



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Faculty Tuesday Series

Beethoven!

David Korevaar, piano

7:30 p.m., Tuesday, Jan. 23, 2018

Grusin Music Hall
Imig Music Building

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Sonata in A-flat Major, Op. 26 (1801)

Andante con Variazioni
Scherzo: Allegro molto
Marcia funebre, sulla morte d'un Eroe
Allegro

Ludwig van Beethoven (1770–1827)

Sonata in C Major, Op. 2, No. 3 (1795)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Intermission

Sonata in C-sharp minor, Op. 27, No. 2 (1801)

Adagio sostenuto
Allegretto
Presto

Sonata in A-flat Major, Op. 110 (1821)

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo—Fuga: Allegro ma non troppo—L'istesso tempo di Arioso—
L'istesso tempo della Fuga

David Korevaar, the Helen and Peter Weil Faculty Fellow, dedicates tonight's program to the memory of Helen and Peter Weil. In 1995, Helen and Peter retired to Boulder and quickly became some of the College of Music's greatest advocates and supporters. In 2006, they established the Weil Fund for Faculty Excellence to create and support the Helen and Peter Weil Faculty Fellowship. They also were loyal benefactors of the Ekstrand Competition and Conference on World Affairs. Helen and Peter's passion for music was undeniable, and their legacies live on at the College of Music.

Program Notes

When I decided to do an all-Beethoven program this year, I knew that I wanted to finish with the late Sonata in A-flat major, Op. 110. The Op. 26 Sonata made a natural opener, being Beethoven's only other piano sonata in A-flat major. And, I'd always wanted to play Op. 2, No. 3—one of my favorite of the early sonatas. The so-called “Moonlight” Sonata, Op. 27, No. 2, seemed a good foil to Op. 110, since they are both pieces that could fit Beethoven's designation for the Op. 27 sonatas as “quasi una fantasia.”

Looking at this group of sonatas, I realized that they make an interesting point: Beethoven's idea of “sonata” is considerably harder to pin down than we might imagine. I was reminded of the parable of the blind men and the elephant, in which we learn that by encountering only one part of the elephant, we can be misled as to its substance: is it a snake, a rope, a tree trunk, or a wall? By looking at one Beethoven sonata, and assuming it is typical, we can be misled about the totality of the idea of the piano sonata, at least in the hands of this composer whose contributions to the genre were seminal and remain unequalled.

The first sonata on this program, the **Sonata in A-flat Major, Op. 26**, was composed in 1801. It represents an important departure for Beethoven: he had, in fact, established a kind of normative sonata form, with three or four movements, the first in sonata form, the finale in a rondo or sonata form, and a slow movement and (optional) dance movement in between. With Op. 26, he abandons the sonata form movement altogether, opening instead with a moderately slow (andante) theme and six variations—a procedure used by Mozart in the famous A Major Sonata, K 331, that concludes with the *Rondo alla Turca*. A playful and virtuosic scherzo follows. The third movement, in A-flat minor, is entitled (in Italian) *Funeral March on the Death of a Hero*. This remarkable movement became, in Beethoven's own orchestration, something of a popular hit, and was played at the composer's own funeral. The finale, abandoning any melancholy or mournfulness, is a bubbly perpetual motion rondo, ephemerally fading away at its conclusion.

The **C Major Sonata, Op. 2, No. 3**, is the final entry in Beethoven's first group of published piano sonatas, presented to the world (or at least Vienna) as a kind of calling card in 1795 with a dedication to Haydn. It is the most ambitious and virtuosic of these three, with all four movements conceived in a large scale and demanding about as much as possible from both performer and instrument. Beethoven also shows off his composer chops by using a complex of themes throughout the sonata that are derived from the opening gesture of the first movement. And, in a touch worthy of the master

Haydn himself, the beautiful *Adagio* second movement leaves the world of C major far behind, beginning instead in the warm and apparently unrelated tonality of E major.

While the two sonatas on the first half of this program share a clearly articulated four-movement design and a sense of classical balance, both Op. 27, No. 2 and Op. 110, while nominally three-movement works, blur the lines between movements and show a distinct dramatic thrust toward their conclusions—a far more “romantic” approach to building a large-scale work. **Op. 27, No. 2** (1801), with its famous *Adagio* opening movement (to be played “una corda” and with the strings undamped), is given the subtitle “quasi una fantasia.” (The name “Moonlight” seems to have first appeared in a novel in 1824, and was popularized in the 1850s.) The movements are indicated to be performed without pause. The sonata form is reserved for the finale, a dramatic and stormy exercise in C-sharp minor whose arpeggiated gestures represent a bold transformation of the material of the opening *Adagio*.

The **A-flat Major Sonata, Op. 110** (1821), compositionally and emotionally exploratory, looks (as Charles Rosen suggests) backward and forward, combining the forms of the classical sonata with structures reminiscent of the Bach-era toccata with its alternations of free and fugal writing. While the *Moderato* opening movement is in sonata form, it is primarily lyrical and quietly searching. The F-minor *Allegro molto* that follows represents a reinterpretation of the scherzo idea, now in duple meter. It features extreme dynamic contrasts and at times vertiginous passage work. An evanescent F major chord leads the music directly into the final movement, which represents over half of the length of the entire sonata. This movement begins with a free recitativo (incorporating a remarkable imitation of the clavichord's vibrato-like bebung effect) that moves from B-flat minor to A-flat minor. The arioso dolente that follows is one of Beethoven's great late utterances, heartrending in its eloquent simplicity. An A-flat major fugue follows, only to be interrupted by a return to the arioso, now a half-step lower in G minor and overwhelmed by sadness. The previously smooth and uninterrupted melodic line is now presented in a way that seems to gasp, choked off and sobbing from grief. A remarkable series of G major chords, rhythmically displaced from the beats, and augmented by the use of the pedal leads into a return of the fugue, now inverted, beginning in G major. In an unprecedented cycling of tempo, a long accelerando effectively doubles the speed on the way to the triumphant return of the original subject at the original tempo in A-flat major, contrapuntally superimposed over figuration derived from its own sextuple diminution.

Romance in Italy

our next Faculty Tuesdays concert

7:30 p.m., Tuesday, Jan. 30

Paul Erhard presents a program of Italian, Finnish and Russian double bass works that are lively, passionate and fun. The recital is built around two duos: Rossini's Duet for Cello and Double Bass delivers a wonderful spirit and lots of dialogue between the cello and double bass; Bottesini's Gran Duo, perhaps the most loved duo of all time for violin and double bass (with piano accompaniment), promises virtuoso excitement. The program also includes other beautifully lyrical works.



CU PERFORMING ARTS
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Spring 2018 Faculty Tuesdays

American Celebration

7:30 p.m., Tuesday, Jan. 16
Grusin Music Hall
Dunn/Jennings/McDonald/
Reger/Requiro

Beethoven!

7:30 p.m., Tuesday, Jan. 23
Grusin Music Hall
David Korevaar

Romance in Italy

7:30 p.m., Tuesday, Jan. 30
Grusin Music Hall
Dusinberre/Erhard/Hsu/
Korevaar/Requiro

Hsiao-Ling Lin and Friends

7:30 p.m., Tuesday, Feb 6
Grusin Music Hall
Dusinberre/Fejér/Kim/Lin/Rhodes

A Few of My Favorites

7:30 p.m., Tuesday, Feb. 13
Grusin Music Hall
Elizabeth Farr

The Joy of Strings!

7:30 p.m., Tuesday, Feb. 20
Grusin Music Hall
CU string faculty and students

Faculty Tuesdays

7:30 p.m., Tuesday, Feb. 27
Grusin Music Hall
Bird/Korevaar

Beethoven for Piano and Violin

7:30 p.m., Tuesday, March 6
Grusin Music Hall
Dusinberre/Korevaar

Claude Debussy 100 Years Later

7:30 p.m., Tuesday, March 13
Grusin Music Hall
Bird/Cooperstock/
Requiro/Terwilliger

España en el Corazón

7:30 p.m., Tuesday, March 20
Grusin Music Hall
Bird/Chellis/Cremaschi/Garland

Double Standards

7:30 p.m., Tuesday, April 3
Grusin Music Hall
Case/Robert/Walter

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