

LUDWIG VAN BEETHOVEN

(1770-1827)

Sonata in C-major, Op. 102, No.1 [14:20] fortepiano and cello

1. I. Andante: Allegro vivace [7:27]
2. II. Adagio [2:27]
3. III. Allegro vivace [4:26]

Sonata in D-major, Op.102, No. 2 [18:05] fortepiano and cello

4. I. Allegro con brio [6:34]
5. II. Adagio [7:20]
6. III. Allegro [4:11]

Six Bagatelles, Op.126 [18:16] solo fortepiano

7. I. [2:52]
8. II. [2:50]
9. III. [2:12]
10. IV. [4:01]
11. V. [2:26]
12. VI. [3:55]

Sonata in A-major, Op. 69 [26:58] fortepiano and cello

13. I. Allegro [12:56]
14. II. Allegro molto [5:30]
15. III. Adagio [1:37]
16. IV. Allegro vivace [6:55]

Tanya Tomkins, cello Eric Zivian, fortepiano

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The *Sonatas in C Major and D Major for Fortepiano and Cello, op. 102, nos. 1 and 2*, & *Six Bagatelles for Solo Fortepiano, op. 126*, are typical of Beethoven's late period, when he was freeing himself of some of the constraints of the Classical style. In these pieces Beethoven blurs the separation between movements characteristic of Classical music. In addition, in the cello sonatas, as in the late piano sonatas and quartets, Beethoven reaches back to the Baroque era, reintroducing fugues and strict counterpoint. Through it all Beethoven's unique late musical language, full of startling ingenuity, shines through.

In his sketchbooks, Beethoven called the *Sonatas op. 102* "Two Free Sonatas," probably referring principally to their free forms. They are also emotionally free; the mood of the music liable to change at any moment. They are much shorter than Beethoven's previous sonatas for fortepiano and cello, and there is very little virtuosic display. At times, the music seems stripped down: every gesture, however mercurial, has its proper place in the overall scheme.

1-3 Sonata in C Major for Fortepiano and Cello, Op. 102, No.1

The C major sonata consists of two fast movements, each of which begins with a slow introduction. In the first movement, *Andante-Allegro vivace*, the cello begins alone with a soft, gentle melody. The piano follows with an answer that brilliantly combines all the elements of the cello's melody while maintaining the quiet dignity of the original phrase. This is typical of the entire *Andante* section, which is a complex web of counterpoint masked by a placid surface.

This gentle introduction is immediately followed by the *Allegro vivace* and every thing - dynamics, rhythm, texture, and tonality - changes abruptly. Suddenly we are in one of Beethoven's stormiest movements, complete with thundering

octaves, whirling triplets, and wild accents. Other than the relaxed second theme and a brief, chorale-like section just before the recapitulation, this movement stays at maximum intensity for its entire length.

The slow introduction to the second movement, *Adagio-Allegro vivace*, serves as a kind of intermezzo. Calm phrases, elaborately ornamented in the piano part, give way to an ominous chromatic passage, which is followed by a yearning melody played by each instrument in turn. Out of nowhere comes an ornamented, truncated version of the Andante introduction to the first movement, which leads without pause to the final *Allegro vivace*. This last section is boisterous and full of humor, full of fits and starts. The movement includes a fugato as its development section and concludes with a virtuosic coda.

All the seemingly inexplicable changes, leaps, and bounds in the sonata are held firmly together by a remarkable architecture. Beethoven ties the two large movements together by returning to the opening *Andante* during the introduction to the second movement. Moreover, practically all of the thematic material in the sonata comes from the simple two-bar opening phrase.

4-6 Sonata in D Major for Fortepiano and Cello, Op. 102, No.2

The opening *Allegro con brio* of the D major sonata contains continuous sixteenth-note patterns similar to those found in the music of Bach and Handel. However, Beethoven uses them to propel a terse, dramatic sonata-form movement filled with surprising twists and turns. Particularly noteworthy is the coda, where disjointed long notes in the cello and the treble register of the piano are accompanied by an ominous, indistinct drum roll in the bass.

In the *Adagio con molto sentimento d'affetto*, for the first time in any of his five cello sonatas, Beethoven writes a full-length slow movement. This move-

ment, in ABA form with a coda, is perhaps one of the most beautiful ever written for cello and piano. The main sections consist of a resigned, chorale-like melody in D minor, which is stated simply at the outset and gets progressively more and more ornamented as the movement progresses, alternating with a more pleading motive. The middle section, in D major, is a long-breathed, gentle melody for both instruments with a rocking accompaniment. Once again Beethoven saves his most astonishing moment for the coda, where the music becomes so slow that time seems to stop. The movement ends with a slow cello cadenza over a dominant chord, leading directly to the final *Allegro*.

After a couple of false starts, the *Allegro fugato* begins. This extraordinary movement is a double fugue in the High Baroque manner. Its harsh-sounding dissonances and sharp accents, which can still sound surprising today, are a mark of Beethoven's uncompromising late contrapuntal style.

7-12 Six Bagatelles for Solo Fortepiano, Op. 126

In the *Six Bagatelles for Solo Fortepiano, op. 126*, begun in 1823 and completed in 1824, Beethoven demonstrates his exceptional ability to pack multiple emotional states into extremely condensed, seemingly fragmentary forms. Although bagatelle means "trifle," it is clear that Beethoven took his bagatelles very seriously. He gave all of his bagatelles opus numbers and wrote to the publisher that "many" of the six bagatelles of Op. 126 "are the most worked out and probably the best I have written." Each bagatelle is a brief, emotionally charged, and complete character piece. Yet the bagatelles were clearly intended to form an integrated set. In a marginal notation in the manuscript Beethoven submitted for publication, he referred to them as a "Ciclus von Kleinigkeiten" (cycle of little pieces), an indication that he wanted them to be played in order as a single

work. Furthermore, starting with the second bagatelle, the keys in which the remaining bagatelles are written descend regularly by a major third. Despite the lack of overt thematic similarities between the bagatelles, they are tied together by their key relationships and similarities in musical rhetoric.

The bagatelles are full of extraordinary features. For instance, the fourth bagatelle sounds like a stormy scherzo with a calmer trio and seems at first to be in Beethoven's typical extended scherzo and trio form (ABABA). However, he leaves out the final return of the scherzo in a manner at once shocking and seemingly inevitable. The final piece is a long, lilting melody surrounded by two ferociously rollicking bookends, each no more than a few seconds long.

13-16 Sonata in A Major for Fortepiano and Cello, Op. 69

Beethoven wrote the A major sonata, the third and most popular of his five cello sonatas, during one of the most productive phases of his career. In 1808, in addition to the cello sonata, he completed the Fifth Symphony, Op. 67, the "Pastoral" Symphony, Op. 68, the two Trios for Fortepiano, Violin and Cello in D and E-flat, Op. 70, and the Fantasia for Fortepiano, Orchestra and Chorus, Op. 80.

When Beethoven wrote his first two sonatas (Opus 5, Nos. 1 & 2), he created an entirely new genre. (Neither Haydn nor Mozart had written a cello sonata.) The Opus 69 sonata was written about 12 years after the Opus 5 sonatas. Beethoven began sketching it in 1806 and completed it in 1808. In contrast to the previous two sonatas, which were more like piano sonatas with cello obbligato, the A major sonata takes full advantage of the cello's range and color and gives it a part equal to that of the piano. The sonata is typical of Beethoven's mature, middle period, using the simplest musical materials to create a large, perfectly proportioned structure. Lewis Lockwood has written that "the solu-

tions found in op. 69 for the problems of range, relative sonority, and matching of importance of the two instruments... emerge as an achievement equal to that inherent in the originality and quality of its purely musical ideas." On the dedication copy, Beethoven wrote "Inter lacrymas et luctus" ("amid tears and sorrow"). This probably refers to his emotional state at the time. It does not seem to be reflected in the mood of this sonata, which is full of broad and flowing melodies that create a sense of grandeur and breadth.

The cello begins the first movement, *Allegro ma non tanto*, by playing the opening theme unaccompanied, a novel and beautiful gesture. It is joined by the piano, and throughout the movement a balance is maintained between the two instruments. The mood of the movement is calm but exuberant. The second movement, *Scherzo: Allegro molto*, is fiercely dramatic, with insistent syncopations. It is in Beethoven's extended scherzo form, with the trio being played twice and the main section three times (with a brief coda). This structure, used in many of Beethoven's mature works (including the Seventh and Ninth Symphonies), creates an expectation of infinite repetition, as though only an act of will can stop the music's centrifugal force. Beethoven ingeniously connects the Scherzo and Trio sections by turning the last two notes of the main theme of the Scherzo, repeated again and again into an insistent background for the melody of the Trio. The third and final movement, *Adagio cantabile - Allegro vivace*, begins with a beautiful melody that seems like the opening of a complete slow movement. Instead, in less than a minute, the *Adagio* leads into the Finale, a sonata movement full of expansive melodies and scampering, virtuosic passages. The coda of this movement is one of the most ecstatic moments in all of music.

—Liner notes by Eric and Marilyn Zivian

Tanya Tomkins and Eric Zivian have been described as "imaginative musicians—musicians who not only understand Beethoven's music, but who know how to intensify its values on the particular instruments being employed" (Jonathan Seville, San Diego Reader). They are both extremely versatile, with experience in Baroque, classical, and modern playing styles. Since 2000, they have been exploring classical music on the instruments for which it was composed. On this CD, they play Beethoven's music on a Classical cello (Joseph Panormo, London, 1811) and a fortepiano (Salvatore Lagrassa, Vienna, 1815), instruments of Beethoven's period that bring out aspects of his music which are obscured by modern instruments. The Classical cello's lack of an end pin, the perpendicular angle at which it is held, and its gut strings are all ideal for performing Classical music, in which great stress was laid on articulation. The fortepiano has the same dynamic range as the modern piano, but is softer overall, eliminating the balance problems that plague modern performances of the cello sonatas. Its internal wooden frame and looser strings create an extremely rich and resonant sound in the bass register and a light and crisp sound in the upper register. When Beethoven's instructions for extremely loud dynamics and violent accents are followed, the action of the fortepiano jangles and buzzes, adding excitement and enhancing the drama in the music. Beethoven stretched the cello and fortepiano of his day to their full capacity, creating new tone colors and blends, which sound at once surprising and perfectly natural.

The Duo's repertoire includes sonatas and other music written for fortepiano and cello by Beethoven, Wolff, Chopin, Schumann, and Mendelssohn. They also perform and record piano trios by the same composers in the Benvenue Fortepiano Trio with the British violinist Monica Huggett. They have given fortepiano-cello recitals throughout the United States in many early music venues, and are equally at home on modern instruments, performing in many chamber music festivals throughout the United States. The Duo has been joined in recital

by artists such as clarinetist Charlie Neidich, flutist Stephen Schultz, and guitarist Richard Savino. They were joined by violinist Colin Jacobson in performances of the Beethoven Triple Concerto with the Philharmonia Baroque Orchestra. The last movement of the Triple Concerto may be heard on Philharmonia Baroque's most recent highlights recording.

TANYA TOMKINS, a virtuoso on both the Baroque and modern cello, is equally at home playing a Bach cello suite in an intimate house concert or anchoring the cello section of the internationally renowned Philharmonia Baroque Orchestra on concert stages around the world. NRC Handelsblad (The Netherlands) describes her as "a cellist with a very special and unusual intensity," and the Cleveland Plain Dealer calls her "a performer who combines an intense dramatic fire with Apollonian poise."

Tomkins studied in the Netherlands with renowned cellist and early music specialist Anner Bylisma. She received her Soloist Diploma from The Royal Conservatory of Music at The Hague. Living in Europe for 14 years, she immersed herself in the study of early music and particularly music of the Baroque and Classical periods. She founded the Trio d'Amsterdam, which toured extensively throughout Europe and subsequently made its New York debut at the Frick Collection.

In 2001 Tomkins won the Erwin Bodky Competition for early music soloists in Boston; she was the first cellist to be awarded the prize. As a performer of Baroque music, Tomkins serves as co-principal cellist of Philharmonia Baroque Orchestra and the Portland Baroque Orchestra. She has been featured as soloist with Philharmonia Baroque; American Bach Soloists; the Oregon Bach Festival; the Mozart Festival in San Luis Obispo, California; and at the Göttingen Handel Festival.

Immersion in early music was not Tomkins's exclusive focus, however, and, like her teacher Bylsma, she did not neglect the repertoire for the modern cello. She became equally fluent in this music and toured as a soloist and as a member of the Euridice String Quartet and the SoLaRe Trio.

As an active recitalist and chamber musician on the modern cello, Tomkins has appeared to critical acclaim throughout Europe, Israel, and the United States. She has performed at major concert halls, including the Amsterdam Concertgebouw Recital Hall, New York City's Lincoln Center as part of the "Great Performances" series, and the 92nd Street Y for the "Meet the Virtuoso" series, also in New York City. Music festival appearances include the Moab Music Festival in Moab, Utah, Music in the Vineyards in Napa, California, the Olympic Festival in Washington and the Umeå Chamber Music Festival in Umeå, Sweden. As part of the Zivian-Tomkins Duo, Tomkins collaborates with pianist and fortepianist Eric Zivian on both modern and original instruments, and she is also a member of the Left Coast Chamber Ensemble and the San Francisco String Trio. She currently performs and records in the Benvenue Fortepiano Trio with Mr. Zivian and English violinist, Monica Huggett.

ERIC ZIVIAN was born in Ann Arbor, Michigan and grew up in Toronto, Canada, where he attended the Royal Conservatory of Music. After receiving a diploma there, he left home at age 15 to attend the Curtis Institute of Music, where he received Bachelor of Music degrees in Piano and in Composition. He went on to receive graduate degrees from the Juilliard School (piano) and the Yale School of Music (composition). He studied piano with Marina Geringas, Gary Graffman, and Peter Serkin, and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer, studying chamber music with Gilbert

Kalish, Peter Serkin, Joel Krosnick, and composition with Oliver Knussen and Alexander Goehr.

Mr. Zivian has won numerous prizes for young pianists, including the Charles Miller /Sergei Rachmaninoff Award upon graduation from the Curtis Institute of Music and Grace B. Jackson Award for Outstanding Achievement and Notable Contributions to the Program as a Whole at the Tanglewood Music Center. He has given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay area and has performed Mozart and Beethoven concertos with the Toronto Symphony Orchestra, the Ravel Concerto in G major with the University of California (Davis) Orchestra, and the Beethoven Triple Concerto with the Santa Rosa Symphony, the Festival Orchestra at "Music in the Mountains" in Grass Valley, and the Philharmonia Baroque Orchestra (on fortepiano). Since 2000, he has performed extensively on original instruments, and he owns two fortepianos. In addition to the Zivian-Tomkins Duo, he is a member of the Benvenue Fortepiano Trio and the Left Coast Chamber Ensemble. He has played with the Empyrean Ensemble and is a frequent guest artist with Earplay and on the San Francisco Conservatory's faculty chamber music series.

Mr. Zivian's compositions have been performed widely in the United States and in Tokyo, Japan. He was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, *Three Character Pieces*, which was premiered by the Seattle Symphony in March 1998. He has also been commissioned to compose chamber music pieces for the Left Coast Chamber Ensemble and for Earplay. His latest composition, *Trio for Clarinet, Cello, and Piano*, was premiered by Earplay in 2008.



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Tanya Tomkins plays a Classical cello made by Joseph Panormo, London, 1811.
Eric Zivian plays a fortepiano by Salvatore Lagrassa, Vienna, 1815, restored by
Edwin Beunk in Enschede, the Netherlands.

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