



The Sixty-third Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,507th Concert

Andreas Haefliger, *pianist*

October 31, 2004
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
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Landover, MD 20785

www.nga.gov

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that concerts now begin at 6:30 pm.
Late entry or reentry after 6:30 pm is not permitted.

2,507th Concert
October 31, 2004, 6:30 pm

Sonatas for Piano Solo by Ludwig van Beethoven (1770–1827)

Sonata No. 5 in C Minor, Op. 10, No. 1

Molto allegro e con brio
Adagio molto
Finale: Prestissimo

Sonata No. 12 in A-flat Major, Op. 26

Andante con variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d'un eroe
Allegro

Sonata No. 26 in E-flat Major, Op. 81a ("Les adieux")

Adagio; allegro
Andante espressivo
Vivacissimamente

Intermission

Sonata No. 28 in A Major, Op. 101

Allegretto ma non troppo
Vivace alla Marcia
Adagio ma non troppo, con affetto; presto

The Musician

Andreas Haefliger has received the highest praise throughout the world for performances that possess a rare combination of power, elegance, and poetry. A musical thinker whose interpretations spring from a rich cultural heritage, he is a consummate musician and one of the leading pianists of his generation. Haefliger's busy 2004–2005 season began at the Hollywood Bowl, with the Los Angeles Philharmonic under Ilan Volkov, and continues with concerto engagements in London at the BBC Promenade Concerts, at the Aspen Music Festival, and in Copenhagen, with the Royal Danish Philharmonic led by Thomas Dausgaard. In addition to the concert at the National Gallery, he will present all-Beethoven sonata recitals in the El Paso Pro Musica and the Howland Cultural Center in Beacon, New York.

Andreas Haefliger has appeared with Danish baritone Bo Skovhus, the Takács String Quartet, and the symphony orchestras of Boston, Washington, Vienna, London, Liverpool, Hamburg, and Rotterdam. An active collaborative pianist and chamber musician, Haefliger played the world premiere of Michael Colgrass' *Crossworlds* with his wife, flutist Maria Piccinini, and the Boston Symphony. At London's Wigmore Hall, he hosted his own series, in which he collaborated as a chamber musician with outstanding instrumental guests as well as in lieder recitals with Matthias Goerne. In addition to his other musical partnerships, he has appeared with his father, the eminent tenor Ernst Haefliger, for performances of Schubert's *Winterreise* at New York's Metropolitan Museum of Art and in several European cities.

A native of Switzerland, Andreas Haefliger grew up in a musical household. After completing his studies at the Juilliard School, where he was twice awarded the Gina Bachauer Memorial Scholarship, he made his London recital debut at Wigmore Hall in 1993 and his London Proms

debut with the Philharmonia Orchestra in 1994. He played his New York recital debut at the 92nd Street Y in 1988 and his Carnegie Hall debut during the 1998–1999 season.

Haefliger's growing discography includes works by Schumann, Schubert, Mozart, and Sofia Gubaidulina for Sony Classical; Schubert lieder with Matthias Goerne; and Schubert's "*Trout*" *Quintet* as well as Dvořák's *Piano Quintet* with the Takács Quartet for London/Decca. Andreas Haefliger appears at the National Gallery by arrangement with Colbert Artists Management, Inc., of New York City.

Program Notes

Written sometime between 1795 and 1797 and published in 1798, Beethoven's *Sonata No. 5 in C minor, Op. 10, No. 1*, along with its companions, Nos. 2 and 3, was dedicated to the Countess Anna Margarete von Browne, at whose house Beethoven was a welcome visitor. This sonata belongs to the works composed during the first of Beethoven's three compositional periods, known as the Viennese Period. Its three movements in classical sonata-allegro form are relatively short but solid. The first movement (*Allegro molto e con brio*) opens with a broken ascending C minor chord as part of the tempestuous first theme. This is followed by contrasting, balmy secondary themes. The passionate outburst of the opening movement, according to the preeminent English writer on music Eric Blom (1888–1959), "was a considerable advance in [Beethoven's] personal expressiveness." The themes are heard in several different keys with subtle changes before the exposition ends in E-flat major. A more elaborate exploration of the themes is found in the development section, which begins in the key of F minor but recalls none of the keys used in the exposition. The home key of C minor is announced with the entry of the recapitulation in the dominant, which concludes the first movement without the implementation of a coda. The second movement (*Molto adagio*), like the first

movement, is enclosed in sonata form and contains two seductive tunes that are undeniably Beethoven. The first theme is in the key of A-flat and the second in E-flat major (the obligatory tonic/dominant sequence). No development section is included here; instead, the two themes are transformed through the medium of variation, and the movement concludes with a coda. In keeping with the layout of the previous movements, the finale (*Prestissimo*) also makes use of the sonata-allegro form. Beethoven includes both a development section and a coda in this exciting, rapid movement, which, according to the renowned German-born Swiss pianist Wilhelm Backhaus (1884–1969), “produces a compact piece of boisterous humor with some surprising touches of comic characterization in *buffo* style.”

Sonata No. 12 in A-flat Major, Op. 26, is an anomaly among Beethoven’s works. It is his only piano sonata that has a designated “funeral march” within its movements and uses a set of variations as the opening movement. The work is dedicated to Prince Carl von Lichnowsky. Organically, the sonata appears to be disjointed. It is, as writer Samuel Chotzinoff states, “structurally loose, like a package of assorted good things not overtly related. . . . A sonata, like a novel, can conceivably accommodate the most disparate elements.” The four seemingly unrelated movements could have been collectively called a “suite,” but Beethoven chose not to do so. The first movement (*Andante con Variazioni*) opens with a simple yet elegant theme, followed by an inimitable set of rhythmic variations. The second movement (*Scherzo: Allegro molto*) is charismatic and represents a marked contrast to the shifting rhythmic patterns of the preceding movement, with an interruption of a genteel intermediary section. The third movement (*Marcia funèbre sulla morte d’un eroe [A Funeral March on the Death of a Hero]*) was described by the *Allgemeine Musikalische Zeitung* as “great, somber, and splendid. . . because here all difficulties and artistry serve the expressive purpose of the music, and are therefore essential.” The fourth movement

(*Allegro*) is a *perpetuum mobile* that Chotzinoff calls “a mystical delight.” Beethoven purportedly modeled it after the *Three Piano Sonatas, Op. 23*, of Johann Baptist Cramer (1771–1858).

Beethoven’s distinguished pupil, Archduke Rudolph of Austria, was identified by the noted German pianist Ferdinand Ries (1784–1838) as Beethoven’s “first and, in all respects, most important patron.” The archduke is the dedicatee of *Sonata No. 26 in E-flat Major, Op. 81a (Les adieux)*, and Beethoven’s personal subtitle for the work was *Les adieux, l’absence et le retour (Farewell, Absence, and Return)*. A three-note motive introduces the opening movement (*Adagio; allegro*) and appears throughout. The three notes are said to be a musical setting of the German *Lebewohl* (farewell). The second movement (*Andante espressivo*) is a personal epic rhapsody of lamentation. The finale (*Vivacissimamente*), entering without a break, ushers in an exuberant joyfulness that is indicative of the relief felt upon the return from a long absence. The emotional range of this sonata presages the programmatic music that marks the romantic period, and it is through works like this sonata that Beethoven became its progenitor. “This is program music in the clearest sense, and all the better for it” (Charles Burr).

Sonata No. 28 in A Major, Op. 101, is the first of Beethoven’s five great last sonatas. It was written in 1816 and published the following year with a dedication to Baroness Dorothea Ertmann. This sonata may best be described as a *Sonata-fantasia*, particularly in light of the instructions Beethoven provides in the score: “with deeply felt emotion,” “like a lively march,” “yearning,” and “with determination,” which call upon the pianist to exercise considerable imagination. Beethoven goes beyond the restrictions of sonata form to produce a highly contrapuntal work that never surrenders its lyric elements. He enters into a new world of expression that encompasses both the majesty of the symphonic ideal and the intimacy of chamber music.

PROGRAM NOTES: ANDREAS HAEFLIGER 2004-2005 SEASON PROGRAM I

Forging a Personal Language of Intimacy and Fervor

Beethoven's personal language was forged from extremes. The musical style that he had inherited from Haydn and Mozart already comprised a surprising mixture of elements. Beethoven simply sharpened the contrasts and dramatized the conflict, often in a highly experimental manner. Throughout his creative development, he never lost his exploration of extremes, pursuing it with an intimacy and fervor that pushed the boundaries of expression. If one were to compare the early sonatas Op. 10, No. 1, composed in the mid-1790s and Op. 26 of 1800 with the middle-period sonata "Les Adieux" of 1809 and the Op. 101 sonata, written on the brink of his late style, they all share the same personal language despite the stylistic changes; these are all compositions *in extremis*, shot with sudden contrasts, disruptive gestures and experimental structures. In the opening movement of Op. 10, No. 1, for example, the contrasting themes are brought into such sharp relief that it only takes a single note for the aggressive gestures of the initial material to melt magically into one of Beethoven's most tender second themes. By the later sonatas, not even a note is required to facilitate such transitions. In the finale of Op. 101, for instance, Beethoven changes gear in the development section just before the fugue with an abrupt harmonic shift from A major to C major. Or take the alteration of textures in the initial movement of Op. 81a where the bustling music suddenly slams into single long notes.

This kind of juxtaposition often produces an ironic jolt that prevents the listener from being absorbed into the illusion of the self-contained artwork. In this way Beethoven always makes his personality present, pointing to his string-pulling behind the scenes. Sometimes these disruptive extremes have a critical function; the courtly etiquette of the slow movement of Op. 10, No. 1, for example, is rudely awakened by disruptive flourishes that deliberately tarnish the aristocratic polish. Sometimes these gestures are more programmatic; in the sonata "Les Adieux" the opening horn call, which accompanies the word "Le-be-wohl" (Farewell) is constantly disrupted and distorted as if to prolong the act of leave-taking by thwarting the horn call's sense of harmonic closure. (In fact, the horn call does not find its resolution until the very end of the movement where it evokes the sound of post horns echoing in the distance as the horses trot away.)

Such expressive extremes can also occur between movements. The piano sonata Op. 26 opens innocently enough with a convivial set of variations full of the kind of lyrical charm that would befit the intimate expression of the home. After all, piano sonatas in the late eighteenth century were intimate affairs -- music for the amateur musician to master or the connoisseur to admire in the privacy of their living rooms. By the third movement however the scene has changed. We are in the open air. The political upheavals initiated by the French Revolution of 1789 brought a certain "Napoleonic fervor" -- to use Beethoven's own words -- to the music, moving it beyond the private sphere of the living room to the open spaces of the public. The movement portrays *the* French ritual of the revolution -- the heroic funeral. Entitled "Marcia funebre sulla morte d'un Eroe" (funeral march on the death of a hero) the march cancels the melodious promise of the opening movement with the chiming monotone of the hero's death toll.

The extraordinary inclusion of a funeral march in Op. 26 testifies to the experimental nature of the work. It was written at a time when Beethoven was rethinking his language both in formal and expressive terms. In fact, this work, along with the following two sonatas of Op. 27 forgoes the defining form of the sonata -- "sonata form" -- in search of something more "fantastic" or as Beethoven himself puts it in the titles of the Op. 27 sonatas, "quasi una fantasia" The "fantasy" in Op. 26 parallels that of Op. 101, which was also composed during a time of stylistic change. The two sonatas are bound by similar abnormalities: both explore different weightings within a four movement plan; both jettisoning the energy of a standard sonata form first movement for something more whimsical; both contain marches and both finales bristle with counterpoint. Of course, over the course of the 16 years between the two sonatas, Beethoven's personal language had evolved. The opening movement of Op. 101, despite sharing the same sentiments of Op. 26, is more ambiguous both in harmonic and rhythmic terms in order to blur the formal outlines. The march no longer has the "Napoleonic fervor" of the earlier sonata; indeed, with the congress of Vienna and the defeat of Napoleon, the march of Op. 101 is emotionally distanced, as if such militaristic exploits were now passé; there is no heroic veneration here; the language is objective, abstract, even playful. As for the contrapuntal writing in the finale, it is now more ambitious and virtuosic than the "two-part invention" of Op. 26, particularly with the fugue in the development section. All these elements -- the harmonic ambiguities, the abstraction, fugal counterpoint -- point towards the late style. And yet for all their lateness, the seeds of such a personal utterance were already evident in Beethoven's exploration of extremes in his early sonatas.

ANDREAS HAEFLIGER'S PERSPECTIVES ON BEETHOVEN

Perspectives presents an ambitious expansion of what might be thought a more conventional Beethoven piano sonata "cycle." In a series of twelve piano recitals that bring other solo piano works together with Beethoven's thirty-two sonatas, *Perspectives* features not only the sonatas themselves but explores the affinities between Beethoven's compositional expression and the music of others who came before and after.

The idea of the *Perspectives* approach came about as a natural extension of Andreas Haefliger's artistic journey through the sonatas as a performer and my own coinciding interest in Beethoven's music as a point of arrival and departure. The journey has inspired both personal programmatic ideas about Beethoven's works and an ever renewed appreciation of their pure musical expression.

The piano was Beethoven's instrument of choice when it came to establishing his unique personal language. Twenty of the sonatas date from his "early period," the first ten years of his life as a composer when he was seeking a mode of self-expression and working to define his compositional voice. The later sonatas, written in the last intensely creative years of his life, represent a marked departure from Beethoven's previous style. These are works informed by his preoccupation with his inner emotional conscience; they are also harbingers of the future.

In that the Beethoven sonatas were not meant to be performed in chronological order or in any other abstract cycle, it seems proper to present them here over a span of six years -- comparing, contrasting, informing and framing them, flashing forward and back -- with other works whose affinities with the sonatas are made more clear by the sheer existence of Beethoven's music. Thus the twelve recitals are arranged in sets of two, one pair each season, of which the first is devoted entirely to Beethoven, the second to a combining of Beethoven with the works of other composers. We will look at Beethoven's music through the perspective of Mozart, Bartok, Brahms, Janacek, Schoenberg and Ligeti in carefully wrought chapters.

Each seasonal pair also centers on a programmatic theme which provides the attending threads -- some thick, some thin -- that give a coherence to the entire project. These six themes, listed below, serve to bring into focus the commonality of artistic ideas, thoughts, events and leaps of imagination, uniting the music we will hear:

2004-05: *Forging a Personal Language of Intimacy and Fervor*

2005-06: *The Spirit of Mozart*

2006-07: *Fueling the Romantic Imagination*

2007-08: *New Sonorities, New Directions*

2008-09: *Rite of Passage*

2009-10: *Intimations of the Future*

Join the odyssey. One way or another we will be the better for it.

Asadour Santourian
Artistic and Creative Consultant