

merklavier" Sonata, Opus 106, or 50 of the "Diabelli" Variations of Opus 120! Nonetheless, the declamatory nature of the first movement, the heartbreaking pathos of the second (this the only full-length slow movement of the five sonatas), and the *Fugue* of the last movement, all combine to give the work a weightiness not experienced in the previous four. It is also the only one of the five sonatas to adhere to the traditional fast-slow-fast movement structure Beethoven inherited from his forebearers.

*Program notes by Craig Sheppard*

1995-96 UPCOMING EVENTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

October 29, *Lehmann Distinguished Visiting Professor: A Tribute to Milton Katims.* 3 PM, Brechemin Auditorium.

October 31, *Littlefield Organ Series: Halloween Concert.* 12:30 and 8 PM, Walker-Ames Room.

November 2, *Guest Pianist: Claude Helffer.* 8 PM, Brechemin Auditorium.

November 3, *Piano Master Class: Claude Helffer.* 3:30 PM, Brechemin Auditorium.

November 5, *Faculty Recital: Soni Ventorum Wind Quintet.* 3 PM, Brechemin Auditorium.

November 8, *UW Opera: Mozart's LA FINTA GIARDINIERA (THE GARDENER GIRL IN DISGUISE).* 8 PM, Meany Theater.

November 9, *Keyboard Debut Series.* 8 PM, Brechemin Auditorium.

November 10, *UW Opera: Mozart's LA FINTA GIARDINIERA (THE GARDENER GIRL IN DISGUISE).* 8 PM, Meany Theater.

November 12, *UW Opera: Mozart's LA FINTA GIARDINIERA (THE GARDENER GIRL IN DISGUISE).* 3 PM, Meany Theater.

November 13, *School of Music Concerto Competition.* 7 PM, Meany Theater.

November 16, *Guest Artist Concert: John Cowell, composer/pianist/alumnus, Hindemith Centenary Concert.* 8 PM, Brechemin Auditorium.

November 17, *Vocal Jazz Ensemble.* 7:30 PM, Brechemin Auditorium.

November 21, *Baroque Ensemble.* 8 PM, Brechemin Auditorium.

November 27, *Emeritus Faculty Recital: Denes Zsigmondy, violin.* 8 PM, Brechemin Auditorium.



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THE SCHOOL OF MUSIC

*presents a Faculty Recital*

S24  
1995  
10-24

Toby Saks, *'cello*  
Craig Sheppard, *piano*

*'Cello - Piano Sonatas of  
Ludwig van Beethoven  
(1770-1827)*

October 24, 1995  
8:00 PM  
Meany Theater

DAT# 12,653

CASS# 12,654

PROGRAM

27' 30

1D3

SONATA IN A MAJOR, Opus 69 (1807-8)

*Allegro, ma non tanto*

*Scherzo: Allegro molto*

*Adagio cantabile—Allegro vivace*

15' 17

1D1

SONATA IN C MAJOR, Opus 102, No. 1 (1815)

*Andante—Allegro vivace*

*Adagio—Allegro vivace*

INTERMISSION

14' 50

1D2

SONATA IN D MAJOR, Opus 102, No. 2 (1815)

*Allegro con brio*

*Adagio con molto sentimento d'affetto—Allegro fugato*

Notwithstanding the three sonatas for *viola da gamba* composed by Bach and adopted today by cellists around the world, it can be stated quite emphatically that Beethoven's five cello sonatas are the first significant contributions in Western music to that genre. Such was (and is) their impact that it might also be safely said that the large numbers of cello sonatas spawned by these five, including those of Mendelssohn, Brahms, Chopin, Rachmaninoff, and Prokofieff, only intermittently achieve the level of ingenuity and balance of forces of the originals.

As was the practice at the time, Beethoven entitled them "Sonatas for Pianoforte and Violoncello," placing his own preferred instrument to the fore. At least he didn't use the title "Sonatas for the pianoforte with cello accompaniment" as in his violin-piano sonatas! The piano does play a powerful role in all three, providing the backbone both harmonically and texturally. Yet the lead is often found in the cello, and as in all combinations of this sort, the pianist must be ever vigilant not to cover his partner, particularly in the lower extremities of the cello—and a lot of the writing lies in these very regions.

The Sonata in A major, Opus 69, is deservedly the most popular of the five. It was written in 1807, about the time of the Fifth Symphony and the two Piano Trios of Opus 70. It is the only one of the five to have four movements, a brisk *Scherzo* inserted between the essentially lyrical first and third movements. Perhaps as a result, Beethoven limits the great beauty of this third movement to comparatively few measures, and we are drawn immediately into the intimate yet exuberant last movement.

The two sonatas of Opus 105 date from 1815, the beginning of what is often described as Beethoven's late period. The first work has an unusual reworking of the traditional sonata-movement structure, in that the very sizable *Andante* introduction, followed by the fiery and passionate *Allegro vivace* in the relative minor, is balanced by the slow movement *Adagio* (itself a "bridge" back to the recapitulation of the opening *Andante*) and another brisk *Allegro vivace*—this time in the tonic key of C. It is an exhilarating and extremely difficult work to play!

The D major sonata belongs to the tradition of large-scale works one often associates with late Beethoven. It is hardly large-scale in terms of length—perhaps 25 minutes compared to 44 of the "Ham-