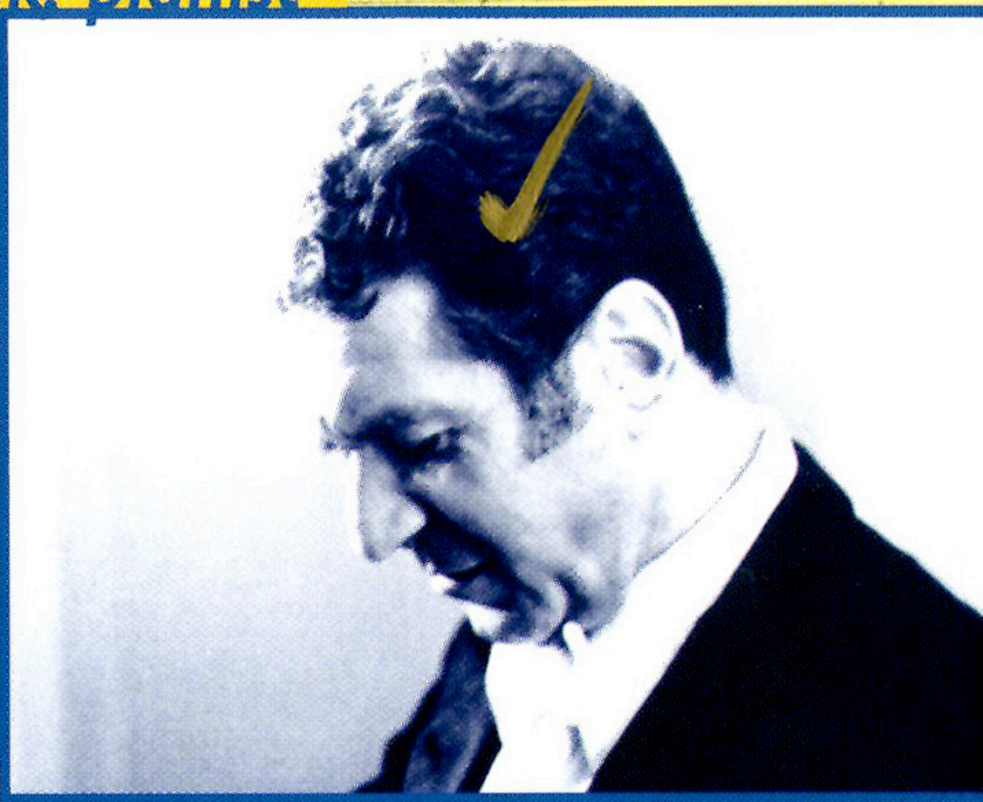
Beethoven: The Piano Sonatas

Claude Frank, pianist



Die Klaviersonaten
The Piano Sonatas
Les Sonates Pour Piano

Special! 10 CDs for the price of 5! (Mid-priced)

Beethoven: The Piano Sonatas

Pianist: Claude Frank

BEETHOVEN: PIANO SONATAS

Pianist: Claude Frank – Complete on ten CDs

CD 1

SONATA NO. 1 IN F MINOR, OP. 2, NO. 1

1.	I.	Allegro	3:34
2.	II.	Adagio	5:03
3.	III.	Menuetto: Allegretto; Trio	3:33
4.	V.	Prestissimo	4:23

SONATA NO. 16 IN G, OP. 31, NO. 1

5.	I.	Allegro vivace	6:44
6.	II.	Adagio grazioso	12:28
7.	III.	Rondo: Allegretto	6:08

SONATA NO. 23 IN F MINOR, OP. 57 ("APPASSIONATA")

8.	I.	Allegro assai; Più allegro	9:18
9.	II.	Andante con moto Allegro, ma non troppo; Presto	14:24

total time = 66:16

CD 2

SONATA NO. 9 IN E, OP. 14, NO. 1

1.	I.	Allegro	6:25
2.	II.	Allegretto; Maggiore	3:42
3.	III.	Rondo: Allegro comodo	3:40

SONATA NO. 17 IN D MINOR, OP. 31, NO. 2 ("TEMPEST")

4.	I.	Largo; Allegro	7:49
5.	II.	Adagio	9:12
6.	III.	Allegretto	6:27

SONATA NO. 30 IN E, OP. 109

7.	I.	Vivace, ma non troppo; Adagio espressivo	4:00
8.	II.	Prestissimo	2:08
9.	III.	Gesangvoll, mit innigster Empfindung (Variations 1-6)	13:45

total time = 57:55

CD 3

SONATA NO. 5 IN C MINOR, OP. 10, NO. 1

1.	I.	Allegro molto e con brio	4:55
2.	II.	Adagio molto	8:18
3.	III.	Finale: Prestissimo	4:10

SONATA NO. 15 IN D, OP. 28 ("PASTORAL")

4.	I.	Allegro	9:09
5.	II.	Andante	7:08
6.	III.	Scherzo: Allegro vivace; Trio	2:01
7.	IV.	Rondo: Allegro, ma non troppo; Più allegro quasi presto	4:36

SONATA NO. 26 IN E-FLAT, OP. 81A ("LES ADIEUX")

8.	I.	Presto alla tedesca	6:48
9.	II.	L'Absence: Andante espressivo Le Retour: Vivacissimamente	9:15

total time = 57:06

CD 4

SONATA NO. 3 IN C, OP. 2, NO. 3

1.	I.	Allegro con brio	9:39
2.	II.	Adagio	7:34
3.	III.	Scherzo: Allegro; Trio; Coda	3:15
4.	IV.	Allegro assai	5:07

SONATA NO. 22 IN F, OP. 54

5.	I.	In tempo d'un menuetto	5:10
6.	II.	Allegretto; Più allegro	3:08

SONATA NO. 6 IN F, OP. 10, NO. 2

7.	I.	Allegro	5:40
8.	II.	Allegretto	3:54
9.	III.	Presto	2:12

SONATA NO. 31 IN A-FLAT, OP. 110

10.	I.	Moderato cantabile, molto espressivo	6:19
11.	II.	Allegro molto	1:55
12.	III.	Adagio, ma non troppo Fugue: Allegro, ma non troppo	10:47

total time = 1:05:47

CD 5

SONATA NO. 8 IN C MINOR, OP. 13 ("PATHÉTIQUE)

1.	I.	Grave; Allegro di molto e con brio	6:46
2.	II.	Adagio cantabile	5:57
3.	III.	Rondo: Allegro	4:04

SONATA NO. 25 IN G, OP. 79

4.	I.	Presto alla tedesca	4:19
5.	II.	Andante	3:06
6.	III.	Vivace	1:43

SONATA NO. 24 IN F-SHARP, OP. 78

7.	I.	Adagio cantabile; Allegro, ma non troppo	4:47
8.	II.	Allegro vivace	2:36

SONATA NO. 18 IN E-FLAT, OP. 31, NO. 3

9.	I.	Allegro	8:22
10.	II.	Scherzo: Allegretto vivace	5:03
11.	III.	Menuetto: Moderato e grazioso; Trio	4:16
12.	IV.	Presto con fuoco	4:17

total time = 56:09

CD 6

SONATA NO. 19 IN G MINOR, OP. 49, NO. 1

1.	I.	Andante	4:27
2.	II.	Rondo: Allegro	2:54

SONATA NO. 20 IN G, OP. 49, NO. 2

3.	I.	Allegro, ma non troppo	4:19
4.	II.	Tempo di menuetto	3:03

SONATA NO. 29 IN B-FLAT, OP. 106 ("HAMMERKLAVIER")

5.	I.	Allegro	10:47
6.	II.	Scherzo: Assai vivace	2:37
7.	III.	Adagio sostenuto	18:50
8.	IV.	Largo; Allegro risoluto	12:04

total time = 59:43

CD 7

SONATA NO. 7 IN D, OP. 10, NO. 3

1.	I.	Presto	6:37
2.	II.	Largo e mesto	12:28
3.	III.	Menuetto; Allegro; Trio	2:39
4.	IV.	Rondo: Allegro	4:07

SONATA NO. 27 IN E MINOR, OP 90

5.	I.	Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck	5:22
6.	II.	Nicht zu geschwind und sehr singbar	7:14

SONATA NO. 21 IN C, OP. 53 ("WALDSTEIN")

7.	I.	Allegro con brio	9:45
8.	II.	Introduzione: Adagio molto	9:03
9.	III.	Rondo: Allegretto moderato	5:05

total time = 1:03:04

CD 8

SONATA NO. 4 IN E-FLAT, OP. 7

1.	I.	Allegro molto e con brio	8:11
2.	II.	Largo, con gran espressione	8:39
3.	III.	Allegro; Minore	5:07
4.	IV.	Rondo: Poco allegretto e grazioso	6:28

SONATA NO. 12 IN A-FLAT, OP. 26 ("FUNERAL MARCH")

5.	I.	Andante con variazione	9:40
6.	II.	Scherzo: Allegro molto; Trio	2:38
7.	III.	Marcia funebre sulla morte d'un eroe	8:22
8.	IV.	Allegro	2:40

SONATA NO. 28 IN A, OP. 101

9.	I.	Etwas lebhaft und mit der innigsten Empfindung	4:43
10.	II.	Lebhaft, marschmässig	5:41
11.	III.	Langsam und sehnsuchtvoll; Geschwinde, doch nicht zu sehr, und mit Entschlossenheit	10:47

total time = 1:13:58

CD 9

SONATA NO. 2 IN A, OP. 2, NO. 2

1.	I.	Allegro vivace	6:42
2.	II.	Largo appassionato	7:33
3.	III.	Scherzo: Allegretto	3:25
4.	V.	Rondo: Grazioso	6:10

SONATA NO. 11 IN B-FLAT, OP. 22

5.	I.	Allegro con brio	6:51
6.	II.	Adagio con molta espressione	3:28
7.	III.	Menuetto; Minore	5:15
8.	IV.	Rondo: Allegretto	8:59

SONATA NO. 14 IN C-SHARP MINOR, OP. 27, NO. 2 ("MOONLIGHT") (SONATA QUASI UNA FANTASIA)

9.	I.	Adagio sostenuto	5:42
10.	II.	Allegretto	1:21
11.	III.	Presto	6:37

total time = 1:04:01

CD 10

SONATA NO. 10 IN G, OP. 14, NO. 2

1.	I.	Allegro	5:43
2.	II.	Andante	6:34
3.	III.	Scherzo: Allegro assai	3:14

SONATA NO. 13 IN E-FLAT, OP. 27, NO. 1 15:57 (SONATA QUASI UNA FANTASIA)

4.	I.	Andante; Allegro	
	II.	Allegro molto e vivace	
	III.	Adagio con espressione	
	IV.	Allegro vivace; Presto	

SONATA NO. 32 IN C MINOR, OP. 111

5.	I.	Maestoso; Allegro con brio ed appassionato	9:13
6.	II.	Arietta: Adagio molto semplice e cantabile	18:01

total time = 59:12



INDEX TO LOCATION OF SONATAS

THE BEETHOVEN PIANO SONATAS

Beethoven was a pianist. By all accounts he was an exciting one. Even at 12 his playing was praised for its power, and in later reports we find again and again phrases like "tremendous power, character, unheard-of bravura and facility," "great velocity of finger, united with extreme delicacy of touch, and intense feeling," or (in a comparison with Abt Vogler) "in addition to astonishing execution [there is] greater clarity and weight of idea, and more expression – in short, he is more for the heart – equally great, therefore, as an adagio or allegro player." In March 1795, when he had been in Vienna a little over two years, Beethoven made his first public appearance there as a pianist, playing his own B-flat concerto, and for some while after that he was known and valued more as a performer than as a composer. In 1801 he wrote to his friend Karl Amenda that his piano-playing had "improved immensely." but the letter in which he said so was also the one in which he first admitted to anybody that "the finest part of me, my hearing, had deteriorated." In 1814 he played in concert for the last time, too deaf for it even then, and it is certain that by 1816 he could no longer hear himself play at all. There were in later years occasional improvisations for friends and visitors on the Broadway that was presented to him by the London builders in 1818, and somehow the piano remained important to him. "The moment he is seated at the piano, he is evidently unconscious that there is anything in existence but himself and his instrument," wrote Sir John Russell, who visited him in 1821, the year of the last two sonatas.

Beethoven's lifelong closeness to the piano illuminates his music for it. His solo piano works, of which the 32 sonatas form the core, are a peculiarly personal record of adventure, exploration and achievement, of artistic and spiritual growth. The sonatas are as indispensable to an understanding of Beethoven as the string quartets and symphonies. In some ways they tell us even more, partly because there are so many more of them, but more significantly because no other group of works is so path-breaking and varied.

The sonatas span almost Beethoven's whole life as a composer, though they are distributed through it so that half of them were written by his 31st year. The first set of three, Op. 2, was ready by 1795, the year also of the Op. 1 trios, which are, as it were, the official beginning. Op. 111, the

last sonata, is dated January 13, 1822. Soon after, Beethoven wrote to his publisher that the pianoforte was, after all, and always would be "an unsatisfactory instrument" (not for the first time –13 years earlier he had told Breitkopf & Härtel that he did not like "taking on sonatas for piano solo"), though he did, in fact, come back to it twice, and marvelously, with the Diabelli Variations (1823) and the last set of bagatelles, Op. 126 (1823-24). The ultimate extension of his late style, that which we find in the five last quarters, is not represented in Beethoven's piano music, but everything else is, and in a corpus of works astounding in its richness and diversity. Moreover, it is very much in character for the sonatas to be something like a proving ground for Beethoven, for them to be the works in which we can first perceive each new development, each stretching of his genius.

His pupil Ferdinand Ries tells us that Beethoven, at lessons, rarely complained about missed notes (also that he often made such mistakes himself in public), "yet when I was at fault with regard to the expression, the crescendi or matters of that kind, or in the character of the piece, he would grow angry. Mistakes of the other kind, he said, were due to chance; but these last resulted from want of knowledge, feeling, or attention." Beethoven the performer, the pianist whose intensity, expression and sense of musical character so moved his listeners, is vividly present in the sonatas. Far more often in his piano music than in any other, probably because it was the music he played himself and about whose interpretation he therefore had singularly clear and intense ideas, he qualifies tempo directions with affective descriptions like *appassionato* (Op. 2, No. 2 and Op. 111), *espressivo* (Op. 81a and Op. 109) or *molto espressivo* (Op. 110), *con espressione* (Op. 27, No. 1), *con molta espressione* (Op. 22), or even *con gran espressione* (Op. 7, and occurring also during the course of the Adagio of Op 106, the "Hammerklavier"), *dolente* (Op. 110), *mesto*, which means something like gloomy (Op. 10, No. 3); and, in the sonatas marked in German, "throughout with feeling [*Empfindung*] and expression" (Op. 90), "with the innermost feeling" (Op. 10 and Op. 109, *innig* being German's most untranslatable word), and "with decisiveness" (Op. 101, with the *allegro risoluto* for the Op. 106 fugue as a near counterpart). And there are countless pleadings for *dolce* and *cantabile*.

It used to be asserted, with things in mind like the five-and-a-half octaves' separation of the two voices in the Adagio of Op. 111 or any number of places in the first and last movements of Op. 106, that Beethoven's deafness had made him forget "the realities" of writing for the piano. But the

"Hammerklavier," well played, sounds tremendous, and *pace* Weingartner, who made an orchestral version, it is utterly untransferable. That Beethoven wrote as a pianist never led him to a merely conventional sort of idiomaticness, the kind that seems dictated by the fingers' habits, yet his writing is imaginative and telling, pianistic even where the pianist is perhaps most tempted to curse it. Long after his hearing was gone Beethoven was alive to sonorous subtleties of all sorts, and even the sketchbooks for the last quartets are full of corrections of spacing and voicing, of matters, in sum, that pertain to sonority rather than content (insofar as they are separable).

Countless examples of beautiful, fresh scoring occur in the sonatas. There is, for instance, the proto-Schubert sound, passages in middle-to-low register, closely spaced, almost always in a flat key (the end of the Adagio of Op. 10, No. 1, still more characteristically the Trio of Op. 10, No. 2, the variation movement of Op. 26, and others); there are the unostentatiously lovely sonorities of the gracious finales of Opp. 7, 22 and 90, and of the main theme of the last movement of the "Waldstein"; there are the wholly original, sometimes astoundingly brilliant effects in which the last five sonatas abound; the striking use of the pedal in the recitatives of Op. 31, No. 2 and Op. 110, in the "Waldstein" finale and the Op. 101 march. But, for evidence of Beethoven's ear for sonority, you need look no farther than the familiar beauties of the first movement of the "Moonlight" or the second of the "Appassionata."

The sonatas cover an extraordinary range of form, size and scale. With the first four, the three of Op. 2 and Op. 7 (1795-97), Beethoven decided, in contradistinction to predecessors like C.P.E. Bach, Haydn and Mozart, that a solo sonata might be laid out in four movements like a quartet or symphony rather than in the customary three or two. Nine more of the sonatas were to be in four movements. All but three of them are fairly early, up to Op. 31, No. 3, which is contemporary with the Second Symphony. It was, by the way, just before the composition of the three Op. 31 sonatas that Beethoven declared he was dissatisfied with his work so far and intended turning over a new leaf. Several of the four-movement sonatas are fascinatingly unorthodox: Op. 26, which begins with a set of variations and includes no movement in sonata form at all; Op. 27, No. 1, the truly fantastic companion piece to the "Moonlight," with which it shares an opus number as well as the designation *sonata quasi una fantasia*; Op. 101, in which a dreamlike recollection of the opening makes a bridge from the yearning slow movement to the "decisive" finale; the ferocious, bristly "Hammerklavier,"

with the smallest, quirkiest of all the scherzos and the biggest and most powerfully tragic of all the adagios, and Op. 110, where the form is astonishingly expanded when the third and fourth movements, pathetic aria and serene fugue, are each given a full and varied repeat.

Of three-movement sonatas, there are 12 or 13, depending on how you think of the "Waldstein." Originally, Beethoven designed it in three movements, but then he tossed out the ornate and charming rondo that was later published separately as *Andante favori*, and the 28 mysterious bars in *adagio molto* that he put in its place are just what he calls them, an *introduzione*. Contemporary, more or less, with the "Eroica" and the first version of *Fidelio*, and coming not long before the Violin Concerto, the Fourth Piano Concerto, the Fourth Symphony and the Rasumovsky Quartets, this Adagio is perhaps the deepest music of those rich years; nothing, however, in the sonatas can so little stand by itself, and clearly it is an introduction, not a movement. As for the indisputable three-movement sonatas, there is no question of not recognizing the special nature of the last of them, Op. 109, with its terse first movement, with themes in drastically different moods, tempi (*vivace*, with *adagio espressivo* just eight bars later) and meters, followed by a scherzo and a variation finale on an andante theme. On the other hand, familiarity can make us forget how strikingly original a formal and poetic concept is realized in the "Moonlight" as it goes from the touching, veiled Adagio through a wistful intermezzo to the big, tempestuous finale. No other sonata builds up in quite that way.

Counting the "Waldstein," seven sonatas are in just two movements. That includes the two sonatinas written around 1796 and published much later as Op. 49. It includes, as well, the two shortest among the real sonatas, that little masterpiece of detached humor, Op. 54 in F, and Op. 78 in F-sharp (Beethoven never before or again used that as the principal key for any work), subtle, poetic, something of which its composer was fond and proud. Five years later – and those five years (1809-14) are the longest gap in Beethoven's sonata composing – came Op. 90, to whose gentle second movement Schubert paid homage in his A major Rondo for piano duet. The series ends with Op. 111. Like Op. 109, it ends with variations on a theme in slow tempo, but the similarity of the two movements is superficial. In Op. 109 the variations are like character pieces imagined for maximal contrast; the variation in Op. 111 are cumulative, the effect of each depending on its context,

the whole a marvelous transformation of old-fashioned "doubles" (variations with figurations in increasing speeds) of the sort alluded to in Op. 26 and actually present in the "Appassionata."

Someone asked Beethoven why he had not "completed" Op. 111 with a triumphant finale. He growled, "There wasn't time." Yes, just the answer the stupid question deserved, we tend to think. We might better allow the question to remind us how "modern" Beethoven's music seemed even to those contemporaries who knew it best. What made it so was the shifting of weights and balances within pieces, a new distribution of light and shade, new ideas about what we might call musical metabolism, new ways of playing with the sense of passing time. So we get, as one of the phenomena of Beethoven's modernity, a work like Op. 111, two-thirds of it taken up by the final, slow movement. As early as Op. 10, No. 3, the first of the great sonatas, we have a work whose focal point is its slow movement, something that will occur more and more often in Beethoven. There are also seven sonatas – Opp. 10, No. 2; 14, No. 1; 31, No. 3; 49, No. 2; 54; 78, and 90 – that have nothing that feels or functions like a slow movement at all. Except the leisurely and ample Op. 31, No. 3, they all have something of the character of miniatures.

Differences in scale are captivating from the beginning, where, within Op. 2, we find the concision of the first sonata, the F minor, and the expansiveness of the brilliant third in C. Between two of the biggest sonatas, the "Waldstein" and the "Appassionata," we come across the almost enigmatically compressed F major, Op. 54, perhaps made from material gathered for but not used in the "Waldstein." That contrast suggests another, between the works of a certain theatric quality, in that they seem to presuppose an audience, and others of more intimate character.

Returning, however, to the question of scale, observe the difference between the two longest sonatas, Op. 106 and Op. 7. The earlier one, dated 1797, is an unusually beautiful, unjustly ignored piece, with a fiery first movement, a magnificent Largo (*con gran espressione*) whose silences are as eloquent as its rich harmonies, a third movement somewhere between minuet and scherzo and a beguilingly lyric finale that once earned the sonata the nickname *Die Verliebte* (the girl in love). It is large because it is spacious and so leisurely in its way of consuming its materials. Op. 106, finished in 1818, is the famous and feared "Hammerklavier," a designation it shares with

its strange, highly experimental predecessor, Op. 101 (for which it is never used), and which means simply "pianoforte." Even at the tempi indicated by Beethoven's controversial metronome marks "1." it would take a good 33 minutes to play, but it is anything other than spacious. Its materials are simple, and they are used with virtually unprecedented efficiency and concentration. It is its concentration, its density, that makes the "Hammerklavier" so taxing for the listener, and for the player too. As the great composers grow older they tend to become wizards at economy, and concentration of the sort of which the "Hammerklavier" offers so dramatic an example in a hallmark of Beethoven's late style, even while the pieces are often longer. In Op. 110 the gestures of the first movement (which Beethoven wants played con *amabilità* as well as *cantabile* and *molto espressivo*) are gently articulated and broad, in contrast, for example, to the abruptions of the Allegro in Op. 111, but the musical procedures are just as much of an extreme tightness.

There is something parallel in Beethoven's large-scale harmonic designs. There are, for instance, early sonatas (Op. 2, No. 3 and Op. 7) and late ones (Op. 106 and Op. 110), where the slow movements are in keys far removed from the main tonality of the whole work. More characteristic still, though, is the economy that causes Beethoven in half the sonatas to have all movements proceed from the same tonic, making the excursions within movements the occasions for the greatest adventures. The "Waldstein's" first movement, with its play between C major, E major (the second theme), A major (the corresponding spot in the recapitulation) and D-flat major (the beginning of the coda), is an exciting and famous example. What produced that produced 17 or so years later the sublime variations in Op. 111, where, only after the statement of the theme and four variations that have not left C major and the simplest related harmonies, Beethoven, moving along a 12-bar chain of trills, goes to an E-flat major that is at once remote from C major and close to the first movement's C minor, and to that touching, pathos-filled passage that alone in this movement is marked *espressivo*.

A word, finally, about the early sonatas. Certain of the early and middle ones, especially the nicknamed works, have been continuously and indestructibly popular since their composition. Beethoven himself complained about the enormous vogue of the "Moonlight" and the neglect he thought it caused of worthier pieces, like Op. 78. In recent years the late sonatas, once

thought impossibly esoteric, have engaged the attention of pianists and audiences "2", and the early pieces have been rather forgotten. The young Beethoven is one of the least known of composers. Between the 1790s and the 1820s he traveled so long and so unforeseeable a road that, looking back from what he finally achieved, we are too easily apt to underrate what he composed in his 20s, to dismiss it as Haydnesque (but not as good), to fail to perceive how commandingly individual he was as the author of utterances as personal as the Andante in Op. 49, No. 1, of the F Minor and A major sonatas in Op. 2, the lovely Op. 7, Op. 10, No. 2, and even more the D major Sonata in the same opus, where the richness of the profound slow movement is so astonishingly extended to the gentle minuet and witty finale. The play of fantasy, the depth and intensity of feeling, the humor, the rich interaction of expressive content with structure – everything that makes Beethoven who he is, all that is present from the start of the voyage.

1. 138 in the first movement, ♩ 92 (!) in the Adagio. Some pianists have tried for something like the former; I have heard only one who has played the latter as quickly as ♩ 84, most pianists choosing a tempo somewhere between ♩ 60 and ♩ 72. The writer, who does not have to practice and perform the "Hammerklavier," believes there is something to be said for Beethoven's figures as an indication of musical character if not of literal speed, and Claude Frank and he cheerfully agree to disagree on this point.

2. Artur Schnabel played an incalculably great role in this development.

A NOTE ON THESE RECORDINGS

This cycle of Beethoven's piano sonatas was first released on 12 LPs by RCA Corporation in album number VICS-9000. The cycle was produced by Max Wilcox and Howard Scott; it was recorded at the RCA studios in New York by engineers Paul Goodman and Richard Gardner. Digital remastering was done by Lowell Cross at the University of Iowa School of Music in 1990. Special thanks to Judith Sherman and Michael Leavitt for making this reissue possible. The original release on VICS-9000 was hailed by *TIME Magazine* as "one of the year's 10 best." Martin Mayer in *Esquire* thought that the cycle stood "among the great individual musical accomplishments of the last decade." Harris Goldsmith praised the set in *High Fidelity* as "a splendid executed, masterfully interpreted accomplishment," and the *Saturday Review* proclaimed it as "the most poetic series of performances to be recorded."

APROPOS OF THIS SET OF BEETHOVEN SONATAS

The programming of the complete Beethoven sonata cycle has always been an agonizing process for me: 32 little pieces of cardboard were shuffled around daily, until a satisfactory result was seemingly obtained. The next day the procedure was repeated. And this happened day after day until the programs had to be printed. The main criterion was obvious: to have as much variety as possible in each concert, i.e. combine dramatic with lyrical, combine heavy with light, early with late, familiar with obscure; avoid the four sonatas in E-flat on the same program, etc., etc. But when it came to the performances it turned out that this agony had been totally unnecessary. ANY three or four Beethoven sonatas make up a varied and all-encompassing program. In fact, any ONE sonata is a musical world by itself.

Nevertheless, I went through it all AGAIN when making up ten discs, which I consider ten short recitals. Except for the amenity of starting with No. 1 and ending with No. 32, I have resisted chronology. These performances are meant neither for study nor for examination. I myself never refer to them when re-studying a sonata, for I want neither to be influenced by previous conceptions, nor horrified by old sins, nor, quite frankly, jealous of old virtues.

The BBC in London once had a program called "My favorite concerto." One had to play two and talk about them. When the interviewer sprang the question on me, "Why are they your favorites?" I could think of nothing better to say than, "because they are so different."

Among idols one is hard put to name a favorite, and incapable of giving a reason. Among the 32 sonatas I have 31 favorites. (The only exception is nicknamed "la destestee" by my friends, and even this one has worshipable attributes.) All are special and indispensable in their own way. Some are favorites for additional and extra-musical reasons, i.e. the Sonata Op. 31, No. 1, which is included on the first disk. I feel a special bond with this piece: it saved my life at age fourteen.

It was during World War II. Having escaped from Germany, then from Hitler-threatened France, my parents and I found ourselves held up in Madrid without any overseas visa, without a transit visa to Portugal, and without any legal right to be in Spain. During the Franco regime, at a time when Hitler was its friendly ally, we might have been imprisoned or deported any day. It was a lasting nightmare. One evening the phone rang, and a stranger who had heard me practice in a piano store asked whether I could go to the Brazilian Embassy immediately to entertain a diplomatic reception as a last-minute substitution. Before I could say "Generalissimo" I was at the open piano, surrounded by décolletées and white ties (I myself without any tie), honoring requests for Liebestraum, Minuet in G, and the Minute Waltz, which I either knew or faked. When I was sufficiently uncomfortable with all this, I asked whether I could play a Beethoven sonata, and hardly waiting for an answer, played the G-Major, by far the longest and most "boring" of the seven sonatas I knew. But the guests stayed awake. Something interested them: my defiance of them, of the playing, or just the music. When I was allowed to go that evening, the Brazilian Ambassador said, "I have decided to invite you to my country. You can pick up the visas for yourself and your parents in the morning." – This incident has added to my love for the G-major sonata.

And there is another sentimental association with this piece. A year earlier, and several years before he began teaching me regularly, Artur Schnabel had given me a mini-lesson on it. It was backstage after his recital in Paris. While dozens were in line to shake his hand, he asked me about

my studies. With the mention of the Op. 31 Sonata his face lit up: "You must sing like a nightingale in the slow movement. It is marked 'Adagio grazioso', a very strange marking...it is long, but play it slowly; if YOU are not bored, NOBODY is." Then, about the first movement, "Beethoven wrote the right hand before the left hand, because most pianists have the bad habit of anticipating with the left hand, à la Paderewski!" In less than a minute, Schnabel had been inspirational, analytical, philosophical, and humorous, quite an impression on a thirteen-year-old. I could never forget it, nor anything else he said or did during the years of study with him that followed. His influence was overwhelming. His disciples and disciples' disciples have spread the word for a long time, and his musical GREAT-GRANDCHILDREN are beginning now. The most far-reaching of his credos was: "Great music is always greater than it can be played." He taught and played by this motto. There was no definitive way, no definitive performance. His playing in lessons was superior to anything on record. While demonstrating every phrase, he never played anything the same way twice. Spontaneity was highest priority for him. This part of his legacy is often not known. Similarly, his monumental edition of the Beethoven sonatas is often misunderstood. He used it rarely and did not insist on it. It was meant for ONE performance only. And so were his specific directions at the piano. He knew that his more talented pupils would not imitate him – even if they could – but would "take it from there", that his performances would be used as a basis for departure rather than a model. As such, his teaching was prophetic rather than didactic.

Indeed, our playing of the masterpieces of the past must be a changing experience. In this connection the original-instrument and authenticity craze is only a pasttime, valuable for what insights it may give us, but probably ephemeral. While it is true that the Broadwood piano did not offer the contrast of the modern Steinway, BEETHOVEN demanded the contrast. If we are to make the playing of "old" music' a contemporary activity, we must play it not only with the instruments of the present, but also with the feelings and experiences of our time. While I take this attitude for granted and think that it needs no defense, I should nevertheless like to quote what the philosopher (and composer!) Nietzsche wrote on the subject a hundred years ago. The quote is from *Menschliches, Allzumenschliches* (On things human, all-too-human). Nietzsche describes Beethoven's imagined return and reaction to performances of his music: (The translation is extremely free): "He [Beethoven] would probably remain silent for a long time, wavering whether to raise his hand

for cursing or for blessing, but finally say, 'Well, well!! This is neither me nor not-me, but a third and right thing, though perhaps not THE right thing. But let it be... and after all, the living knows better than the dead. Therefore, continue, and let me go back down."

–Claude Frank, New York, May 1990

Since his debut with Leonard Bernstein and the New York Philharmonic in 1959, Claude Frank has appeared regularly with most major orchestras in the U.S. and Canada, as well as the orchestras of Berlin, London, Amsterdam, Brussels, Zurich, Geneva, Vienna, Buenos Aires and Jerusalem. Conductors include Atzmon, Barbirolli, Cleve, Cluytens, Dutoit, Giulini, Kubelik, Leinsdorf, Mehta, Munch, Sawallisch, Shaw, Skrowaczewski, Steinberg, Szell, Zinman and others.

Born in Nuernberg, Germany, he came to the United States via France in 1941, studied with Karl Ulrich Schnabel, at Columbia University, and was one of Arturn Schnable's last pupils.

Claude Frank has given all-Beethoven recitals on six continents, and the complete cycle of 32 sonatas five times, in the U.S. and South America. He has played chamber music with the American, Emerson, Guarneri, Juilliard, Mendelssohn and Tokyo Quartets, with violinists Kremer, Perlman, Schneider and Stern, with cellists Harrell, Ma, Parnas and Rose, and of course with his pianist wife Lilian Kallir and violinist daughter Pamela Frank.

Other recordings include chamber music by Mozart, Schubert and Brahms with the Boston Symphony Chamber Players, Mozart concertos with Leon Fleisher and George Cleve conducting, the Brahms Liebeslieder Waltzes with Lilian Kallir and the Robert Shaw Chorale, and the complete Beethoven Violin-Piano sonatas with his daughter Pamela Frank.

Claude Frank is well known for his master classes throughout the United States. He is on the faculties of the Curtis Institute of Music and the Yale School of Music.

Of related interest on Music & Arts:

CD-1084(7) BEETHOVEN: THE COMPLETE STRING QUARTETS – THE 1952 VÉGH QUARTET RECORDING. Végh Quartet; Sándor Végh - 1st violin, Sándor Zöldy - 2nd violin, Georges Janzer – viola, Paul Szabo – cello. Originally released on Haydn Society LPs HSQ N, O and P. The 1952 Paris cycle. AAD UPC# 0-17685-10842-6 *Special! 7 mid-priced CDs for the price of 4!*

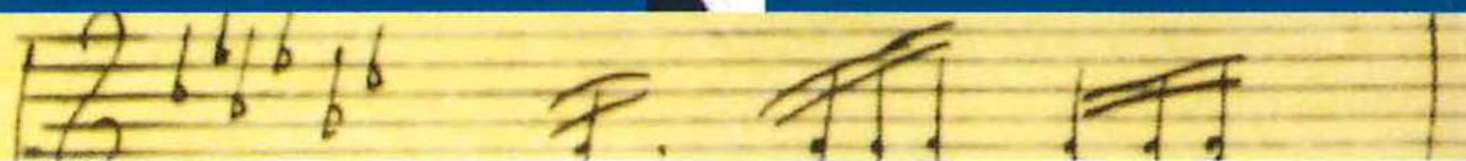
CD-4049(4) FURTWÄNGLER CONDUCTS BEETHOVEN: THE BEST OF THE WORLD WAR II LEGACY IN NEW DIGITAL TRANSFERS. CD #1 - 76:04, Symphony #3 in Eb, Op. 55 (VPO, 19/20 Dec. 1944); Overture to "Coriolan," Op. 6 (BPO 27/30 June 1943); Overture #3 to "Leonore," Op. 72 (VPO, 2 June 1944). CD #2 - 76:49, Symphony #5 in c, Op. 67 (BPO, 27/30 June 1943); Symphony #6 in F, Op. 68 (BPO, 20/22 March 1944). CD #3 - 73:26, Symphony #4 in Bb, Op. 60 (BPO, 27/30 June 1943); Symphony #7 in A, Op. 92 (BPO, 31 Oct./3 Nov. 1943). CD #4 - 73:12, Symphony #9 in D-minor, Op. 125 with Erna Berger (soprano), Gertrude Pitzinger (contralto), Walter Ludwig (tenor), Rudolf Watzke (bass), and the Philharmonic Choir (BPO, 22/24 March 1942). (AAD) UPC# 0-17685-40492-4. *4 CDs at mid-price!*

CD-880(2) EDWIN FISCHER PLAYS BEETHOVEN. Sonatas No. 8 in c, op. 13, "Pathetique" (rec. 23 Nov. 1952, Munich); No. 21 in C, op. 53, "Waldstein" (rec. 28 July 1954, Salzburg); No. 30 in E, op. 109 (rec. 20 Dec. 1954, Turin); No. 14 in c#, op. 27 #2, "Moonlight" (rec. ca. 1949, Paris); Sonatas No. 7 in D, op. 10 #3 (rec. 16 Dec. 1948, Hamburg); No. 15 in D, op. 28, "Pastoral" (rec. 28 July 1954, Salzburg); No. 32 in c, op. 111 (rec. 28 July 1954, Salzburg); Fantasia in g, op. 77 (rec. 23 Nov. 1952, Munich). UPC # 017685-08802-5.

CD-4837(2) GINETTE NEVEU – LIVE! BEETHOVEN: Violin Concerto in D, Op. 61, Southwest German Radio Orchestra, cond. Rosbaud (Baden-Baden, 1949); RAVEL: Tzigane for Violin & Orchestra, Philharmonic-Symphony Orchestra, cond. Munch (2 Jan. 1949); BRAHMS: Violin Concerto in D, Op. 77, The Hague Residentie Orchestra, cond. Dorati (10 June 1949) & CHAUSSON: Poème for Violin & Orchestra, Op. 25, Philharmonic-Symphony Orchestra, cond. Munch (2 Jan. 1949). UPC # 017685-48372-1.

P.O. Box 771, Berkeley, CA 94707, U.S.A.,
Phone 510-525-4583; Fax 510-524-2111
Website: http:// www.musicandarts.com

MUSIC & ARTS
Programs of America, Inc.



LUDWIG VAN BEETHOVEN (1770-1827)
COMPLETE PIANO SONATAS

VOLUME 1 (4 CDs)

Claude Frank, pianist

CD 1 (66:16)
Sonata No. 1 in f, Op. 2, No. 1
Sonata No. 16 in G, Op. 31, No. 1
Sonata No. 23 in f, Op. 57

CD 2 (57:55)
Sonata No. 9 in E, Op. 14, No. 1
Sonata No. 17 in d, Op. 31, No. 2
Sonata No. 30 in E, Op. 109

CD 3 (57:06)
Sonata No. 5 in c, Op. 10, No. 1
Sonata No. 15 in D, Op. 28
Sonata No. 26 in E-flat, Op. 81a

CD 4 (65:47)
Sonata No. 3 in C, Op. 2, No. 3
Sonata No. 22 in F, Op. 54
Sonata No. 6 in F, Op. 10, No. 2
Sonata No. 31 in A-flat, Op. 110

CD•640
CD NOS. 1-4

MUSIC & ARTS
Programs of America, Inc

P.O. Box 771, Berkeley, CA 94701, U.S.A.
CD made in Japan by DENON/Nippon Columbia Co., Ltd.
PRINTED IN JAPAN

ADD