

# The RECORD SHOP



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Phil Hart, Mgr.

AT 7492



*Presents*

## ARTUR SCHNABEL

Neighbors of Woodcraft Auditorium  
Portland, Oregon

Monday, March 19, 1945

### PROGRAM

SONATA No. 31 in A flat major, Opus 110 . . . . . *Beethoven*

Moderato cantabile molto espressivo.

Allegro molto.

Adagio ma non troppo (Arioso dolente);

FUGA: Allegro, ma non troppo; L'istesso tempo di Arioso;

L'istesso tempo della Fuga poi a poi di nuovo vivente.

SONATA in A minor, Opus 42 . . . . . *Schubert*

Moderato.

Andante, poco mosso.

SCHERZO: Allegro vivace; TRIO: Un poco piu lento.

RONDO: Allegro vivace.

### *Intermission*

SONATA in B flat major, K.333 . . . . . *Mozart*

Allegro.

Andante cantabile.

Allegretto grazioso.

SONATA No. 32 in C minor, Opus 111 . . . . . *Beethoven*

Maestoso; Allegro con brio ed appassionato.

ARIETTA: Adagio molto semplice e cantabile.

Victor RED SEAL Records

STEINWAY Piano, courtesy  
Sherman, Clay & Co.

For numbers on this program inquire at the Music Room Public Library.

THE PROGRAM chosen by Artur Schnabel includes music by three of the four composers who were the central figures of the classic Viennese style of composition. Beethoven, Mozart, and Schubert—plus Haydn—established and exploited to the full the classic sonata idiom of music that was to dominate, more or less, musical composition for the entire 19th century.

The sonata idiom is one that embraces not only works so named but also symphonies, chamber music, and concertos. Its fundamental aim is the expression of great, complex, and profound issues in a musical framework that permits both variety and expanse without sacrificing organic unity. Its fundamental principle is a combination of contrast, development and recapitulation. The archtypical structure of the sonata-style is the "sonata-form" movement, in which the musical materials are first exposed in two groups, each around its own harmonic center, then developed, and finally recapitulated without contrast of harmonic base.

An indication of the flexibility and adaptability of the sonata idiom is illustrated on our program this evening. Mozart's textures are lighter, more transparent, and his materials are generally simpler; despite the fertility of his invention, his materials are used more sparingly and his scale is definitely smaller. Yet beneath the deceptive simplicity of Mozart's structures and the polished fluency of his textures, there is a strong undercurrent of feeling, a sense of tension, that reveal a real and complex human being as the creator of this music. The surface beauties of Mozart's music long obscured the intensity of feeling in his music to observers steeped in the franker excesses of emotional expression of 19th century composers; more recently, however, a more sympathetic approach, directly to the music itself, on the part of performers has led to a re-valuation of Mozart as a man and artist.

In the case of Schubert, popular judgment has concentrated upon his warmth of feeling and wealth of sentiment to the neglect of a just appreciation of Schubert as a creator of significant dramatic utterances on a large scale. The composer of the "Unfinished" Symphony and the "Ave Maria" was also the composer of *Piano Sonatas* of exceptional breadth and significance. Schubert's ability to mix and blend the dramatic and lyric is well illustrated in the *Opus 42 Sonata in A minor*; the first movement, in particular, is a notable example of Schubert's ability to adapt the formal language of the sonata-idiom to the intimate warmth of his unique sentiment and charm. Schubert's *Sonatas* have been unjustly neglected and under-estimated; it is due to the efforts of such artists as Artur Schnabel that we are able to realize their greatness.

The Beethoven *Sonatas in A flat and C minor* are his last; they conclude a series of thirty-two mature works in this medium in which nearly every facet of Beethoven's creation is represented. Composed around his fiftieth year, these *Sonatas* are representative of his last style—a style that is both revered as Beethoven's most profound and held in such awe that many a barrier to enjoyment is raised by a solemn approach as if to inner mysteries accessible only to the initiated. Beethoven's last style is, to be sure, more complex than his earlier language—just as "Hamlet" is a richer and more profound work than "Romeo and Juliet"—but it is also simpler and more direct in many respects, and its beauties can be grasped readily when approached with ready ear and unprejudiced mind.

The first movements of both *Sonatas* are in the traditional sonata-form; in both, some of the supreme moments derive their strength from such effects as the dramatically prepared return of a main theme in its home key, the sudden revelation of new beauties and feeling by placing a familiar theme in new harmonic context, and the free play of a great imagination within the comprehensible limits of an organic unity. The two *finales* are in structures that are as old as instrumental music; in *Opus 110* Beethoven uses a *Fugue*, in *Opus 111* a theme and variations.

In both cases the older form is infused with the dramatic impulses and tensions of the sonata-idiom. The *Fugue of Opus 110* is prefaced and interrupted by a mournful *Adagio* section of great expressiveness that seems to transform completely the whole tenor of the second section of the *Fugue*. In *Opus 111*, Beethoven's variations on the *Arietta* theme are no mere imaginative manipulations of the melody, but a dramatically conceived cumulative climax of ever increasing tension, which culminates in a moment of radiant illumination that is for some one of the supreme experiences of music.

A common misconception of the music of these composers is that their use of the various forms noted here constitutes a sterile dependence upon dry tradition, and that their practice of music in this idiom in some manner represents an historically immature phenomenon whereby great artists were fettered by their subservience to empty formalism. In actuality the Vienna composers were pioneers and revolutionaries who created and shaped these forms to the requirements of their own fertile creative imaginations. The products of this period—in which four great masters were composing and living in and around Vienna between 1780 and 1830—represent an epoch of music without parallel in our civilization.

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RECORDS BY ARTUR SCHNABEL constitute one of the greatest interpretive achievements of the phonograph. Unfortunately his great series of all the Beethoven *Sonatas*, plus the major miscellaneous piano solo works, is not available in this country; when conditions permit, we expect to have them available on importation from England. The major portion of Schnabel's available records are *Concertos*, and we may rejoice in these records which so fully realize a just and cohesive coordination of solo and orchestra. The available Schnabel records include:

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| *BACH: <i>"Italian Concerto in F major.</i><br>(\$2.50)                          | BRAHMS: <i>Concerto No. 2 in B flat.</i><br>(\$6.50)                        |
| BEETHOVEN: <i>Concerto No. 1 in C major.</i><br>(\$5.50)                         | MOZART: <i>Concerto No. 21 in C major,</i><br>K.467. (\$4.50)               |
| BEETHOVEN: <i>Concerto No. 2 in B flat.</i><br>(\$4.50)                          | *MOZART: <i>Concerto No. 27 in B flat,</i><br>K.595. (\$4.50)               |
| BEETHOVEN: <i>Concerto No. 3 in C minor.</i><br>(\$5.50)                         | MOZART: <i>Concerto in E flat for Two</i><br><i>Pianos, K.365. (\$3.50)</i> |
| *BEETHOVEN: <i>Concerto No. 4 in G major.</i><br>(\$4.50)                        | *SCHUBERT: <i>Sonata in D major, opus 53.</i><br>(\$5.50)                   |
| *BEETHOVEN: <i>"Emperor" Concerto No. 5</i><br><i>in E flat. (\$5.50)</i>        | SCHUBERT: <i>Sonata in A major, Posthumous.</i><br>(\$5.00)                 |
| BEETHOVEN: <i>"Hammerklavier" Sonata in</i><br><i>B flat, opus 106. (\$6.50)</i> | SCHUBERT: <i>"Trout" Quintet in A major.</i><br>(\$5.50)                    |
| BRAHMS: <i>Concerto No. 1 in D minor.</i><br>(\$6.50)                            | SCHUBERT: <i>Moments Musicaux. (\$3.50)</i>                                 |

Reported "In Preparation":

- BEETHOVEN: *Sonata No. 30 in E major, opus 109.*  
BEETHOVEN: *Sonata No. 32 in C minor, opus 111.*  
SCHUBERT: *Impromptus.*

Released in England, and probable in this country:

- MOZART: *Sonata in A minor, K.310.*  
SCHUBERT: *Sonata in B flat, Posthumous.*

\*Records so marked are currently in stock; others are of variable and uncertain availability at present, but are listed in the catalogue.

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