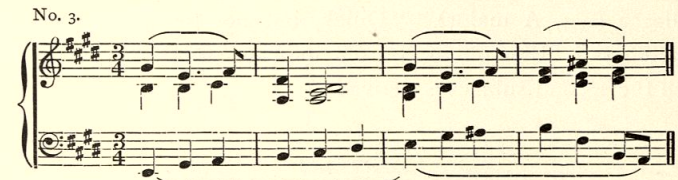
Vivace ma non troppo (2/4, E major), alternating with *Adagio espressivo* (3/4). This movement has been described as being in sonata form, and also as being in rondo form. Something may be said for both descriptions; but whether we accept the one or the other, we must be prepared to make allowances. Of the following illustrations *a* (*vivace*) indicates the first subject, *b* (*adagio*) the second—



Prestissimo (6/8, E minor). The opening of the first and the second subject are given under *a* and *b*—



Andante molto cantabile ed espressivo (3/4, E major). A theme of two repeated eight-bar parts, with six variations and a simple repetition as a conclusion. To understand the relation between theme and variations three aspects of the theme have to be noted: (1) the treble melody; (2) the bass melody; and (3) the harmonies—



SONATA Op. 101 was finished in November 1816, and published in February 1817. With regard to the composer's intentions, mention must be made of the communication which Lenz received from the master's friend, Schindler. The latter declared that Beethoven himself had given the following superscriptions to the several movements: (1) Dreamy Feelings; (2) Call to Action; (3) Return to Dreamy Feelings; (4) Action.

Allegretto ma non troppo (6/8, A major). Of this movement in sonata form, *a* and *b* indicate the two subjects—



Vivace alla Marcia (♩, F major). The ruling motive of the first two parts are given under *a*, those of the canonic Trio under *b*. After the trio, the first two parts are literally repeated—



Adagio, ma non troppo, con affetto (2/4, A minor). These longing strains (No. 6 *a*) do not form a self-contained movement—they lead to a reminiscence of the first subject of the first movement:

Tempo del primo pezzo (6/8, A major).

Then follows immediately:

Allegro (2/4, A major). "Quick, but not too quick, and with resoluteness." Illustration No. 6 *b* indicates the first subject, from which the second subject is derived—



SONATA Op. 14, No. 2, and its companion were published in the latter part of 1799. Grace, simplicity, and playfulness are the distinctive features of this work. The crystalline clearness of both content and form makes comment superfluous. One piece of information, however, must not be omitted. Beethoven told Schindler that the content of the two sonatas Op. 14 was a dialogue between husband and wife, or between a pair of lovers; that in the second of the two sonatas this dialogue and its meaning were more pregnantly expressed, and the opposition of the two persons was more palpable; and that these two principles might be designated the entreating and the resisting principle.

Allegro (2/4, G major). The opening of the first and the second subject, *a* and *b*—

No. 7.



Andante (♩, C major). A theme with three variations—



Scherzo. Allegro assai (3/8, G major). Of this movement in rondo form, *a* indicates the principal, and *b* and *c* the alternating subjects—

No. 9.



SONATA Op. 2, No. 3, was published early in 1796. This is one of the three first-published sonatas of Beethoven, if we overlook, as we may, those of his boyhood. The master's self comes out most distinctly in the Adagio, and next to it in the Scherzo. The other two movements have more externality than internality. They are brilliantly virtuosic—the first movement has even a cadenza near the close. The passage work of the first and last movements, especially the thirds of the opening motive in the former, and the combined thirds and sixths in the latter, remind one strongly of Clementi. Vigour, life, and verve superabound in this sonata.

Allegro con brio (♩, C major). First and second subjects, *a* and *b*—

No. 10.



Adagio (2/4, E major). In a rondo-like form—instead of a third subject, the second subject reappears transposed—

No. 11.



Scherzo. Allegro (3/4, C major). The ruling motive of the first two parts is *a*, of the Trio *b*—

No. 12.



Allegro assai (6/8, C major). The principal and two alternative subjects of this rondo are indicated under *a*, *b*, and *c*—

No. 13.



SONATA Op. 81-a was published in the summer of 1811 under the title of *Les Adieux, L'Absence et le Retour*, and dedicated to "His Imperial Highness the Archduke Rudolph of Austria," the composer's pupil, patron, and friend. The superscription on the original MS. of the first movement runs: "*Das Lebewohl* [The Farewell]. Vienna, the 4th of May, 1809, at the departure of His Imperial Highness, the honoured Archduke Rudolph." The superscription of the second and third movements, formerly in the possession of the Archduke, ran, according to the catalogue of his music, as follows: "*Die Ankunft* [The Arrival] of His Imperial Highness, the honoured Archduke Rudolph, the 30th January 1810." In one of Beethoven's sketch-books are found the words: "*Der Abschied* [The leave-taking]—on the 4th of May—dedicated to, and written from the heart for, His Imperial Highness." The cause of the archduke's departure was the approach of the French army. It may be thought that the degree of emotion in the work is out of proportion with the character of the object. But the master, as is the way of artists, no doubt idealised his feelings, intensified and beautified their expression. Moreover, the archduke, an amiable young man and a pupil of several years' standing, with a great admira-

tion and affection for Beethoven, had, a few months before the event, along with two other noblemen, guaranteed him a liberal annuity. And then, what else could one expect of a poet? In the art of composition Beethoven may have forgotten the individual and occasion that gave the impulse, and have thought only of friendship in the abstract, of ideal friends never met, though often dreamt of.

Adagio (2/4, E flat major). The first three notes are superscribed *Lebewohl* [Farewell]. See *a*. This short introductory movement leads directly into—

Allegro (♩, E flat major), "*Les Adieux*," of which *b* and *c* indicate the first and the second subject. In *c* will be recognised *a*—

No. 14.



Andante espressivo (2/4, C minor). "*L'Absence*." First and second subjects *a* and *b*. This movement leads directly into the concluding one—

No. 15.



Vivacissimamente (6/8, E flat major), "*Le Retour*." After a lively passage, expressive of joyful excitement, follows the first subject *a*. The opening of the second subject is given under *b*—

No. 16.



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.