

THE GERTRUDE CLARKE WHITTALL FOUNDATION
IN THE LIBRARY OF CONGRESS

KRISTIAN BEZUIDENHOUT

Wednesday, October 26, 2016 ~ 8:00 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

In 1935 Gertrude Clarke Whittall gave the Library of Congress five Stradivari instruments and three years later built the Whittall Pavilion in which to house them. The GERTRUDE CLARKE WHITTALL FOUNDATION was established to provide for the maintenance of the instruments, to support concerts (especially those that feature her donated instruments), and to add to the collection of rare manuscripts that she had additionally given to the Library.

Viennese fortepiano by Thomas and Barbara Wolf, 2009, after Johann Schantz, c. 1800; FF-a'", dampers and moderator on knee levers. From the collection of Kenneth Slowik.

Pre-concert Conversation with the Artist
Whittall Pavilion, 6:30 pm (No tickets required)

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Please recycle your programs at the conclusion of the concert.

The Library of Congress
Coolidge Auditorium
Wednesday, October 26, 2016 — 8:00 pm

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Program

LUDWIG VAN BEETHOVEN (1770-1827)

Rondo in C major, op. 51/1 (1796-7)

Rondo in G major, op. 51/2 (1798)

Sonata in D major, op. 10/3 (1797-8)

Presto

Largo e mesto

Menuetto: *Allegro*

Rondo: *Allegro*

INTERMISSION

JOSEPH HAYDN (1732-1809)

Andante with Variations in F minor

(Sonata "Un piccolo divertimento"), H.XVII:6 (1793)

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata in C minor ("Pathétique"), op. 13 (1797-8)

Grave—Allegro di molto e con brio—Tempo I—Allegro molto e con brio

—Grave—Allegro molto e con brio

Adagio cantabile

Rondo—*Allegro*



About the Program

LUDWIG VAN BEETHOVEN, Two Rondos, op. 51;

Sonata in D major, op. 10/3

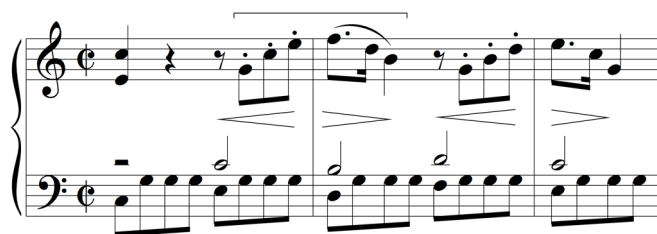
For many of us, our experiences of Beethoven's piano music in the concert hall have been dominated by the sound of the modern concert grand piano. Opinions on the positive and negative aspects of this are varied, and sometimes things can turn contentious. Rather than make a qualitative pronouncement about the relative merits of the instruments, it can be safely said that there is a profound difference in the soundworlds of the modern piano and the fortepiano of c.1800, a replica of which we will have the good fortune to hear this evening. Attendant to the differences in sound are, necessarily, a host of differences in the artist's approach to the performance of the music. Hearing a performance of Beethoven and Haydn on a fortepiano offers not just a peek through a window into the sonic past, but also new insights into music with which you may already be familiar. The pieces we will hear were all composed within about six years of each other in the 1790s. There are many connections between them, some of which will be pointed out below. The pairing of less-often-heard works like the rondos and Haydn variations alongside the famed "Pathétique" sonata brings context and illumination to each.

The characteristics of the rondo appear in various guises in many of the works on this evening's program, from the eponymous creations of opus 51 to the rondo-finales of the two piano sonatas. Without getting caught up in a detailed analysis of the structural features of each piece except where appropriate to illustrate a point, some key general features of the rondo to bear in mind are the periodicity of material, the variation of that material (sometimes simply through ornamentation), and its development over time. Although it can be more complicated in the case of the sonata-rondo and others, essentially the music's dramatic argument is conveyed through establishing the normative, moving away from it, and ultimately returning to a recognizable form of the original material multiple times.

Beethoven's C-major rondo is not as simple as it may seem at first blush; one might be surprised upon seeing the score after hearing it to note that it is in cut-time and begins on the second beat. There is a subtle displacement of metrical emphasis that results from this and is exploited by Beethoven, but at first one hears it in regular four bar phrases. This pattern is altered at moments of transition, such as those that occur at each return to the primary rondo theme, in the form of more or less elaborate scales.

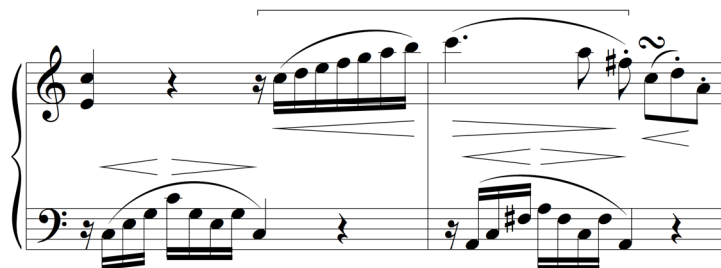
The first transition leads to a modified restatement of the opening theme, and here is where Beethoven starts to move away from ornamental modification into the realm of development. Consider, for instance, this "recurrence" of the secondary theme, at the spot where one would expect it to occur:

Example 1a)



Beethoven, Rondo, op. 51/1: mm. 8-10

Example 1b)



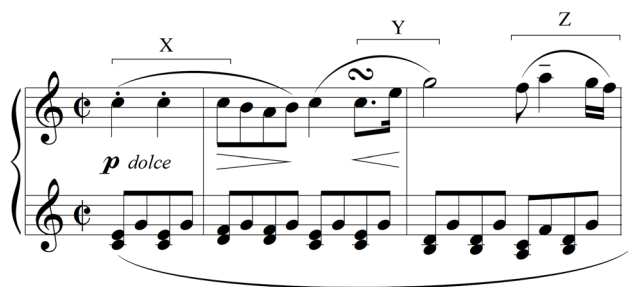
Beethoven, Rondo, op. 51/1: mm. 17-18

Not only has the left hand accompaniment changed (hinting at the use of future arpeggiations), but the melody has morphed and the dotted rhythm has been augmented in length. At other points, Beethoven isolates melodic features of the main theme and creates textural variations around them.

Another interesting idea that Beethoven explores is the re-purposing of melodic "profiles" to different ends. In one case, elements of the opening transform into a harmonically interesting moment of quasi-cadential repose. In Example 2 below,

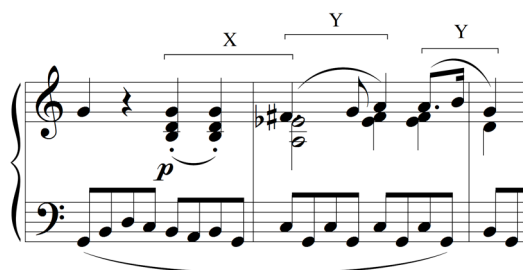
look at the similarities of the bracketed segments marked "X" and "Y."

Example 2a)



Beethoven, Rondo, op. 51/1: mm. 1-2

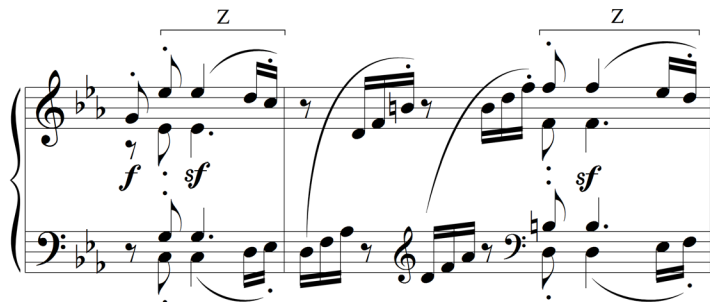
Example 2b)



Beethoven, Rondo, op. 51/1: mm. 34-36

At another extreme, the rhythmic profile of the material labeled "Z" in Example 2a above is transformed into the basis for a quasi-improvisatory fantasy-episode in C minor:

Example 3)



Beethoven, Rondo, op. 51/1: mm. 34-36

These parsings and others are pursued by Beethoven in the episodes and altered statements of the primary theme. After an appearance of the rondo theme in A-flat major and the expected return to C major, a beautiful series of false starts leads into

an extended variation-filled coda that grants a greater-than-expected scope to the rondo's musical materials.

The G-major rondo, op. 51/2 offers another fantastic glimpse of Beethoven's ability to use ornamentation as a driving force in the development of his material. At the opening of the rondo we hear a florid theme that includes a pivot and descending scale of melodic significance. Beethoven establishes this ornamental flurry as being a mode of passage between ideas, in addition to being an idea in and of itself. This idea quickly gains a new role as a propellant in the bass, culminating in an artful scale across the keyboard's compass with another pivot that returns to the main theme:

Example 4a)

Beethoven, Rondo, op. 51/2: mm. 1-4

Example 4b)

Beethoven, Rondo, op. 51/2: mm. 14-16

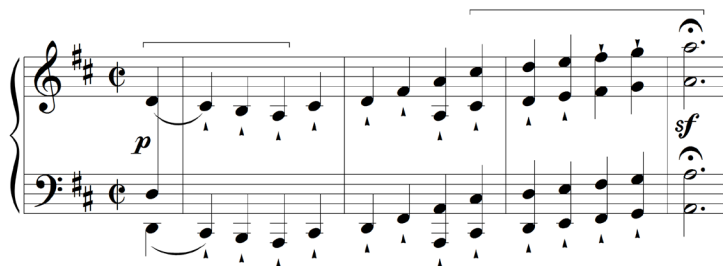
In addition to being a locally significant development of what might have been treated as simply decorative material, Beethoven here laid the foundation for further treatments of transitional music—in effect making the remarkable passages of "stuck" scales that precede returns of the main rondo theme feel natural (albeit with a touch of humor).

A central *Allegretto* section in 6/8 has a melody that can be viewed as having been built on "normalized" groupings of notes heard melodically and as brief arpeggiations

earlier in the piece. A variant of the main *Allegretto* melody is heard in a beautiful setting in the bass, in a sequence that leads to the G-major return of the primary rondo theme. When we reach the final section, Beethoven builds in an exciting notated *accelerando* that delights in a final flurry of the quicksilver pivot/scale idea.

Beethoven's seventh published piano sonata, composed at just about the same time as the two rondos (despite the rondos' comparatively high opus number), is the last of the set of three in op. 10. The first movement is set at a joyful *Presto* pace, and the starting material is innocuous enough: a descending scale in octaves turns into a rising one after the intercession of a rising arpeggio, all still in octaves. This is followed by a consequent phrase that harmonizes the material in successive triads. This music in turn is varied with broken sixths in the right hand, and by the 16th measure we have returned to the opening gesture, but now in staggered octaves that ascend beyond the expected point.¹ The more traditional secondary theme in B minor offers a nice contrast, but Beethoven continues to pepper the passages with scales, often in motivically significant groupings of four. An example of the motive's use that can stand for many is found deep in the exposition; compare the opening (especially the first bracketed group of notes) with the rising and falling groups of four notes later in the movement:

Example 5a)



Beethoven, Sonata in D major, op. 10/3, I: mm. 1-4

Example 5b)



Beethoven, Sonata in D major, op. 10/3, I: mm. 74-77

1 There is an inkling here of a transitional technique that Beethoven would famously pursue in the op. 106 "Hammerklavier" sonata.

The remainder of the movement's musical argument tends to involve the manipulation of these cells, along with other clever variants on the thematic material. The movement concludes with an emphatic, chromatically inflected version of the broken-chord sonority.

The *Largo e mesto* movement, in D minor, is one of those astonishing slow movements of Beethoven in which the weight of the somber material is so great as to yield diamonds in the process of unfolding. The primary melody is presented simply at first, then seems to search beyond itself until a second, beautifully ornamented melody takes over. Particularly effective is Beethoven's use of the bass in a melodic role at strategic moments. The mood warms up, if only momentarily, in a central section in F major, but then the music intensifies in an exchange between loud diminished sonorities and a poignant, ethereal line in the upper register that goes on to carve out its own space:

Example 6)



Beethoven, Sonata in D major, op. 10/3, II: mm. 35-36

The thirty-second notes play a crucial role in each appearance until the end of the movement, where Beethoven suddenly simplifies the music to focus on isolated variations of the three-note cell that opens the main melody, before zooming in further still to just the half-step as the music dies away. The brief *Menuetto*, back now in D major, stands in soft contrast to the preceding movement. One aspect that comes out in both the main section and the trio is the responsorial duets of a sort that take place between lines in different registers.

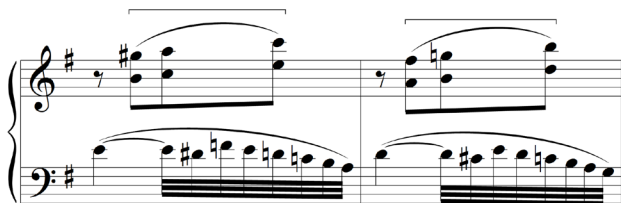
The finale is a quirky movement that reconnects with the humor of the sonata's opening. It is another rondo, and its secondary theme in particular echoes earlier features. There is an interesting thematic tie here that connects and resonates with pieces as diverse as the G-major rondo (op. 51/2) and the Diabelli waltz on which Beethoven built his op. 120 variations; consider the bracketed notes on the next page:

Example 7a)



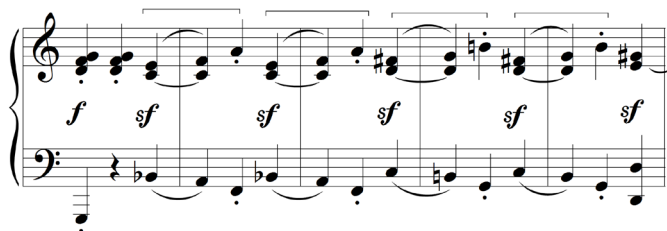
Beethoven, Sonata in D major, op. 10/3, IV: mm. 5-7

Example 7b)



Beethoven, Rondo, op. 51/2: mm. 25-26

Example 7c)



Beethoven, *Diabelli Variations*, op. 120, Tema: mm. 8-12

Beethoven, especially as given in examples 7a and 7b above, found creative ways to deploy this rising (and descending) motive throughout these works. In the sonata's finale, it serves almost as the starter handle that one pulls on a gasoline mower to get it going. It essentially maintains this role for the remainder of the piece, allowing the secondary material to play a more prominent melodic role. The coda of the seventh sonata is unexpected yet fitting given the peculiarities of the music: a syncopated chordal progression leads to a keyboard spanning rising and falling scale, followed by an arpeggiated gesture of similar effect, all above a variant of the three-note group from example 7. To top it off, it is all done *sotto voce*, with the music disappearing off the bottom of the keyboard.



JOSEPH HAYDN, *Variations in F minor*, H.XVII:6

The work catalogued by Hoboken as H.XVII:6 is perhaps most popularly known as the *Variations in F minor*, but one also finds references to it as the *Andante with Variations* and *Sonata (Un piccolo divertimento)*. It might most appropriately be called something like "Variations and Fantasy on themes in F minor and F major," because it is actually a double set of variations.

The first "half" of the first theme to be varied is twelve measures long in F minor, and its primary motivic features include a dotted rhythm (usually on the same pitch) and a half-step descent and return (usually centered on F). This twelve measure section is repeated. The second "half" contains distinctive variants of the material heard just before. An example of this that takes on additional significance later is the re-purposing of the melodic dotted-rhythm motif. Compare its use in the opening melody with the rhythm's recurrence in a bass figure that alternates with a treble response, all around a left-hand reprise of the original accompaniment:

Example 8a)

dotted motive

p *cresc.* *f*

returning accompanimental figure

Haydn, *Variations in F minor*, H.XVII:6: mm. 1-3

Example 8b)

altered dotted motive

p *cresc.* *f*

returning accompanimental figure

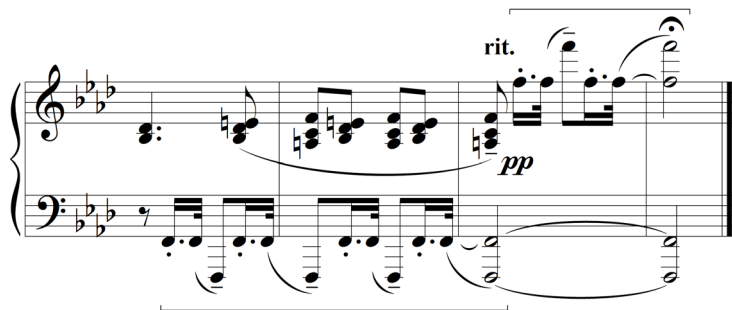
Haydn, *Variations in F minor*, H.XVII:6: mm. 18-20

While the dotted-rhythm motive in these altered instantiations does not always get varied as expected, Haydn does maintain the crossed-hands bass/treble alternation across the

variations, each time yielding a memorable passage. An odd aspect of the second section, literally, is that it consists of seventeen measures—Haydn built in a rhetorical extension that is exploited to great effect, especially in the extended finale.

Following these two sections, each of which is repeated, Haydn moves to the theme in F major. The paired sections of this theme are ten measures each and repeated, featuring a rising chromatic melody and ornate flourishes. As with the F-minor material, Haydn derives accompanimental shapes and other melodic characteristics from a restricted set of elements. These four sections (two in F minor, two in F major) are varied twice in sequence, with the only significant structural difference occurring in the second variation of the first F-major section, which is allotted only eight measures instead of ten. The final variation is really a partial thematic restatement with an extended fantasy-finale. As the second F-minor section commences, the dotted-rhythm motive comes into even greater focus, simultaneously anchoring and pushing forward the musical narrative. The music takes on a poignancy that at times borders on anguish. Even though the last triad we hear is in F major, Haydn has hollowed out the sound in the outer registers, giving dotted-rhythm octaves that in this program serve as a forlorn echo of the octaves at the close of the C-major rondo of Beethoven:

Example 9a)



Haydn, Variations in F minor, H.XVII:6: final three measures

Example 9b)



Beethoven, Rondo, op. 51/1: mm. 131-133



LUDWIG VAN BEETHOVEN, Sonata in C minor ("Pathétique"), op. 13

The program concludes with one of Beethoven's most popular works from the 1790's. Despite its ubiquitous appearance on countless recital programs, the piece still manages to startle and demand our attention; it is also a rarity for many of us to hear it with the fresh sound of a contemporary fortepiano. William Kinderman points out the extremes of historical views about the piece succinctly: "The *Sturm und Drang* pathos of pieces like the *Pathétique* was often overestimated in the nineteenth century but has been dismissed too readily in the twentieth as self-indulgent posturing."² Beethoven's employment of dramatic pathos seems to occupy its own space, however, with labels of posturing reserved more for the emulators than the originators. Kinderman further contextualizes the "Pathétique" in terms of Friedrich Schiller's contemporaneous (1793) statements about pathos and freedom: "Schiller... regards tragic art as founded on the intersection of suffering nature on the one hand, and moral resistance to this reality on the other."³

The austere octaves and dotted-rhythm motive that closed the Haydn resonate with fuller chords in the *Grave* introduction to Beethoven's eighth published sonata. If one imagines the first time hearing this slow introduction, the key feature beyond the weight of its chords, the sharpness of its dotted rhythms, and the rhapsodic interstitial connecting material would be the juxtaposition of extreme contrasts. Beethoven accomplishes this in terms of dynamics, harmony, and register, all while maintaining the same basic rising/falling melodic shape. The culmination of this series of surprises is the sudden onset of the movement proper, the *Allegro di molto e con brio*. The rising theme atop unforgiving tremolos in the bass has the feel of an exploded form of the rising/falling theme from the introduction. The transformation of the rising/falling theme takes more definitive form when Beethoven arrives at a more traditional melody in E-flat minor. As the exposition progresses the trills threaten to take over the melody before a fantastic sequence of passages recombines the different melodic and accompanimental features heard so far, plunging with a scale in tremolos in the bass to a repeat of the *Allegro* on the first pass and a sudden return of the introductory music on the second. This return to the introduction is in G minor this time and lasts all of four measures before Beethoven develops the faster material. One great aspect of this development is the switching of the bassline tremolo descent just heard into the treble, where it accompanies a leaner form of the primary *Allegro* theme. The recapitulation is interrupted with another four-bar return to the introductory material, followed by a brief bombastic coda.

Like many, my first introduction to the music of the *Adagio cantabile* was probably through the Karl Haas radio program "Adventures in Good Music," which used it as the theme music at the start of each show. It has indeed been widely anthologized, but it serves an important role in the context of the sonata. It is essentially a slow-

2 Kinderman, William, *Beethoven*, 2nd ed. (New York: Oxford University Press, 2009), 56.

3 Ibid.

movement rondo (in keeping with the recurring theme of today's program) in A-flat major. Beyond being a movement of beautiful contrast, it reflects back on the first movement and projects forward to the finale. Some of these references are subtle, occurring in melodic similarities or unanticipated dotted rhythms, and the introduction of the triplet, particularly at the close of the movement. Three iterations of the main theme (which recurs twice each time in different registers), with developing accompaniments surround a pair of more angst-ridden episodes that feature repeated notes.

In the rondo finale Beethoven manages to synthesize the contrasting rhetorical styles in the slow and fast music of the first movement into a single compelling form. First there is a thematic relationship that can be seen between the second theme of the first movement's *Allegro* and the pickup to the principal theme of the rondo:

Example 10a)



Beethoven, Sonata in C minor, op. 13, I: mm. 51-4

Example 10b)



Beethoven, Sonata in C minor, op. 13, III: mm. 1-2

The relationships are not just thematic, but also dramatic—compare in your mind the accented chords and transitional scales that lead to tense pauses in the forward momentum in both of the outer movements. The episodes in the rondo feature the triplet, and often play with back-and-forth encounters with the material, including an unusual contrapuntal passage that focuses on melodic fourths. Just after the final rhetorical pause linked to the introduction, Beethoven offers short snippets of the rondo theme in A-flat major, bringing to mind the central movement's affect all too briefly, before a blistering descending scale brings the sonata to an unequivocal close in C minor.

David Henning Phylar
Music Specialist
Library of Congress, Music Division

About the Artist

Kristian Bezuidenhout is one of today's most notable and exciting keyboard artists, equally at home on the fortepiano, harpsichord and modern piano. Born in South Africa in 1979, he began his studies in Australia, completed them at the Eastman School of Music, and now lives in London. After initial training as a pianist with Rebecca Penneys, he explored early keyboards, studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson, and continuo playing and performance practice with Paul O'Dette. Bezuidenhout first gained international recognition at the age of 21 after winning the prestigious first prize and audience prize in the Bruges Fortepiano Competition.

Bezuidenhout is a regular guest with the world's leading ensembles including the Freiburger Barockorchester, Les Arts Florissants, Orchestra of the Age of Enlightenment, Orchestre des Champs Elysées, Koninklijk Concertgebouworkest, Chicago Symphony Orchestra & the Leipzig Gewandhausorchester; and has guest-directed (from the keyboard) the English Concert, Orchestra of the Eighteenth Century, Tafelmusik, Collegium Vocale, Juilliard 415 and the Kammerakademie Potsdam.

He has performed with celebrated artists including John Eliot Gardiner, Philippe Herreweghe, Frans Brüggen, Trevor Pinnock, Giovanni Antonini, Jean-Guihen Queyras, Isabelle Faust, Alina Ibragimova, Rachel Podger, Carolyn Sampson, Anne Sofie von Otter, Mark Padmore and Matthias Goerne.

Bezuidenhout's rich and award-winning discography on Harmonia Mundi includes the complete keyboard music of Mozart (Diapason d'Or de L'année, Preis der Deutschen Schallplattenkritik, and Caecilia Prize); Mozart Violin Sonatas with Petra Müllejans; Mendelssohn and Mozart Piano Concertos with the Freiburger Barockorchester (ECHO Klassik); Beethoven, and Mozart Lieder, and Schumann *Dichterliebe* with Mark Padmore (Edison Award). In 2013 he was nominated as *Gramophone* Magazine's Artist of the Year. Forthcoming releases include volume 2 of Mozart Piano Concertos with the Freiburger Barockorchester.

In the 2016-17 season, Bezuidenhout performs fortepiano concerti with the Orchestre Révolutionnaire et Romantique/Gardiner, Orchestre des Champs Elysées/Herreweghe and Il Giardino Armonico/Antonini; as harpsichord soloist with Arcangelo/Cohen (Bach Concerti); and on modern piano with the Chamber Orchestra of Europe/Haitink, Amsterdam Sinfonietta/de Vriend, Symphonieorchester des Bayerischen Rundfunks/Labadie, Australian Chamber Orchestra/Tognetti, and Melbourne Symphony Orchestra/Egarr. Solo recitals and chamber music take him to London, New York, Tokyo, Boston, Madrid, Innsbruck and Sydney; and he will direct his first Bach *St. Matthew Passion* with the Dunedin Consort.

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Dominic McHugh, PhD, University of Sheffield

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Saturday, October 29, 2016–8:00 pm [Concert]

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Music by Cleare, Galante, Sciarrino and Mahler

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Whittall Pavilion (No Tickets Required)

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James Wintle, Music Division

Whittall Pavilion (Registration Suggested)

Thursday, November 3, 2016–7:00 pm [Lecture]

A JOHN COLTRANE ODYSSEY: SIGHT, SOUND AND BEYOND

Andrew White speaks about John Coltrane;

Presented in association with the Reva and David Logan Foundation

Montpelier Room (Tickets Required)

Saturday, November 19, 2016–2:00 pm [Concert]

BUSONI AT 150: SANDRO IVO BARTOLI

Music by Busoni, Liszt and transcriptions of music by Bach and Liszt

Coolidge Auditorium (Tickets Required)

Pre-concert conversation - 12:30pm

Whittall Pavilion (No Tickets Required)

Tuesday, December 6, 2016–8:00 pm [Concert]

THE TALLIS SCHOLARS

Music by Josquin, de Rore, de Victoria, de Sermisy, Franco and Taverner

Coolidge Auditorium (Tickets Required)

Pre-concert conversation - 6:30pm

Whittall Pavilion (No Tickets Required)

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