



Faculty Recital

THE COMPLETE BEETHOVEN SONATA CYCLE

Sixth 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, December 7, 1977
Recital Hall

SIXTH CONCERT

Sonata No. 7 in D Major, Op. 10, No. 3 1796-98

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

Sonata No. 13 (quasi una Fantasia) 1800-01

in E flat Major, Op. 27, No. 1
Andante - Allegro - Andante
Allegro molto vivace
Adagio con espressione
Allegro vivace - Adagio - Presto

Intermission

Sonata No. 22 in F Major, Op. 54 1804

In Tempo d'un Menuetto
Allegretto - Piu Allegro

Sonata No. 31 in A flat Major, Op. 110 1821

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo - Fuga: Allegro
ma non troppo

The use of recording or photographic devices at a concert in any auditorium at IUSB is forbidden. Eating, drinking, or smoking at such events is also prohibited.

One of the masterpieces of the early period, the Sonata in D Major, Op. 10, No. 3, is a work of great scope and originality. The highlight is the second movement, a dirge-like Largo, the depth and pathos of which are astonishing in a work as youthful as this. Romain Rolland compares it to "the chorus of an antique tragedy". In contrast, the Presto first movement sparkles with the brilliance and exuberance of a comic opera overture. The Minuet leads us gently out of the tragic mood of the Largo and the Finale plays a witty musical game with a "question-answer" idea.

Like the "Moonlight" Sonata, the Sonata in E flat Major, Op. 27, No. 1, is called "Sonata quasi una Fantasia". It might more accurately be called "Fantasia quasi una Sonata," since the movements, linked together without pause, are more like the different sections of a fantasy than individual sonata movements. Only the last movement contains any real thematic development. In this work Beethoven almost completely abandons the traditional 18th century concept of the Sonata.

The unusual Sonata in F Major, Op. 54, is a neglected work, perhaps because it lies between two giants, the "Waldstein" and the "Appassionata," but perhaps more because of a certain awkwardness that makes it difficult to play without producing a very brilliant effect. From a musical standpoint, however, this neglect is certainly not deserved. The work is full of ingenious writing. The first movement starts out as a graceful Minuet but is soon interrupted by some pounding octaves, like rough intruders at a genteel gathering. The conflict is eventually resolved, it seems, amicably. The second movement, with its syncopated rhythms, is full of harmonic surprises and changes in color and texture that make it a kind of musical kaleidoscope.

The painstaking labor with which Beethoven composed the Sonata in A flat Major, Op. 110, is revealed on every page of the manuscript, which is full of revisions and very detailed directions for performance. It is one of his most perfectly constructed sonatas and contains some of his most deeply personal utterances. In the final movement, a recitative introduces the "arioso dolente" (song of grief). The fugue which follows seems to free the soul from its sorrow, but the arioso, "wearily lamenting," returns, this time followed by the inversion of the fugue theme, mystically transfigured. The original form of the fugue theme is then taken up in the bass and leads to the triumphant conclusion.

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

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|------------|-------------|-----------|
| 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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