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I've known Becky and David Starobin for at least forty years. They are a steadfast and irreplaceable couple who have given their heart and soul to music and have produced some of the most notable recordings of the last few decades. When they volunteered that they would produce a recording for me I was a bit nonplussed. That offer was extremely generous and although I had participated in many Bridge recordings I was truly surprised. After giving it some thought I suggested this recording of late works of Haydn, Schubert and Beethoven and they made it happen. I want to thank them for that as well as for their enormous contributions over the years to the world of music.

—Gilbert Kalish, March, 2014



BRIDGE 9428

**HAYDN**

Sonata in E flat

**BEETHOVEN**

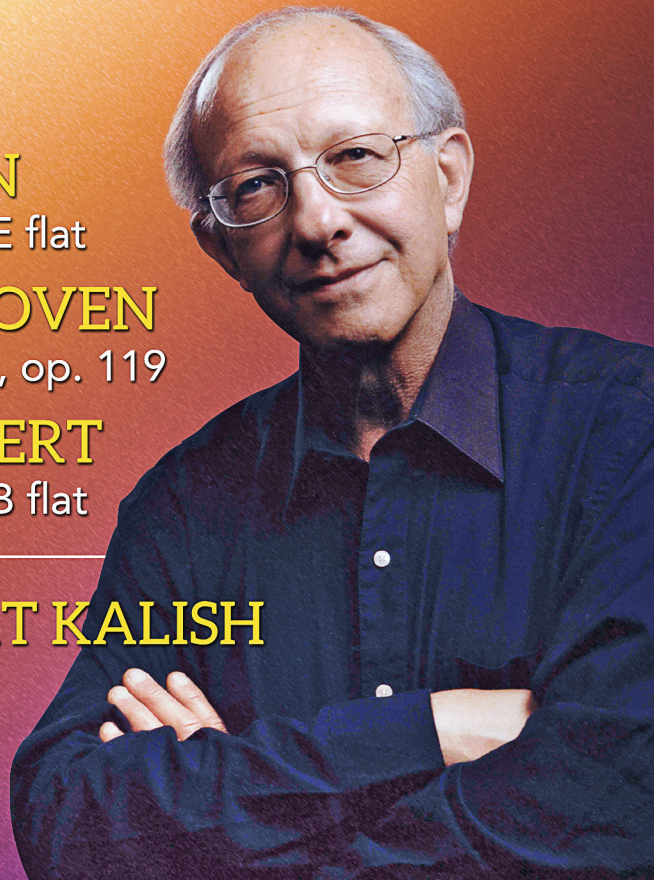
Bagatelles, op. 119

**SCHUBERT**

Sonata in B flat

**GILBERT KALISH**

piano



# GILBERT KALISH

piano

## Franz Joseph Haydn

(1732-1809)

**Sonata No. 62 in E flat, Hob. XVI: 52** (21:24)

- |    |      |                |        |
|----|------|----------------|--------|
| 1) | I.   | <i>Allegro</i> | (9:00) |
| 2) | II.  | <i>Adagio</i>  | (6:44) |
| 3) | III. | <i>Presto</i>  | (5:38) |

## Ludwig van Beethoven

(1770-1827)

**Bagatelles, op. 119** (16:55)

- |     |       |   |        |
|-----|-------|---|--------|
| 4)  | I.    | <i>Allegretto</i>                       | (2:40) |
| 5)  | II.   | <i>Andante con moto</i>                 | (1:21) |
| 6)  | III.  | <i>à l' Allemande</i>                   | (2:19) |
| 7)  | IV.   | <i>Andante cantabile</i>                | (1:36) |
| 8)  | V.    | <i>Risoluto</i>                         | (1:25) |
| 9)  | VI.   | <i>Andante, Allegretto leggiermente</i> | (2:16) |
| 10) | VII.  | <i>Allegro ma non troppo</i>            | (1:09) |
| 11) | VIII. | <i>Moderato cantabile</i>               | (1:34) |
| 12) | IX.   | <i>Vivace moderato</i>                  | (:52)  |
| 13) | X.    | <i>Allegramente</i>                     | (:15)  |
| 14) | XI.   | <i>Andante, ma non troppo</i>           | (1:23) |

*In choosing to record works of these three masters, I very much wanted to present three different faces of this rich heritage. I dedicate this recording to my late wife, Diane, who inspired and encouraged me throughout our life together. She had a love for this music that was almost palpable and that enriched her life as well as mine.*

– Gilbert Kalish, March, 2014

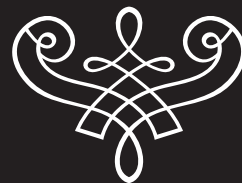


**Franz Schubert**

(1797-1828)

**Piano Sonata No. 21 in B flat, D. 960 (37:41)**

- |            |      |  |         |
|------------|------|--|---------|
| <b>15)</b> | I.   | <i>Molto moderato</i>                          | (15:13) |
| <b>16)</b> | II.  | <i>Andante sostenuto</i>                       | (9:43)  |
| <b>17)</b> | III. | <i>Scherzo. Allegro vivace con delicatezza</i> | (4:23)  |
| <b>18)</b> | IV.  | <i>Allegro ma non troppo</i>                   | (8:20)  |





## Notes by Malcolm MacDonald

The origins of the piano sonata were rather modest. Before Beethoven, the genre was – unlike the concerto – not usually a virtuoso vehicle, or one of great profundity of musical thought, but a species of domestic instrumental music for players (often players of moderate attainments) to perform among friends or in the privacy of their homes. They were also often written for students, as a kind of exercise. However towards the end of the 18<sup>th</sup> century, spurred partly by the rapid advances in the construction of pianos to provide a weightier and more sustained sound over an expanded gamut of the keyboard, the sonata became the vehicle for more ambitious musical designs and profounder thought, as we see in some of Mozart's late sonatas and Beethoven's early ones.

The 50 or so surviving sonatas by **Haydn** graphically confirm this picture. Unlike Mozart and Beethoven, he was not a virtuoso player, but he knew keyboard instruments intimately and was proficient on them as he was in most other instruments. The majority of his sonatas are relatively early works from before 1770, often composed for students; several more have been lost, probably because they were given to students and Haydn did not make copies. Later in his career, however, he wrote a number of sonatas for players of quite considerable abilities, such as Marianne von

a faculty member of the Tanglewood Music Center, serving as Chairman of the Faculty from 1985-1997, and is a frequent guest at the Banff Centre, the Steans Institute at Ravinia, the Yellow Barn Festival, and the Marlboro Music Festival. He has been a performer and faculty member at Music@Menlo since its inception, and in 2012 was appointed the Director of its International Program.

Mr. Kalish has been presented with the Paul Fromm award by the University of Chicago's music department for distinguished service to the music of our time, the Peabody Medal by the Peabody Conservatory for his contributions to the music of America and the Richard J. Bogomolny National Service Award by Chamber Music America for his outstanding contributions to chamber music in America.

Gilbert Kalish's substantial discography encompasses classical repertory, 20th century masterworks, and new compositions. Of particular note are his recordings of Charles Ives's "Concord" Sonata, sonatas of Joseph Haydn, and his many recordings with Jan DeGaetani. His recordings for Bridge Records include one of the DeGaetani/Kalish duo's final concerts, performing Haydn, Beethoven, Debussy, Strauss, Gershwin, Poulenc, Crumb, Walden and Frazelle, (BRIDGE 9340A/B); also with Ms. DeGaetani, Ives songs and Crumb's *Apparition* (BRIDGE 9006); Stony Brook composers (BRIDGE 9319); and music of Wallingford Riegger (BRIDGE 9068).



**G**ilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in myriad performances and recordings, has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He was the pianist of the Boston Symphony Chamber Players for thirty years and was a founding

member of the Contemporary Chamber Ensemble, a new music ensemble that flourished during the 1960's and 70's, and is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was widely recognized as one of the most remarkable artistic collaborations of the era. He maintains longstanding duos with cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

Mr. Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969-1997 he was

Genzinger and Therese Jansen, and for the most modern pianos of the time; and these are rightly classed among his masterpieces.

His ultimate work in the genre, the **Sonata No. 62 in E flat, Hob. XVI: 52**, is the last of a group of three sonatas composed during the winter of 1794-95 in London, during Haydn's second visit there, for Therese Jansen Bartolozzi (c. 1770-1843), who was then a leading pianist in the English capital, with a formidable technique, and had been a student of Muzio Clementi. Haydn and Jansen were probably introduced by the impresario Johann Peter Salomon, and Haydn was one of the witnesses at her marriage in May 1795. A contemporary encyclopaedia lists her as one of Clementi's three most important pupils, the others being John Field and Johann Baptist Cramer. As virtuoso pianist, entrepreneur and piano manufacturer Clementi was then perhaps the most commanding figure in London musical life, and his pianos, along with those by Broadwood, were considered to have a more powerful sonority than their German and Austrian counterparts – a feature that Haydn exploited with great skill in the dynamic structure of these late sonatas, sometimes known as the **Drei Englische Sonaten (Three English Sonatas)**. The E flat Sonata is the largest and most admired of these, exceptional in its expressive scope and manipulation of tonal material. Haydn's manuscript, with the dedication to Jansen, is dated London 1794, but when the sonata was published by Artaria in Vienna in 1798 the printed edition, possibly as a means of

increasing sales locally, bore a dedication to Magdalena von Kurzböck (1770-1845), an Austrian pianist of distinction and also a close friend of Haydn. However a separate London edition, with the original dedication, was issued in 1799 by Longman and Clementi.

The *Allegro moderato* first movement immediately makes clear that Haydn was revelling in the variety of pianistic textures and techniques that the new instruments afforded him, right from the rich chords of the opening, which also serve to introduce each of the movement's themes. The frequent dynamic juxtapositions of forte and piano and the use of sudden *fz* markings are another indication. The grandeur of the movement's opening, with its dotted rhythms, suggests the style of a French Overture, but there is a contrastingly quirky and light-hearted second group: altogether there is rather a plethora of themes, but almost all of these derive from the material of the movement's first eight bars. The extensive development has some surprising, far-reaching modulations.

The central *Adagio* is in E major – a most unusual and distant choice of key for a work in E flat, which has excited the wonder and admiration of commentators ever since. There were in fact precedents in the works of CPE Bach, which Haydn knew well, and the modulatory scheme of the first movement's development had placed significant stress on E (at one point the second group appears in that key), so the tonality of the

ability even in lively music; and the effect is both effervescent and a little febrile. The trio (in B flat minor) is uneasy, with sudden syncopations and nervous accents.

The finale seems once again to glance at Beethoven, specifically the main theme of the B flat replacement finale for his op. 130 string quartet, after he had removed the *Grosse Fuge* from that role. Schubert's own rondo-theme appears to echo that Beethovenian idea, but in an entirely different spirit. Here if anywhere there is a sense of determination. Alfred Brendel, one of the work's most important exponents, has characterized this as a movement of 'graceful resolution', 'playful vigour' and 'stubborn pugnacity', with an 'ironic twinkle'. Clearly, the effect of this music is once again charged with paradox. But its basic cheerfulness cannot be denied (Brendel also quotes the Viennese saying that 'life is hopeless but not serious'). Schubert repeatedly begins his rondo theme in the 'wrong' (and much darker) tonality of C minor, and the music is often deflected by the minatory interruptions of the octave G with which the movement begins; but by dint of hard work and a certain irrepressible optimism he eventually brings it safely into the promised land of B flat major and so is able to end the sonata with a brilliant *presto* coda.

are a serious miscalculation, whose agitated alternations of loud and soft, and sudden thunderous *fortissimo* on the trill, emerge from nowhere and disturb the even flow of the movement. (On this CD Gilbert Kalish omits the repeat.) The development proper does not so much drive to a grand climax as allow the grandeur to accrue, as an acorn gives birth to an oak-tree; and the transition to the recapitulation, gradually quitting the relative (D) minor and using the trill to bring back the first subject, is among the most poetic things in Schubert. The coda is almost matter-of-fact in its sublimity.

The *Andante sostenuto* slow movement, in C sharp minor, is a ternary-form design with the feeling of a stately, thoughtful dance, rather melancholy in the outer sections, more positive in the middle of the movement, in A major. The music is infused by an oft-repeated accompanimental figure that spans four octaves and encloses the principal melody, a nocturne-like idea of great beauty. In the reprise of the opening section there is an extraordinary, almost visionary key-shift from C sharp minor to C major, and then to E major. Towards the end the music moves into C sharp major for the poetic, almost improvisatory final bars.

Schubert gives the scherzo the almost paradoxical marking *Allegro vivace con delicatezza*, enjoining the performer to combine energy with delicacy, or perhaps rather precision, of touch – something that hints at vulner-

slow movement has to some extent been prepared, though its shock value remains. The dotted rhythm and general shape of the first theme also create a strong connexion with the material of the first movement. After a more troubled middle section, Haydn returns to the movement's initial theme, this time with elaborate decoration.

E flat is restored in the *Presto* finale, though the repeated G at the outset hints at other possibilities before the orthodox one is confirmed. This work has sometimes been described as the most 'symphonic' of Haydn's sonatas, and that quality is especially to the fore in this witty and elegant movement, with its contrasting sonorities and textures, while the rapid passage-work making use of the full range of the keyboard are in tune with the best virtuoso practice of the time. Instead of the traditional rondo, Haydn writes a rapid sonata-form movement with a fresh abundance of material and another far-reaching development.



This E flat Sonata of Haydn's has often been seen as a significant forerunner for Beethoven's early sonatas; and **Beethoven** remains the biggest name in the entire history of the genre. However he is represented in this programme by a set of those pieces which, superficially, appear at the furthest remove from the majestic architecture of the fully-developed

sonata: the bagatelle. Beethoven wrote bagatelles, little piano pieces which he referred to as *Kleinigkeiten* ('trifles'), throughout his career. He collected them in a folder against an opportunity to prepare them for publication; the first time this happened was in 1803, when he issued a collection of such pieces as his op. 33. The next occasion did not arise for nearly 20 years, and eventually resulted in the **Bagatelles op. 119**.

It was in the summer of 1822, when Beethoven was deeply involved in the writing of his Ninth Symphony and *Missa Solemnis*, that Carl Friedrich Peters, the Leipzig publisher, wrote to him with a request for some piano bagatelles. In view of his current workload Beethoven did not respond immediately, but in February 1823 he sent Peters six piano pieces (which would eventually become Nos. 1-6 of op. 119): five of them were early works, in some cases probably written in the 1790s, while No. 6 was a new piece. Peters's reception of them was less than rapturous: in fact he took Beethoven severely to task. Writing to the composer, he claimed that he had had them played by several people, *none* of whom could believe they were by Beethoven. Moreover, 'I asked for *Kleinigkeiten*, but these are really too small [...] most of them are too easy to be suitable for more advanced players, while for beginners there are passages that are too difficult [...] Perhaps my expectations were too high, for I imagined small appealing things, which, without having any great difficulties, are nevertheless friendly and *attractive* [...] I will never print these

the B flat Sonata. Nor is it devoid of the mystery that hangs about those poems of Goethe: a mystery suggested in the first movement by the deep, slightly sinister left-hand trill (like a timpani roll) and pregnant pauses. Another influence, again especially in the B flat Sonata, is the great E flat Mass Schubert composed in June and July of 1828, so that not only songs but sacred music have their place in the extended, hymnic nature of some of the themes.

As the tempo indication *Molto moderato* suggests, this is a calm and broadly-conceived movement whose deployment of sonata form is at once rather old-fashioned (the literalness of the recapitulation) and wonderfully flexible (the lyric nature of all its themes), yet almost entirely un-dramatic. It is in fact the longest movement in any of the three late sonatas. Here, as so often elsewhere, Schubert uses classical decorum as a cloak for his personal fantasy – as the flowing, almost choric first subject, punctuated by that drumroll-trill, shows. The second subject appears in the moderately distant, certainly unexpected key of F sharp minor, and after a developmental passage a third subject emerges.

Schubert directs that the exposition should be repeated, making an already long movement even longer. Many pianists have chosen to ignore his instructions, and some – among them that notable Schubertian Alfred Brendel – have asserted that the 'first time' bars leading back to the repeat



friend Dr Ignaz Menz on 27 September 1828: the B flat Sonata had been completed just the day before, and seven weeks later Schubert was dead. Not unnaturally, it has often been evaluated as a musical farewell, but it is implausible to think that Schubert conceived it in such terms. Much more likely is the idea that it was planned as the final triptych of the three sonatas (which after all were composed in rapid succession); and that after the more dramatic and capricious C minor and A major Sonatas, the B flat offers a return – not perfect, not wholly untroubled, but heroic in its level-headed lyricism and beauty – to something resembling classical serenity.

Was Schubert aware of the current work of his fellow pall-bearer at Beethoven's funeral, the master's friend and pupil Carl Czerny, who had written four piano sonatas in 1827 – one a six-movement D minor masterpiece clearly conceived in Beethoven's memory, the others a close-knit succession of three *Grandes Fantasies en forme de Sonate* in E minor, E flat major and B minor? If so, it doesn't look like he was influenced by them, for his own sonatas of 1828 seemingly conform to more straightforwardly traditional designs. The elements of fantasy are so to speak internalized in the music's nerves and sinews, not manifest in its outward forms. Unlike the late Beethoven sonatas, these sonatas of Schubert have an amplitude of melody derived from his experience as a song-writer. Especially perhaps they are redolent of some of his settings of Goethe's 'Mignon' songs, and this bittersweet melodic aspect is most prominent in

*Kleinigkeiten*, but will rather lose the fee I have already paid.'

After this rebuff Beethoven immediately looked elsewhere, and sent the six pieces – now with an additional five *Kleinigkeiten* that he had written in 1820 for the *Wiener Piano-Forte-Schule*, a book of instruction for the piano published in 1821 by Kapellmeister Friedrich Starke – to his friend and former pupil Ferdinand Ries, the composer, pianist and entrepreneur, who was then in London, asking him to place them with a publisher. It was Clementi who took them up, issuing the collection as *Trifles for the Piano Forte, Consisting of Eleven pleasing Pieces Composed in Various Styles by L. Van Beethoven*. To what extent this 11-movement sequence represented Beethoven's intentions is unclear, but he seems to have been pleased with it.

To recapitulate, the 11 Bagatelles of op. 119 consist of five (Nos. 1-5) whose origins appear to be quite early, five (Nos. 7-11) that date from 1820, and one (No. 6) written in late 1822 or early 1823 that is the latest of all. Thus Nos. 6-11 have tended to be favoured by commentators, and they are no doubt the finer works, though Nos. 1-5 retain plenty of interest. They were presumably revised for publication, too, because in places they require a keyboard range greater than was available to Beethoven at the start of the 19<sup>th</sup> century.

The set opens with a minuet, *Allegretto* in B flat; this is followed by a song-like C major *Andante con moto* that requires some crossing of the hands as a recurrent triplet figure appears alternately in high and low registers until the ethereal close. The third piece, in D major is marked *à l'Allemande* and is redolent of the dance pieces of Beethoven's youth; while the *cantabile* fourth is a brief lyric excursion into A major. The fifth Bagatelle is in C minor, and even in this small space suggests something of the quality of fate that Beethoven associated with that key; its style is severe, its rhythms clipped.

In composing the brilliantly insubstantial sixth piece, in G major, Beethoven may have conceived it as a stylistic transition between the first group of pieces and the ones written for Starke. It has an *Andante* introduction, with a quicker main section in the manner of a scherzo, with an obsessive main motif. There follow two pieces in C major which have been seen as possible studies for the *Diabelli Variations* op. 120. No. 7 is a colourful trill study with a dramatic ending; the brief No. 8 is, like No. 1, a minuet, but a much subtler example of the genre. The A minor No. 9, which has the paradoxical marking *Vivace moderato*, is a rather unsettled piece cast in waltz rhythm; while the A major No. 10 reaches the acme of brevity – this tiny Allegretto study in syncopation is a mere 13-bar aphorism. The eleventh and last piece returns, whether by design or no, to the B flat tonality of the first piece: marked *innocentemente e cantabile*,

it shows a mature mastery of form and constitutes a charming, limpidly melodic gesture of farewell, suggesting a spacious vista yet remaining within the proportions of a miniature.



The three large-scale piano sonatas which **Franz Schubert** completed in September 1828, only two months before his death (though the first workings go back to May of that year), were planned as a coherent group in the manner of Beethoven's three sonatas op.10; in Schubert's manuscript they are headed *Sonate I*, *Sonate II* and *Sonate III*. He intended to dedicate them to another great contemporary, Hummel. In fact they waited eleven years before they were finally published, by Diabelli: by that time Hummel was dead and he dedicated them instead to Schumann, who had already advocated other Schubert works, but in fact Schumann was not very impressed with these sonatas. It was really only in the 20<sup>th</sup> century – with the advocacy of such artists as Artur Schnabel – that they came to be valued at their true worth: as compositions worthy to stand with the late, rather than the early, sonatas of Beethoven.

**The Piano Sonata No. 21 in B flat, D. 960** is the last of them, and in fact Schubert's last instrumental work altogether. He himself gave the first performance, along with the other two sonatas, at a party held by his