



**music**  
**at convocation**  
**hall**

**Helmut Brauss, piano**

**Lecturer: David Gramit**  
**Guest Host: Bob Chelmick**  
CBC News Alberta

**Saturday, September 16, 1995**

**7:00 pm *Pre-Concert***  
*Introduction*  
*and Reception*

**8:00 pm *Concert***

**Convocation Hall, Arts Building**  
**University of Alberta**

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*Alberta* **NEWS**



# **PROGRAM**

**for the farewell recital and benefit concert**

**Helmut Brauss presents**

**The last three piano sonatas by Ludwig van Beethoven**

**Sonata op.109**

**Vivace, ma non troppo. Sempre legato**

**Prestissimo**

**Gesangvoll mit innigster Empfindung**

**(Andante molto cantabile ed espressivo)**

**Sonata op.110**

**Moderato cantabile molto espressivo**

**Allegro molto**

**Adagio, ma non troppo (Arioso dolente) -**

**FUGA: Allegro, ma non troppo -**

**L'istesso tempo di Arioso -**

**L'istesso tempo della Fuga**

## **Intermission**

**Sonata op.111**

**Maestoso - Allegro con brio ed appassionato**

**ARIETTA: Adagio molto semplice**

**e cantabile**

## THE LATE PIANO SONATAS BY BEETHOVEN

Beethoven's 32 Sonatas for piano solo reveal a continuous evolution of a musical language that culminated in his last three sonatas op. 109, op.110 and op.111 as highly individualized and often enigmatic utterances. The by that time (1820-1822) deaf composer must have lived in a detached spiritualized realm, the experience of which he tried to realize in a physical sound sphere he could not experience any more.

Thus the present day interpreter is called upon to accomplish the seemingly impossible, namely to transform himself into a similar inner state of mind by deciphering the meaning of the frequently cryptic signs of the notation as the only tangible link connecting him and his listeners to that particular unfathomable spiritual world of a universal mind far beyond our own capacities of perception.

Although music critics and writers in musical matters, who often give the impression of "knowing the truth", rave about so-called definite performances this or that pianist might have achieved, one must be aware that any faithful performance of these works at best can be an approximation, a way towards the ideal and not the ideal itself.

While Beethoven in his earlier sonatas seems to use the at the time generally accepted Sonata form in three or four movements quasi as a vessel for his musical ideas, he soon found that the content must dictate the form and not the other way around. From then on more and more modifications of existing musical forms took place until in his late works highly individualized forms indiosyncratic to each Sonata evolved.

Thus the three last Piano Sonatas could not be more different, although the musical language is the same. Op.109 has three movements, op.110 four and op.111 two. These are but very superficial indicators falling short of characterizing the musical essence that dictated the individual forms altogether. However, in all three Sonatas one can detect a general trend of forging a total overall entity either by thematic (op.110) or formal (op.109) linkage of movements or by total contrast of emotional and formal aspects (op.111).

Furthermore, Beethoven's late style is determined on one hand by a free musical declamation, like in a recitativo (op.110), declamatory (op.106) or recitative like passages (op.109, op.111), on the other hand by concentrating the musical content through reliance on counterpointal structures, either implicitly in imitative writing or clearly defined in the form of the Fuge (op.110, op.106) and the Canon (op.101). In addition, the Variation form, in which Beethoven had made already some of his

most profound statements before, is incorporated as a movement in op.109 and op.111 respectively.

Specific motifs, their shape and structural values are inseparable from the dynamic forces represented by considerable contrasts and energy impulses (sforzati) that delineate the particular character of each of the many motifs acting as buildingstones for larger entities. Characteristic figures may become eloquent gestures, sometimes encompassing large spaces (op.110, second mvt., op.111, first movt.), either constituting or underlining the emotional content. Not only do we find the most striking dynamic contrasts imaginable, but also the tempi are sometimes very extreme, ranging from Adagio molto (op.111, second mvt.) to Prestissimo (op.109, second mvt.).

In particular the last Sonata contains a declamatory language, that seems to transcend any earthly experience. It gives the impression, as if Beethoven either converses with himself or with God. In the first movement the forces unleashed are antagonistic and defiant, demanding and powerful. Interjections of a contrasting, pleading nature are only passing moments. However, the last statement already anticipates the inner release of tension and the consolation permeating the last movement. The relationship of these two polar entities (Ying and Yang) expressed in the two movements has rightly been paraphrased as being an experience of an inner journey "per aspera ad astra" (from the darkness to the stars).

Of course these are not the stars mankind presently has in mind with NASA and the space shuttle. These are stars of a transcendental nature, linking humanity back to its spiritual origin. In that sense Beethoven is a messenger from a spiritual world, who reveals to us on an intuitive level truths that cannot be perceived by intellectual activity alone. No musical or theoretical analysis will ever succeed in unlocking these particular secrets that reveal themselves only in the very moment of communication between the composer and the listener via the interpreter. Beethoven certainly was aware of his role in this intuitive process. His pertinent wish regarding his Missa Solemnis "von Herzen, möge es zu Herzen gehen" is equally valid for his three last Piano Sonatas. But open our hearts we must!

(Helmut Brauss)

A new CD with works by Mozart and Brahms, issued by Arktos Recordings, as well as the Book "Max Reger's Music for Solo Piano", published by the University of Alberta Press will be for sale in the foyer.

## Upcoming Events:

**Thursday, September 28 at 8:00 pm**  
Westend Reform Church  
Free admission

**The University of Alberta Madrigal Singers.**  
Leonard Ratzlaff, Conductor.  
Program will include works by Benjamin Britten  
and Vaughan Williams.

**Wednesday, October 4 at 12:10 pm**  
Convocation Hall  
Free admission

*Noon-Hour Organ Recital* featuring Gerald  
Wheeler, organist.  
Program: TBA

**Wednesday, October 4 at 8:00 pm**  
Convocation Hall  
Free admission

**Doctor of Music Recital: Ester Chu, piano.**  
Program will include works by Beethoven,  
Debussy and Franck.

**Saturday, October 14 at 8:00 pm**  
Convocation Hall  
Admission: \$10/adult, \$5/student/senior

*Music at Convocation Hall Series* featuring  
Rennie Regehr, viola, and Jenny Regehr,  
piano. Program will include works by  
Hindemith, Rabinovitch, Hummel and Bloch.  
Lecturer: Adam Krims. Guest Host: D T Baker,  
Critic, Edmonton Journal.

**Monday, October 16 at 8:00 pm**  
John L Haar Theatre, GMCC  
Admission: \$5/adult, \$3/student/senior

**The University of Alberta Stage Bands I & II  
Concert.** Raymond Baril and Tom Dust,  
Directors. An Evening of Big Band Jazz.

**Tuesday, October 17 at 8:00 pm**  
Convocation Hall  
Free admission

**Master of Music Recital: Gordon Fitzell,**  
composition. Featuring recent works.

**Wednesday, October 18 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**The University of Alberta Symphonic Wind  
Ensemble Concert.** Fordyce C Pier, Director.  
Program will include works by Copland, Holst,  
McTee, Ives, and Hindemith.

**Friday, October 20 at 8:00 pm**  
Convocation Hall  
General admission: \$15

**Visiting Artist Recital: Peter Hurford, organist**  
from Cambridge, England.  
Program will include Bach Trio Sonata and  
works by Couperin, Vivaldi and others. Co-  
sponsored by Sundays at 3.

**Saturday, October 21 at 10:00 am**  
Convocation Hall  
Free admission

**Masterclass with Peter Hurford, organist**  
from Cambridge, England.

**Saturday, October 21 at 8:00 pm**  
Convocation Hall  
Admission: \$10/adult, \$5/student/senior

*Music at Convocation Hall Series* featuring  
Richard Troeger, fortepiano.  
Program will include works by Haydn, Mozart,  
Beethoven and WF Bach.  
Lecturer: Wesley Berg. Guest Host: Richard  
Moses, Radio Host, CKUA.

## Upcoming Events (continued):

**Wednesday, October 25 at 12:10 pm**  
Convocation Hall  
Free admission

*Noon-Hour Organ Recital* featuring students from the University of Alberta Department of Music.

**Saturday, October 28 at 8:00 pm**  
Convocation Hall  
General admission: \$1

**Nicholas Arthur Kilburn Memorial Concert** featuring Louis Quilico, baritone, with Christina Petrowska, piano. Program will include opera arias.

**Sunday, October 29 at 10:00 am**  
Fine Arts Building 1-29  
Free admission

**An encounter with Louis Quilico, baritone.**

**Sunday, October 29 at 10:00 am**  
Convocation Hall  
Free admission

**Masterclass with Christina Petrowska, piano.**

**Saturday, November 4 at 8:00 pm**  
All Saints Anglican Cathedral  
Admission: \$5/adult, \$3/student/senior

**The University of Alberta Academy Strings Concert with Stillman Matheson. Norman Nelson, director.** Program will include Poulenc Organ Concerto.

**Saturday, November 11 at 8:00 pm**  
Convocation Hall  
Admission: \$10/adult, \$5/student/senior

*Music at Convocation Hall Series* featuring Marnie Giesbrecht, organ, and The University of Alberta Madrigal Singers. Leonard Ratzlaff, Director. A program to celebrate the 70th Anniversary of the Memorial Organ.

**Tuesday, November 14 at 7:00 pm**  
Convocation Hall  
General admission: \$10

**Masterclass with Marvin Stamm, trumpet from New York.**

**Thursday, November 16 at 12:10 pm**  
Convocation Hall  
Free admission

**Noon-Hour Recital featuring Chris Sandross, viola.** Program to be announced.

**Friday, November 17 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**Opera Scenes. Alan Ord, director.** Scenes from Operas by Mozart, Menotti, Donizetti, Nicolai, and Rossini.

**Sunday, November 26 at 8:00 pm**  
Convocation Hall  
Free admission

**Master of Music Recital: Ardelle Ries, choral conducting.** Program to be announced.

**Please note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

**HELMUT BRAUSS : The Edmonton branch of ARMTA**  
has been honored to have your name in our ranks  
over the past 26 years. We deeply respect and applaud  
your outstanding career as a pianist, teacher, scholar  
and visionary. We suspect your "retirement" will be  
a stimulating one, and wish you much joy!

**Lillian Upright  
President  
Edmonton ARMTA**



**University  
of  
Alberta**