



Faculty Recital

THE COMPLETE BEETHOVEN SONATA CYCLE

Fourth Concert

JOHN OWINGS

Piano

A Presentation of
INDIANA UNIVERSITY AT SOUTH BEND

LESTER M. WOLFSON

Chancellor

ROBERT W. DEMAREE, JR.

Chairman, Division of Music

eight-fifteen o'clock
Wednesday, November 30, 1977
Recital Hall

PROGRAM NOTES

FOURTH CONCERT

Sonata No. 2 in A Major, Op. 2, No. 2 1795

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Sonata No. 5 in C Minor, Op. 10, No. 1 1796-98

Allegro molto e con brio
Adagio molto
Finale: Prestissimo

INTERMISSION

Sonata No. 19 in G Minor, Op. 49, No. 1 1795-98

Andante
Rondo: Allegro

Sonata No. 20 in G Major, Op. 49, No. 2 1795-96

Allegro, ma non troppo
Tempo di Menuetto

Sonata No. 23 in F Minor, Op. 57 1804-05

"Appassionata"
Allegro assai
Andante con moto
Allegro ma non troppo

In contrast to the stormy F Minor Sonata, Op. 2, No. 1 and the majestic, concerto-like C Major Sonata, Op. 2, No. 3, the Sonata in A Major, Op. 2, No. 2 is a relaxed and cheerful work. The first movement has a variety of themes in contrasting moods and abounds in brilliant pianistic figures. The beautiful Largo movement makes use of "orchestral" sonorities and textures. A light-hearted Scherzo replaces the traditional Minuet, and the Rondo has an unhurried elegance, with many embellishments of the main theme.

Terseness, concentrated energy and dramatic contrasts often characterize Beethoven's works in C Minor. The intensity which pervades the first movement of the Sonata, Op. 10, No. 1, also breaks through at times in the slow movement, a tenderly poetic Adagio. The Prestissimo finale contains, in its brief development section, the famous so-called "fate" motive, a rhythmic figure well known from the Fifth Symphony and the "Appassionata" Sonata.

The two "Easy Sonatas", Op. 49, were probably intended as teaching pieces and were written much earlier than their opus number suggests. Full of charm and simplicity, the Menuetto movement of No. 2 is especially delightful.

In the decade 1795-1805 Beethoven wrote 23 of his 32 Piano Sonatas. The culminating peak of this achievement is the Sonata in F Minor, Op. 57, which he considered his greatest, up until the time he composed Op. 106. The name "Appassionata" was coined by a publisher in 1838. It does, for once, seem to fit the music, if we take "Appassionata" to mean the mature expression of an intensely passionate struggle. There is no suggestion of amorous passion, and adolescent gestures of defiance had long since been outgrown. It is also important to recall Beethoven's increasing isolation at this time brought on by his growing deafness. The unrelenting darkness of the work is cast in the very beginning. Even the slow movement is only an interlude, a kind of solemn hymn with variations, in the midst of the elemental forces unleashed in the outer movements. After this work Beethoven never returned to anything resembling the conventional Sonata of his day. A certain liberation and freedom of expression had been achieved. In five years, he would return to the Piano Sonata, but with a far different approach.

The concerts in this Beethoven cycle will be presented on the following dates:

Wednesday,	November 9	8:15 p.m.
Sunday,	November 13	8:15 p.m.
Sunday,	November 27	8:15 p.m.
Wednesday,	November 30	8:15 p.m.
Sunday,	December 4	4:00 p.m.
Wednesday,	December 7	8:15 p.m.
Sunday,	December 11	8:15 p.m.
Wednesday,	December 14	8:15 p.m.

Each year we ask those who wish to offer financial encouragement to this program and to the students for whom it is intended to direct contributions to the South Bend Music Scholarship Fund.

The Chairman of the Division of Music will be pleased to discuss such contributions with the donor, and can provide information regarding major gifts — musical instruments, equipment, etc. — which would provide great benefits to our students.

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