



TRIBACH
ARTIST

Andrew Dawes

Violin

Jane Coop

Piano

Beethoven

Sonatas for Violin and Piano

Friday, January 26, 1996
at 8:00 pm

Convocation Hall
Arts Building

**Piano and Violin Sonatas
Ludwig van Beethoven
(1770-1827)**

Sonata in F Major, Op. 24 ("Spring")
Allegro
Adagio molto espressivo
Scherzo (Allegro molto)
Rondo (Allegro ma non troppo)

Sonata in G Major, Op 30, No. 3
Allegro assai
Tempo di minuetto, ma molto moderato e grazioso
Allegro vivace

INTERMISSION

Sonata in C Minor, Op 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo (Allegro)
Finale (Allegro)

Both artists appear by permission of Arts Amati.

Program Notes

Beethoven's Sonatas for Piano and Violin have always been cornerstones of the sonata duo repertoire, and are remarkable in every conceivable way. They were, with the exception of the tenth, written in a short five-year period, between 1797 and 1802, and yet encompass a large span of Beethoven's output - ranging from Op 12 to Op 96. To have the opportunity to study and perform the cycle is to experience excitement, challenge and absolute fulfilment.

In his marvellous book entitled "The Ten Beethoven Sonatas for Piano and Violin", Joseph Szigeti makes some pertinent and articulate comments, which are interspersed among these notes and can be identified by quotation marks.

"When one tries to see the Ten Sonatas for Piano and Violin of Beethoven from a bird's-eye view, instead of as a series of occasional works, one cannot help but marvel at Beethoven's protean capacity for approaching problems from a new point of view every time, and solving them in an equally new manner. His treatment of the first movement concept, for example, or of variations, or those illusive movements which are neither 'slow movements' nor Allegrettos, is unique in every individual case. The instrumental layout too, the 'orchestration' as it were of the Sonatas varies greatly from work to work, to say nothing of the tremendous diversity in the character and pacing of each movement.

Every one of the thirty-three movements shows his preoccupation with the potentialities of the violin. We find in them challenge even now, some hundred and fifty years after they were composed, even though the technique and the teaching of the instrument have made such immense strides since the turn of the century.

These challenges are technical ones only in the sense that musical and expressive demands like Beethoven's are more difficult to realize than the mere stunts of Paganini, Wieniawski, Vieuxtemps, et al. A Beethoven expression mark may look deceptively simple until one tries to bring it to life. Violin chords that are played softly and short "*non arpeggiando*" and are a reply to the identical soft and short chords of the piano (Sonata Op 30 No 1, Finale, Variation IV) can be a bigger technical problem than anything in Ravel's Tzigane!

The set opens with a youthful swagger, almost a clarion call in D major, and closes with the self-questioning motif of Op 96. The latter is in G major, an affirmative key too, but affirmative in what a different sense! Here we have a symbol of the road to maturity which the young titan traversed between the end of the century and now: 1812 - so much in so few years! As if the short span of life allotted to him had determined the tempo of his creative life and as if this timetable had been ever present in his mind.



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*This program was developed
from an endowment created by
the Bach Tricentenary
Foundation to commemorate
the successful TriBACH Festival
held in Edmonton in 1985.
The TriBACH Artist program
presents major performing
artists on a regular basis.*



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