



Faculty Recital

THE COMPLETE BEETHOVEN SONATA CYCLE

Third 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
Sunday, November 27, 1977
Recital Hall

PROGRAM NOTES

The works of Joseph Haydn strongly influenced the young Beethoven and in many ways served as models for his early compositions in sonata form. Ironically, Beethoven's formal studies with Haydn in Vienna turned out to be a failure. When the young composer dedicated the Op. 2 Sonatas to his famous teacher, he refused to have the words "pupil of Haydn" printed on the title page, insisting that he had never learned anything in his lessons with Haydn! In the Sonata in F Minor, Op. 2, No. 1, it is already clear that, whatever Beethoven learned from Haydn or anyone else, he is out to chart his own course. He cultivates his own originality. The traits that give his musical speech its individuality - strong dynamic contrasts, dramatic and sudden changes of mood, and an almost primitive rhythmic energy - are all present in the first of the 32 Sonatas.

The two years or so which separate Op. 2 and Op. 10 brought about an extraordinary change. In the Sonata in F Major, Op. 10, No. 2, for example, the harmonies are bolder and more imaginative, the structure less square and conventional, and the rhythm more supple than in the earlier works. The range of colors which the piano can produce is more fully explored and subtler shades are incorporated. In the second movement there is a kind of Schubertian intimacy, as found in the Moments Musicaux. (Schubert, however, had not been born when this piece was composed.) The Presto finale captivates us with its robust good humor.

The Sonata in E Major, Op. 109, the first of the three final Sonatas which were composed "in a single stroke," is a work of extraordinary beauty. The intimate lyricism of the first and third movements probably inspired Brahms in his later piano pieces. The first movement, with its alternation of two contrasting ideas in different tempi, is unusual even for late Beethoven. After a brief Prestissimo interlude, we reach the peak of the whole Sonata - a magnificent set of variations on a theme as beautiful as any he wrote. The final variation leads directly into a return of the theme, with which the work ends.

One of the most popular sonatas, the C Major, Op. 53 (dedicated to Beethoven's friend and benefactor, Count Ferdinand von Waldstein), dates from the time of the Third Symphony, the "Eroica." The development of the piano and the perfecting of piano technique are two things that seem to pre-occupy Beethoven in this work. Because of this, the many beauties of the work are often overlooked. Romain Rolland aptly describes it as a "white sonata in C, that flows like clear water," and "is the most intoxicating ecstasy in nature." The original second movement was the Andante Favori in F Major, later published separately.

THIRD CONCERT

- Sonata No. 1 in F Minor, Op. 2, No. 1 1795
Allegro
Adagio
Menuetto: Allegretto
Prestissimo
- Sonata No. 6 in F Major, Op. 10, No. 2 1796-98
Allegro
Allegretto
Presto
- Sonata No. 30 in E Major, Op. 109 1820
Vivace, ma non troppo -- Adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung
(Andante molto cantabile ed espressivo)

INTERMISSION

- Sonata No. 21 in C Major, Op. 53 1803-04
 "Waldstein"
Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato--Prestissimo

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.

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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