



The Sixty-third Season of
The William Nelson Cromwell and F. Lamot 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

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.

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