

## A FEW WORDS ABOUT THIS PROJECT

**T**HE WORKS OF BEETHOVEN FOR CELLO AND PIANO are certainly not unknown to listeners. But, just as with the 32 sonatas for piano, we who live with this repertoire for a long time have an inner need to share how our lives have become intertwined with it. In my case, the exposure started at an early age—if not yet publicly performing any of them, I was reading and listening to these works by the age of 10. Now, having passed the age of 70, I feel ready to commit all these years of living these pieces to recordings. I am deeply grateful that HaeSun Paik has been my recent partner on this journey.

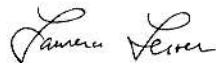
Those who have made recordings know that the process is quite distinct from live performance: In the latter, we embrace the moment to share our music with a public, not without risk, of course. Jascha Heifetz said that a performer needs to be prepared 130% before walking on stage. So, things “happen,” but that can cut both ways—a note may be missed or out of tune, but when the spark of the moment is a good one, there is something extra which can even be a lucky improvement on the planned preparation. All performers hope those moments will come and when they do that is what we want to remember!

In recording sessions, however, while the goal is related, it is also somewhat different: We hope to capture those “magic moments” but we also don’t want to share inevitable blemishes with the listener. So when it

doesn’t come out quite right, we have the opportunity to try again until we “get it.” But, of course, we don’t have the chemistry of the audience before us as part of the mix.

After we finished the CD’s, though, we decided that the story wasn’t complete with them alone and we wanted to share more. The result is the DVD included in this set. In it there are different elements: The live performances from February, 2009 at the Kumho Art Hall in Seoul, Korea include examples of what happened before the public on specific occasions. There are also chapters in which I talk about two of the sonatas and what I find special in them. In these, we have combined elements of the recording sessions and some specially filmed “demonstrations” mixed with smaller glimpses from the live concerts. And there are three more chapters of personal material.

We hope you will derive pleasure from what we present. For us, it has been a wonderful chance to live inside remarkable music. And, when someone inevitably asks, “What is your favorite piece?” there is only one possible answer: the one we are playing at the moment!



# LUDWIG VAN BEETHOVEN

(1770-1827)

DISC A [75:12]

1. Twelve Variations on a Theme from Händel's Oratorio [11:53]  
*Judas Maccabeus*, WoO 45

2. Twelve Variations on the Theme *Ein Mädchen oder Weibchen* [9:46]  
from Mozart's Opera *The Magic Flute*, Op. 66

3. Seven Variations in Eb Major on the Theme [9:35]  
*Bei Männern welche Liebe fühlen* from Mozart's Opera *The Magic Flute*, WoO 46

Sonata in F Major, Op. 5 No. 1 [20:39]  
4-5. Adagio sostenuto-Allegro [13:46]  
6. Rondo: Allegro vivace [6:47]

Sonata in G minor, Op. 5 No. 2 [22:41]  
7-8. Adagio sostenuto e espressivo-Allegro molto più tosto presto [13:50]  
9. Rondo: Allegro [8:47]

DISC B [61:03]

Sonata in A Major, Op. 69 [26:24]  
1. Allegro ma non tanto [12:36]  
2. Scherzo: Allegro molto [4:57]  
3-4. Adagio cantabile-Allegro vivace [8:37]

Sonata in C Major, Op. 102 No. 1 [15:03]  
5-6. Andante-Allegro vivace [7:39]  
7-8. Adagio-Tempo d'Andante-Allegro vivace [7:19]

Sonata in D Major, Op. 102 No. 2 [19:17]  
9. Allegro con brio [6:30]  
10-11. Adagio con molto sentimento d'affetto-Allegro-Allegro fugato [12:40]

DISC C (DVD) [50:58]

"Behind the Beethoven Project"

## BEETHOVEN COMPLETE WORKS FOR CELLO AND PIANO

**T**HE FIRST MAJOR WORKS WHICH BEETHOVEN COMPOSED and published after he moved to Vienna in the early 1790s show him engaged in a sustained campaign to win recognition as composer as well as piano virtuoso. In succession, he took up a variety of familiar chamber-music genres (the Piano Trios, op. 1; the Piano Sonatas, op. 2; the String Trios, op. 3; the String Quintet, op. 4) and in each case sought to carry them to a new level, stamping them in the process with the proofs of his decisive grasp of the art of composition. His two Sonatas for cello and piano, op. 5 represent something different, however. Neither Haydn nor Mozart had written sonatas for cello and piano; nor did J. S. Bach, though his three sonatas for bass viol (viola da gamba) and keyboard, BWV 1027-9, might have been a powerful precedent—if there was any evidence that Beethoven knew them, which is doubtful. There were, of course, Italian examples from the Baroque and *Galant* eras, for instance by Vivaldi, Geminiani and Boccherini: but in his op. 5 Beethoven was applying the developed sonata style already established by Haydn, Mozart and himself in more familiar genres, and thus he was essentially creating a new thing in the world.

The autograph manuscripts of the two op. 5 sonatas have disappeared, but such drafts as survive are written on paper that Beethoven is known to have used during his visit to Berlin in the Spring of 1796, as described below. They have a somewhat unusual profile: unlike the four-movement forms of op. 1 and op. 2, they are each in a three-part form, beginning with a slow introduction (more extended than a mere prelude but not really long enough to count as a movement in its own right)

and following with two quick movements. Beethoven was to use this pattern again, notably in works like the famous Piano Sonata op. 27 no. 2 (the 'Moonlight') where the slow introduction becomes a whole movement. But in the cello sonatas this design is probably partly a harking-back to the Baroque form of the *Sonata da Chiesa*, which begins with a slow movement. They also show some of the features of the early-Classical sonatas which (like Mozart's Violin Sonatas) were essentially keyboard sonatas with an *obbligato* string part. Indeed they were published as 'Sonatas for Piano and Cello'. But Beethoven had already pioneered the idea of giving both piano and string parts equal importance in his op. 1 Piano Trios, and the op. 5 works, too, are moving towards real 'duo sonatas' in which both instruments have an equal share in the material. The predominance of the piano in these works is more likely to be due to the fact that Beethoven intended performing the piano parts himself, and had no intention of having his exhibitions of virtuosity up-staged by a mere cellist. None the less, the cello is written for with real feeling and sympathy; Beethoven is admirably resourceful in the way he compensates for its predominantly low register and also gives it flamboyant displays in the highest regions it can reach. As a result, these are among the first works by anyone to elevate it to the importance as a solo instrument that it was to consolidate throughout the 19<sup>th</sup> century.

The **Sonata in F major, op. 5 no. 1** opens with a meditative *Adagio sostenuto* introductory passage that is largely given to the piano, though the cello makes hesitant contributions. The ensuing *Allegro* is prodigal in its melodic invention. Here, too, the opening theme is given first to the piano, to be echoed by the cello, and is followed by a second group that modulates through new keys, hinting at minor tonalities, before the piano is permitted a bravura display passage. There is a charming

codetta theme and then the central development is largely concerned with the first subject, presented first in A major with great vigour and then stormily in D minor. After a further exploration of harmonic possibilities both subjects are recapitulated and lead to a cadenza—possibly the first ever written for cello and piano together. This contains a sudden, unexpected reversion to the *Adagio* tempo, but the music soon quickens again for an ebullient and brilliant coda.

The cello opens the rondo finale, closely imitated by the piano. There is a rustic air to this delightful movement, which sets out in the spirit of a country dance. Beethoven, however, revels in the unexpected, and the principal episode takes us off into the darker reaches of the subdominant minor (B flat minor). Here he yields to the irresistible temptation to have the cello imitate a bagpipe drone on an open fifth, while the piano has the cheery tune. The second time this occurs it leads directly into the *coda*, which once again demands utmost brilliance from both players except for a momentary relaxation of pace and mood just before the end.

The **Sonata in G minor, op. 5 no. 2**, makes an impressive foil to the generally good-natured F major sonata. Once again there is a slow introduction, *Adagio sostenuto e espressivo*, more extended and dramatic than that in op. 5 no. 1. The piano's opening chords and tenebrous descending right-hand scales are developed by the cello and the piano left hand, and the cello's main melodic utterance is an idea of great expressive power. A sudden silence cuts this short, and the main *Allegro molto più tosto presto* movement that ensues is hardly less striking in its originality. The main theme—introduced for once by the cello and then taken up by the piano—has all the 'anxious' quality of G minor as typified by the first movement of Mozart's 40<sup>th</sup> Symphony, but Beethoven's response to this is a wrathful outburst of energy, the

cello singing out defiantly against a furious triplet accompaniment in the piano. This is probably a demonstration of Beethovenian humour (not to mention, once again, his pianistic virtuosity), for the piano then presents the second subject, an altogether more playful idea. During the development, which opens in the dominant C minor, he introduces a new, dance-like tune, but the music soon plunges into the recapitulation. The movement arrives in due course at a coda which, at first, evokes the unquiet spirit of the introduction before the first subject closes the proceedings in a newly confident, downright form.

The concluding Rondo in G major is jauntily begun by the piano, and the cello is only allowed a full statement of the rondo-theme after it has introduced the *cantabile* melody of the first episode and both instruments have co-operated in a darker transition-passage in D minor. In this movement the major mode comes increasingly to the fore, especially in a central section in C major, where both instruments alternate with a fresh, good-humoured theme. G major is fully and triumphantly established by the final part of the work, in music of continuing bravura display, with one brief reflective passage before the scintillating close.

In early 1796 Beethoven had set out on a concert tour, passing through Prague, Dresden and Leipzig on the way to Berlin. It seems very likely that the op. 5 cello sonatas were written there, for he performed them at the Potsdam court of King Friedrich Wilhelm II of Prussia (an amateur cellist himself, for whom Haydn and Mozart had written quartets). His partner, according to Beethoven's friend and pupil Ferdinand Ries, was 'Duport, the first violoncellist of the King'. This was long assumed to be the French cellist Jean-Pierre Duport (1741–1818), the King's cello teacher and administrator of the court concerts there since 1787; but opinion now

favours his younger brother Jean-Louis Duport (1749–1819), famous to cellists for the 21 Etudes he composed for his important treatise on cello fingering, *the Essai sur le doigté du violoncelle et sur la conduite de l'archet* (1808). The King seems to have been delighted with the performance, for he is said to have rewarded Beethoven with a gold snuff-box filled with Louis d'or. In return, Beethoven dedicated the sonatas to Friedrich Wilhelm II when they were published in Vienna by Artaria in 1797.

It was likely enough at the same time, and perhaps also for the ear of the Prussian court, that Beethoven composed a set of variations for cello and piano on a theme from Handel's oratorio *Judas Maccabaeus*, published in Vienna in 1797. Beethoven's very numerous early sets of piano variations—his very first known work, composed at the age of 11, is in this form—give a vivid idea of the kind of improvisations on well-known themes that took his Vienna public by storm. His three variation-sets for cello and piano are very much in parallel with these crowd-pleasing compositions, most of which he did not bother to dignify with an opus number.

If the Handel set—**12 Variations on 'See, the Conqu'ring Hero Comes', WoO 45**—was played in Potsdam, the choice of theme was not without political overtones, in the circumstances, since Prussia and Britain were allies in the war against Revolutionary France. (A similar impulse seems to lie behind his slightly later sets of piano variations on *God Save the King and Rule, Britannia!*.) However it seems the set was more probably composed in Vienna just before or after Beethoven's tour, for we know he heard Handel's *Judas Maccabaeus* in rehearsal by the Singakademie there in 1796, and his work was published with a dedication to the Princess Marie-Christiane Lichnowsky, wife of his patron Prince Karl Lichnowsky, who had in fact

taken Beethoven on his European tour.<sup>1</sup> It is the most straightforward of the cello variations, the clearly-contrasted decorative variations allowing both players plenty of opportunities for bravura decoration and deftly varying the tone with a minor-key excursion or two. The cello and piano take turns as soloist, with or without accompaniment, engaging in duets and responses, and pursue mutual contrapuntal goals, the piano often adding two or more individual voices in polyphony. The middle section of Handel's theme shifts from the major to the minor, allowing Beethoven to build such key-contrasts into the variations themselves. The piece ends with a grandiloquent restatement of the theme in the cello, with a piano 'accompaniment' of blatant scene-stealing showiness.

The **12 Variations on in F major on 'Ein Mädchen oder Weibchen' from Mozart's 'Die Zauberflöte', op. 66** bears, as will be evident, a relatively high and totally misleading opus-number. This work was originally published in Vienna in 1798, and the opus-number this was added for a reprinting many years later. Beethoven greatly admired Mozart's 1791 opera *Die Zauberflöte*, and in 1801 he would derive the theme for another set of cello variations from it. Though the 'Ein Mädchen oder Weibchen' variations has sometimes been supposed to be contemporary with the 'Judas Maccabaeus' set, it seems stylistically more sophisticated, and perhaps dates from a little later. The variations are based on the famous aria from Act 2 ('A girl or a little wife') sung by Papageno, a rôle that had been originally taken by the actor-manager Emanuel Schikaneder, author of the libretto. The melody, which Beethoven states directly at the outset of the piece, is not in fact by Mozart: he simply adapted it, for it has a pre-history as a chorale or a folk-song. The twelve variations—starting with one that is virtually a piano solo—deftly intercut various moods and characters, including a march and a scherzo, arriving at length in an ex-

tended, soulful adagio. The final variations restate the theme and work up a bravura coda with a downbeat ending.

Beethoven's second, and slightly later, set of '*Zauberflöte*' Variations, the **Seven Variations in E flat on 'Bei Männern, welche Liebe fühlen', WoO 46**, is based on the enormously popular Act 1 duet for Pamina and Papageno ('In men who feel love'), and was almost certainly written in 1801: in February of that year the opera was performed with great success at Vienna's Carinthian Gate Theatre, and revived a few months later at the Theater-auf-der-Wien. No doubt Beethoven hoped to capitalize on the current interest. Appropriately, he has both instruments introduce the theme in duet, and his ensuing treatment of it alternates the cheerful and the soulful, notably in the latter half of the work with the deeply-felt fourth variation in E flat minor, followed by a livelier variation 5 and then by an *Adagio* sixth. The breezy final variation turns momentarily to a darker C minor (relative minor of E flat) before the theme itself is brought back in the coda.

Beethoven returned to the cello a few years later with the **Sonata in A major, op. 69** which he worked on between 1806 and 1808 (the first sketches are found on the same pages as those for the heroic Fifth Symphony). By that time his deafness was acute, if not yet total: this may be a clue to the fact that on the manuscript of the work Beethoven wrote the words 'Inter lacrymas et luctus' (Amid tears and lamentations.) Nevertheless, like other works of the same period, if it was conceived at a time of afflictions it nevertheless rises serenely above them. It seems almost entirely positive in outlook, radiating good if sometimes rather waspish humour from the opening bars: a quality that has made it perhaps the best-loved of his five sonatas.

There is, on the other hand, nothing trivial about the work. It is a severely classical-

conception, beautifully proportioned and utterly clear in outline, and no stranger to profound meditation in the first movement's turbulent development section. It is also, unlike the two op. 5 sonatas, a really achieved example of a duo sonata in which both instruments co-operate in the development of the musical argument, sharing the melodic and virtuosic interest equally, neither seeking to dominate the other. The piano part is as full of musical matter as all Beethoven's piano parts are, but it never gets in the way of or seeks to out-do the cello, whose part could never be described as a mere obbligato. At the same time Beethoven takes full advantage of the latest advances in piano design, which had extended the range of the keyboard.

Beethoven dedicated the new sonata to his friend Baron Ignaz von Gleichenstein, who was an amateur cellist. Gleichenstein assisted Beethoven in business matters; later they would be rivals for the affection of Anna Malfatti, and their friendship would come to an end when Gleichenstein married her in 1811. These events had already taken place by the time the A major Sonata received its first known performance in 1812, played by Joseph Linke, the cellist of Prince Rasumovsky's string quartet, and Beethoven's brilliant piano pupil Carl Czerny.

The *Allegro, ma non tanto* first movement starts in a delightfully improvising style. The cello begins the Sonata unaccompanied with a beautiful, thoughtful melody played at first unaccompanied. The piano joins it, accompanying and then breaking away in a little cadenza. Then the piano has the melody, and the cello joins in and culminates in a little cadenza of its own. The main part of the movement then sets out in a highly determined and highly contrapuntal manner, contrasting an elegant but muscular tune with a swaggering idea for both instruments (the cello partly in *pizzicato*) before returning to the opening theme, whereat the exposition



is repeated. The development section is both passionate and poignant, opening remarkable new vistas on the material and leading to a recapitulation in which the cello's original unaccompanied phrase now gains a florid triplet piano accompaniment. The coda holds further surprises: the opening theme seems to recede further and further in the distance, taking a detour through D major, only to stride back in fierce unison on both instruments in A major; the cello then grumbles away in the bass while the piano trills higher up, the two players only achieving a curt resolution in the final bars.

There follows a vehement *Allegro molto scherzo* in A minor, whose main material, angular and battering in the piano, alternately wild and pleading in the cello, is given two variants before passing into the A major trio, begun by the cello in plangent double-stopping while the piano maintains the thrumming of the underlying rhythm. Scherzo and trio are both repeated, a final dose of the scherzo creating the desired symmetry with a tiny wraith of a coda to finish.

This scherzo gave rise to an amusing—and psychologically revealing—correspondence from Beethoven to his publishers Breitkopf und Härtel. In the proofs the publishers sent him, the second note of the scherzo theme was marked with a sudden, *ff* dynamic. Beethoven initially instructed Breitkopfs that this was a misprint, to be removed on each occurrence of the theme, the theme to be marked *p* throughout. But five days later, on 31 July 1809, he wrote again: 'Laugh over my author's anxiety. Imagine, I find that yesterday, in correcting the errors in the violoncello sonata, I myself made new errors. So, in the scherzo allegro molto, let this *ff* remain at the beginning just the way it was indicated, and also the other times.' Charles Rosen, noting that Beethoven's original manuscript of the movement is lost, has opined

that the *ff* really might have been a printer's error, but that 'the more [Beethoven] looked at the misprint, the more he was taken with it, seduced by its dramatic character'.<sup>2</sup> All one can say is that this sudden *ff* might as well have been there from the beginning, because it sounds absolutely *echt*-Beethovenian!

The sonata has no real slow movement; instead Beethoven supplies a brief, placidly eloquent *Adagio cantabile* in E major: the marvellous melody sounds as if it is to be the start of a substantial structure, but it is merely a prelude before the *Allegro vivace* finale tears away in A major. This is an irrepressible display-piece combining *buffo*-style, manically rapid figuration and rhythmic banter with occasional shafts of pure poetry in the cello's occasional lyric outcries. The high spirits persist through the development, in which the two instruments are in continual, mercurial dialogue, and on into the recapitulation and the coda, where the motion eases a little and the two instruments play indulgently with the finale's main subject up to the triumphant final cadence.

Beethoven's last two Cello Sonatas, op.102, were composed in late July and early August 1815 respectively and published two years later with a dedication to Countess Maria von Erdödy. Beethoven had known her family well (the Count had been the dedicatee of Haydn's op. 76 String Quartets) and, visiting her summer residence at Jedlersee, he had found there the cellist Joseph Linke. Prince Rasumovsky's string quartet had been disbanded after the destruction of the Russian ambassador's residence in Vienna by fire on New Year's Eve 1814, and Linke had taken employment with the countess. Beethoven therefore composed his new sonatas with Linke in mind, and it was he who gave their first performances, in Vienna in 1816, once again with Carl Czerny at the piano.

The early audiences found them disconcerting, to say the least. In fact the op.102 Sonatas, together with the Piano Sonata in A major op.101 (actually composed a year later, in the summer of 1816), are generally held to introduce Beethoven's third, or 'late' creative period. Alfred Brendel has called them 'the beginning of a new style so diverse as to elude definition'.<sup>3</sup> Compared to the earlier sonatas they show a markedly greater degree of contrapuntal working: an aspect that climaxes in the fugal finale of op. 102 no. 2, and which may have contributed to the fact that these cello sonatas were also the first of Beethoven's chamber works to be published in score, rather than as separate parts. They are a fascinating blend of old and new elements. The layout of the **Sonata in C major, op. 102 no. 1**, which Beethoven actually designated 'Freie Sonate' (Free Sonata) is unusual even for him, with the four movements arranged in two pairs: in each case a shortish movement in slow or moderate tempo prepares for and leads into a quicker one. The scheme—even more closely than in op. 5—resembles that of a Baroque sonata by Bach or Handel rather than a Classical one. Yet it is also prophetic of the Romantics which would come after him, with its lyrical, intimate tone, fantasia-like freedom of ideas and the nostalgic recollection of the first-movement theme in the third movement.

This is the shortest of Beethoven's cello sonatas, and seems packed tight with stimulating ideas while not admitting a superfluous note. The proceedings open with the cello, unaccompanied, giving out a simple two-bar phrase. Within this seemingly artless first gambit, however, the whole work is present *in potentia*; it might be said that practically every note is derived from those two bars. The *Andante* first movement as a whole has the function of a prelude, with the general air of a private dialogue between the players. Even so it enacts a logical miniature form, with a

modulation to the dominant and a return to the opening via a cadential trill, with the 'harped' figuration of the final bars preparing the plunge into the *Allegro vivace*—not in C but in A minor. This, by contrast, is a fierce and explosive sonata-form movement distinguished by hard-bitten dotted rhythms, yet with a brief, almost mystical few bars of *pianissimo* modulation before the recapitulation.

The brief third movement has two distinct portions. The initial *Adagio* portion is a melancholic instrumental recitative, shared between cello and piano, deeply expressive and even tragic in import. Its decorative figurations give an almost mystical sense of time suspended, such as we find in the finale of the op. 111 Piano Sonata. It modulates to the dominant and, after an extended cadence for the cello, gives way to a return to the *Andante* tempo the first movement and, tenderly, to that movement's opening subject. This reminiscence (unusual enough to be, probably, one of the reasons Beethoven thought of this as a 'free' sonata) is much varied and decorated with trills and imitations. In the transition to the finale the *Andante* is wittily (or, it might be, tenderly) deconstructed into a motif that echoes between the two instruments and then—in such a way that it is hard to tell by ear alone precisely where the third movement ends and the fourth begins—takes new shape as the finale's first subject: which is an exact inversion of the cello's first four notes at the beginning of the sonata.

Once the *Allegro vivace* gets going, however, it is clear that we are embarked on a deft, cheerful and highly contrapuntal finale with a rather nautical and Handelian character. After the exposition the cello interrupts proceedings with a mysterious low E flat, then adding the fifth above and reintroducing the echo-figure that opened the movement. In this fashion the music is moved round to A flat and a



vigorous development marked by canonic and even occasional fugal writing, anticipating the full-blown fugal finale of the next sonatas. The mysterious passage that prefaced the development is repeated at its end, moving round this time to D flat and leaving time for a short piano cadenza before the inevitable side-slip into the home key of C and a thoroughly self-satisfied conclusion.

Beethoven's fifth and final cello sonata, the **Sonata in D major op. 102 no. 2**, composed in August 1815, goes off in new directions. The work is cast in three movements and is the only one of the five sonatas to include a fully-worked slow movement, which may be regarded as the expressive summit of his music for cello. And the finale is a fugue—a form which was increasingly absorbing Beethoven's energies due to his study of earlier masters such as Handel, and which would shortly issue in such prodigies of invention as the finale of the 'Hammerklavier' Piano Sonata and the *Grosse Fuge* for string quartet, not to mention the great fugues in the Ninth Symphony and *Missa Solemnis*.

The opening *Allegro con brio* is a concise, even crisp movement in the expected sonata form, kicked off by the piano with a fanfare-like entry that establishes one of the main rhythmic figures that give the movement its motive power. The cello introduces the smoother, song-like second subject, which both instruments extend in dialogue, and there is a rumbustious, almost piratical closing theme in hornpipe style. After the repeat of the exposition the development gets much of its impetus from the piano's initial rhythmic figure, which the cello takes up against new ideas in the piano, before turning briefly mysterious and reflective on its way back to the recapitulation. After this the fanfare-like rhythmic figure impels us into the coda, which with its wide and mysterious modulations seems to be taking off into a sec-

ond development before it recollects itself just in time to bring the movement to a punctual close.

The slow movement is marked *Adagio con molto sentimento d'affetto*, as if the performers were likely to underplay its visionary expressivity. It begins gravely in D minor as a deeply elegiac, hymn-like tune, at first austere harmonized by piano chords, with something of the measured tread of a funeral procession. The music turns to D major for an eloquent and prayerful melody from the piano, echoed by cello. Having discovered a hint of consolation, it turns again to the minor, the piano having the opening melody while the cello makes dotted-rhythm comments, before rising again on the eloquent second theme. The mood is trance-like: the music itself seems to be straining to hear something beyond itself. Formally, the movement is open-ended, the cello and piano slowing in a moment of luminous—even numinous—gravity, only to touch on a dominant A-major chord from which this *Adagio* tips over into the finale—not merely an *Allegro*, but an *Allegro fugato*. (The four-bar transition seems to have been the last portion of the work to be composed, inserted by Beethoven after the sonata was otherwise complete, doubtless to maintain the sense of seamless continuity.)

This finale may be the first fugue anyone had written for cello and piano (the fugal finale of Brahms's E minor Cello Sonata, though based on his study of JS Bach's *Die Kunst der Fuge*, was surely also written with this Beethoven movement in mind). It has an infectious sense of humour, the fugue subject itself beginning with a simple upward-tripping scale, but it develops tremendous energy, with jagged syncopations, contrary motion between the voices and downward-sliding chromatic transitions. Beethoven then has the cello start a brief counter-exposition on a broader, quieter

theme which sounds suspiciously like a reminiscence of the famous 'St. Anne' Fugue by Johann Sebastian Bach; soon it combines in exultantly masterful counterpoint with the main fugal ideas. A deep, resonant trill low down on the piano soon turns into a pedal-point, motivating the emphatic final cadence into D major.

*Notes by Malcolm MacDonald*

<sup>1</sup>The Handel oratorio seems to have been a favourite with the Prince, who had heard it in Sweden in 1794. Neither he nor Beethoven would have cared that Handel wrote it as a piece of anti-Jacobite propaganda following the defeat of the cause of Charles Edward Stewart on the battlefield of Culloden, nor that Judas, the 'conquering hero', symbolized the 'butcher' Duke of Cumberland who was ruthlessly suppressing the last vestiges of Highland Scots resistance to the Hanoverian crown.

<sup>2</sup>See the discussion in Charles Rosen, *The Frontiers of Meaning: Three informal Lectures on Music* (London: Kahn & Averill, 1994), pp. 19–21.

<sup>3</sup>Alfred Brendel, *Beethoven's New Style' in Music Sounded Out* (Bolsover: Robson Books, 1990), p. 60.



Photo © Paul Foley

LAURENCE LESSER, CELLO

A native of Los Angeles, LESSER was a top prizewinner in the 1966 Tchaikovsky Competition in Moscow and a participant in the historic Heifetz-Piatigorsky concerts and recordings. Mr. Lesser has appeared as a soloist with the Boston Symphony Orchestra, the London Philharmonic, the Los Angeles Philharmonic, the New Japan

Philharmonic, the Tokyo Philharmonic and other major orchestras. His New York debut recital in 1969 was greeted as "triumphant" and "magical." Of his performance of the Tchaikovsky Rococo Variations in Hamburg, *Die Welt* stated, "The piece could not have been more thoroughly realized than is this staggering performance."

As a chamber musician he has participated at the Casals, Marlboro, Spoleto, Ravinia, Music@Menlo and Santa Fe festivals as well as at the Orford Festival and the Banff Centre for the Arts in Canada. He is a frequent visitor to Korea, most recently for performances of the Beethoven cycle. He has also been a member of juries for international competitions, including chairing the Tchaikovsky Competition in Moscow in 1994. Others where he has judged include the Paulo Competition in Helsinki, the Feuermann Competition in Berlin, the Leipzig Bach Cello Competition, the Navarra Competition in France, the Naumburg Competition in New York and the Cassadó Competition in Japan.

During the Bach anniversary year of 2000, Lesser performed the cycle of the complete cello suites several times, including joint presentations of the complete violin solo music with his wife, Masuko Ushioda. Eric Siblin, author of the recent best-seller, "The Cello Suites," credits Lesser's performances that year as the inspiration for writing his book. During the same season, Lesser gave the first Japanese performance of Tan Dun's "Elegy" at Seiji Ozawa's Saito Kinen Festival in Matsumoto.

A 1961 graduate of Harvard College, where he studied mathematics, Lesser went to Köln, Germany the following year to work with Gaspar Cassadó under the aegis of a Fulbright Grant. During his Fulbright year he played for Pablo Casals, who declared, "Thank God who has given you such a great talent!" He won first prize in the Cassadó Competition in Siena, Italy later that season.

When he returned to Los Angeles, he studied with Gregor Piatigorsky and soon became his teaching assistant and regular

faculty member at the University of Southern California. During the remainder of the 60's he was a frequent contributor to the artistic life of Los Angeles as a performer. His 1965 performance of the Schoenberg Cello Concerto to inaugurate the Bing Auditorium at the Los Angeles County Museum of Art was its first hearing with orchestra after Emanuel Feuermann introduced the work in the late 1930's. He recorded it the following year for Columbia Masterworks. He left Los Angeles in 1970 to become Professor of Cello at Baltimore's Peabody Institute.

Lesser was invited in 1974 by Gunther Schuller, the then President of New England Conservatory, to head NEC's cello department. In 1983 he was named the school's President, a position from which he retired in 1996 to return to performing and teaching. A high point of his tenure as President was the complete restoration of the 1000-seat Jordan Hall, one of the world's greatest acoustical spaces. Teaching has always been an important part of his artistic activity. His former students, numbering in

the hundreds, are soloists, orchestra section leaders and members, chamber musicians and teachers, active throughout the USA and in many other countries around the world.

In September, 2005 LESSER was named "Chevalier du Violoncelle" by the Eva Janzer Memorial Cello Center at Indiana University.

Lesser plays a 1622 cello made by the brothers Amati in Cremona, Italy. His previous recordings have appeared on the RCA, Columbia, Melodiya and CRI labels.



HAESUN PAIK, PIANO

**H**AESUN PAIK has performed throughout the globe following her triumphs at major international piano competitions including top prizes at the 1989 William Kapell (U.S.A.), the Leeds (England), the 1991 Queen Elisabeth (Belgium) and the 1994 Tchaikovsky International Piano Competitions. Ms. Paik has received critical acclaim for her "sublime

musicianship" and "stunning virtuosity." The New York Times stated: "in programming as well as performance, one could hardly have asked more. Ms. Paik seemed every bit the major talent her advanced billing suggested." She was also noted by Los Angeles Times as "a sensitive and thinking musician first and an awesome technician second."

Ms. Paik has appeared with leading orchestras including the Boston Symphony, National Symphony, London Symphony, Munich Philharmonic, Radio France Philharmonic, NHK Symphony, Tokyo Philharmonic, the City of Birmingham Symphony, Warsaw Philharmonic, Moscow Philharmonic and Russian National Orchestra among others.

In addition to concerto performances, she has appeared frequently in recitals in U.S. at such venues as New York's Alice Tully Hall at Lincoln Center, the Kennedy Center in Washington D.C., Jordan Hall in Boston and also in major concert halls around the world including Europe, North America, South

America and Asia. She has collaborated and gave concert tours with many distinguished artists including Mikhail Pletnev, Mischa Maisky, Anner Bylisma, Richard Stoltzman and Myung Whun Chung.

She has continuously appeared in music festivals throughout the United States and abroad including Beethoven Festival in Munich (Germany), Radio France Festival in Montpellier (France), Courchevel Music Festival (France), Beijing International Music Festival & Academy (China), Agassiz Music Festival (Canada), International Keyboard Institute & Festival in New York, Piano Summer in SUNY-New Paltz and Busan Music Festival in Korea.

Ms. Paik records for EMI Korea. Her first issue was released internationally by EMI Debut Series and received critical acclaim. Her fourth recording entitled "Best of HaeSun Paik" was released in late 2009.

Ms. Paik is also one of the most influential pedagogues in Korea. She was the youngest pianist to be appointed as a music

professor at Seoul National University, but after teaching at the university for 10 years, she decided to leave her position in order to devote more of her time to numerous performance engagements and broaden her musical horizons. Currently she gives master classes at institutions worldwide and teaches at international music festivals. Ms. Paik divides her time between U.S. and Korea where she is the artistic director of Busan Music Festival.

HaeSun Paik began her musical studies in her native Korea. At 14, she came to the U.S. to study music at Walnut Hill School for Performing Arts in Boston and subsequently graduated from New England Conservatory; where she was a student of Russell Sherman and Wha Kyung Byun. She was also invited by the prestigious International Piano Foundation in Lake Como (Italy) where she worked with many renowned international artists.



The images of Beethoven are of the statue that stands in the foyer of New England Conservatory's Jordan Hall. It was sculpted in Rome in 1854 by Thomas Crawford, an American who spent most of his working years in that city. He is most famous for his design of the statue that stands atop the cupola of the Capitol Building in Washington, D.C. The Beethoven statue was cast in Munich, came to the Boston Atheneum and was presented by Mr. C.C. Perkins to the Boston Music Hall. The Boston's Handel and Haydn Society, into whose possession it had passed, "loaned" it to NEC in 1902, at the time the present home of NEC was first opened. The Alumni Association of NEC arranged for it to be given by H & H to NEC on the occasion of NEC's 75<sup>th</sup> anniversary in 1951 and it has become a landmark and symbol of America's oldest conservatory of music.

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Cello: Antonio & Hieronymus Amati, Cremona 1622  
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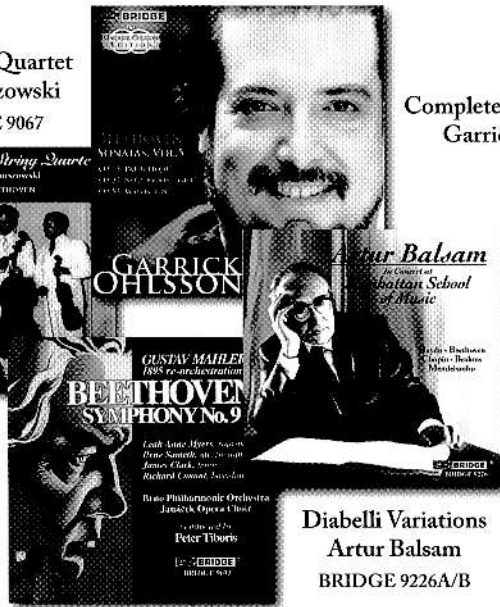
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