

ELEVENTH CONCERT - FEBRUARY 7, 1955

Polonaise, Opus 89
Composed 1814
Alla Polacca, vivace
Eight Variations on the Trio "Tändeln und Scherzen"
(From Süßmayer's opera "Soliman")
Appeared in 1799.
Sonata in B flat major, Opus 22
Composed 1801.
Allegro con brio
Adagio con molta espressione
Minuetto
Rondo: Allegretto

Intermission

Sonata in E minor, Opus 90
M.S. dated August 16, 1814.
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar vorzutragen
Sonata in C major, Opus 2, No. 3
Composed 1795.
Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

TWELFTH CONCERT - FEBRUARY 14, 1955

Prelude, Opus 39, No. 1 (through all major keys)
Composed 1789. Announced in 1803.
Andante in F major
Composed 1804. Originally intended
as a second movement of the Sonata, Opus 53.
Andante grazioso con moto
Sonata in D major, Opus 10, No. 3
Composed 1798.
Presto
Largo e mesto
Minuetto: Allegretto
Rondo: Allegro

Intermission

Thirty-three Variations on a Waltz by Diabelli, Opus 120
Composed 1823.

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| Tema: Vivace | 17. L'istesso tempo |
| 1. Alla Marcia maestoso | 18. Poco moderato |
| 2. Poco allegro | 19. Presto |
| 3. L'istesso tempo | 20. Andante |
| 4. Un poco più vivace | 21. Allegro con brio |
| 5. Allegro vivace | 22. Allegro molto alla "Notte e giorno
faticar" di Mozart |
| 6. Allegro ma non troppo e serio | 23. Allegro assai |
| 7. Un poco più allegro | 24. Fughetta: Andante |
| 8. Poco vivace | 25. Allegro |
| 9. Allegro pesante e risoluto | 26. Piacevole |
| 10. Presto | 27. Vivace |
| 11. Allegretto | 28. Allegro |
| 12. Un poco più moto | 29. Adagio ma non troppo |
| 13. Vivace | 30. Andante sempre cantabile |
| 14. Grave e maestoso | 31. Largo, molto espressivo |
| 15. Presto scherzando | 32. Fuga: Allegro |
| 16. Allegro | 33. Tempo di Minuetto moderato |

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Monday Evenings

November 8

November 15

November 22

November 29

December 6

December 13

January 10

January 17

January 24

January 31

February 7

February 14



Beethoven Bust by Franz Klein (1812)
By permission of the Beethoven House in Bonn

YM-YWHA, Lexington Avenue at 92nd Street
Theresa L. Kaufmann Auditorium
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Ticket Prices:
Subscription for 12 Concerts \$15.00
Single Tickets (Available after October 24): \$2.00

THE WORKS PRESENTED IN THESE TWELVE CONCERTS COMPRISE:

the 32 Sonatas

the 3 Sets of Bagatelles

the Phantasie, Opus 77

the Polonaise, Opus 89

the Andante in F major

3 Rondos

13 Sets of Variations

6 Variations on an Original Theme in F major, Opus 34

15 Variations with Fugue in E flat major, Opus 35

6 Variations in D major, Opus 76

33 Variations on a Waltz by Diabelli, Opus 120

6 Variations on the Duet "Nel Cor piu non mi sento"

12 Variations on "Nozze disturbato" by Haibl

12 Variations in A major on a theme from the ballet "Das
Waldmaedchen"

8 Variations on the Air "Une fièvre brûlante"

10 Variations on the Air "La stessa, la stessissima"

8 Variations on the Trio "Tändeln und Scherzen"

24 Variations on the Air "Vieni amore" by Righini

5 Variations in D major on "Rule Britannia"

32 Variations in C minor

the 2 Preludes through all major keys

The following is the translation of a letter by Dr. Joseph Schmidt-Görg, Professor of Musicology at the University of Bonn and Director of the Beethoven Archive.

Dear Mr. Horszowski:

You are about to play Beethoven's entire piano work in New York. Thousands will listen to the sounds of the immortal master. Beethoven will speak to them in his very own language with that instrument to which he entrusted the most secret moods of his soul.

You asked me to write an introduction to the programs of these evenings. How could I better comply with your wish than, silent before the magnitude of your work, simply tell your audience how you yourself made your pilgrimage to Beethoven, in the midst of your preparations, in order to receive at his place of birth the blessing for your gigantic enterprise. You were standing before the little attic where Beethoven had his beginnings, you walked through the low rooms of his parents' house, you saw here the manuscripts of the Moonlight Sonata and the last Sonata in C minor, Opus 111.

You walked with me across the old three-cornered market place, which arouses so many memories of the master's youth; in his footsteps we wandered through the valleys and heights of the Siebengebirge — do you remember how the nightingales sang in the bushes? In the evening we sat with a cool glass of wine at the bank of the wide Rhine river with the sinking sun in the background. Thus you lived in Beethoven's own land, filled your soul with indelible impressions to have your own work grow and mature. The way you had quietly planned it even before you came to Bonn, appeared to me so good and convincing that I almost had the feeling of being immodest when I suggested some minor changes.

A cycle of Beethoven's 32 piano sonatas is not a daily occurrence. A cycle of all his piano works — a few smaller pieces excepted — is one of the great rarities in music. In building the programs of Beethoven cycles the artists start from different points of view all of which have their pros and cons. Favored by some is the chronological sequence, although it offers some difficulties, since we do not know the dates when some of the works were written. You chose a different order, less from the chronological than from the musical. As a sonata or a set of variations shows a very definite order, a delicately weighed relationship of the individual movements, according to their character, so you seek to give the different works on any one evening in some such similar sequence. Your long experience and fine musical sense thus made each program a well rounded unit. Your finely graded key relations contribute greatly to the excellence of the programs. Those who have studied Beethoven's sketches know how seriously the master observed the junction of the tonalities and how he frequently noted the key of a planned work even before having thought of a theme. Your order of works according to musical principles shows Beethoven's spirit. May then, your beautiful enterprise be blessed by this spirit, which made you quietly plan this gigantic work and which surrounded you — almost visibly — in Bonn; and may it through your art penetrate into the hearts of your listeners! This is my wish to you from the place of Beethoven's birth.

Ever yours devoted,

Dr. Joseph Schmidt-Görg

Bonn, September 16, 1954

FIRST CONCERT - NOVEMBER 8, 1954

Ten Variations on the Air "La stessa, la stessissima"
(From Salieri's opera "Falstaff")
Appeared in 1799.
Fantasia, Opus 77
Composed 1809;
Sonata in F sharp major, Opus 78
Composed 1809.
Adagio cantabile — Allegro ma non troppo
Allegro vivace

Intermission

Sonata in B flat major (Grosse Sonate für das Hammer-Klavier), Opus 106
Composed 1818.
Allegro
Scherzo: Assai vivace
Adagio sostenuto
Largo — Allegro risoluto (Fuga a tre voci, con alcune licenze)

SECOND CONCERT - NOVEMBER 15, 1954

Sonata in E flat major, Opus 7
Composed 1796
Allegro molto con brio
Largo, con gran espressione
Allegro
Rondo: Poco Allegretto e grazioso
*Sonata in G minor, Opus 49, No. 1
Composed 1795/96.
Andante
Rondo: Allegro
*Sonata in G major, Opus 49, No. 2
Composed 1795/96.
Allegro ma non troppo
Tempo di Menuetto
*Beethoven's brother Kaspar sent these two early
Sonatas to a publisher without the composer's
consent. They appeared in 1805.

Intermission

Six Variations on an Original Theme in F major, Opus 34
Composed in 1802.
Tema: Adagio cantabile, F major
Var. I: D major
Var. II: Allegro, ma non troppo, B flat major
Var. III: Allegretto, G major
Var. IV: Tempo di Menuetto, E flat major
Var. V: Marcia: Allegretto, C minor
Var. VI: Allegretto — Coda, F major
Fifteen Variations with Fugue in E flat major, Opus 35
(On an Air of the Ballet, "The Men of Prometheus")
Date of M.S. 1802

THIRD CONCERT - NOVEMBER 22, 1954

Twelve Variations in A major on a theme from the ballet "Das Waldmaedchen"
by Paul Wranitzky
Appeared in 1797.
Sonata in D minor, Opus 31, No. 2
Composed 1802.
Largo — Allegro
Adagio
Allegretto

Intermission

Sonata in E major, Opus 14, No. 1
Composed 1799.
Allegro
Allegretto
Rondo: Allegro comodo

Sonata in A major, Opus 101
Composed 1816.
Allegretto ma non troppo
Vivace alla Marcia
Adagio, ma non troppo, con affetto —
Allegro

FOURTH CONCERT - NOVEMBER 29, 1954

Sonata in D major, Opus 28
M.S. dated 1801.
Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro ma non troppo
Six Variations on the Duet "Nel Cor più non mi sento"
(From Paisiello's opera "La Molinara")
Appeared in 1796.
Rondo a Capriccio in G major, Opus 129 ("Die Wuth über den verlorenen Groschen")
Composed 1800.
The present text is based on the original
manuscript discovered in America in 1945.
The title reads: "A la ingharese quasi un
Capriccio." The title "Die Wuth über den
verlorenen Groschen" (rage over a lost
groschen) is not in Beethoven's hand.
Allegro vivace

Intermission

Eleven New Bagatelles, Opus 119
Composed 1822. (some earlier)
1. Allegretto
2. Andante con moto
3. A l'Allemande
4. Andante cantabile
5. Risoluto
6. Andante
7. (No tempo indicated)
8. Moderato cantabile
9. Vivace moderato
10. Allegramente
11. Andante, ma non troppo
Sonata in E flat major, Opus 31, No. 3
Composed 1802.
Allegro
Scherzo: Allegretto vivace
Minuetto: Moderato e grazioso
Presto con fuoco

FIFTH CONCERT - DECEMBER 6, 1954

Sonata in F minor, Opus 2, No. 1
Composed 1795.
Allegro
Adagio
Minuetto: Allegretto
Prestissimo
Twenty-four Variations on the Air, "Vieni amore" by Righini
Composed 1791. Probably revised later (1801?).
Sonata in G major, Opus 31, No. 1
Composed 1802.
Allegro vivace
Adagio grazioso
Rondo: Allegretto

Intermission

Prelude, Opus 39, No. 2 (through all major keys)
Composed 1789. Appeared for the first time in 1803.
Sonata in F minor, Opus 57 ("Appassionata")
Composed 1805.
Allegro assai
Andante con moto —
Allegro ma non troppo — Presto

SIXTH CONCERT - DECEMBER 13, 1954

Sonata in C minor, Opus 10, No. 1
Composed 1798.

Allegro molto e con brio
Adagio molto
Finale: Prestissimo

Sonata in F major, Opus 10, No. 2
Composed 1798.

Allegro
Allegretto
Presto

*Rondo in C major, Opus 51, No. 1
Composed 1797.

Moderato e grazioso

*Rondo in G major, Opus 51, No. 2
Probably composed in 1800

Andante cantabile e grazioso — Allegretto — Tempo I

*Published together as Opus 51, Nos. 1 and 2 in 1802.

Intermission

Sonata in G major, Opus 79
Composed in 1809.

Presto alla tedesca
Andante espressivo
Vivace

Sonata in C minor, Opus 111
M.S. dated January 13, 1822.

Maestoso — Allegro con brio ed appassionato
Arietta: Adagio molto semplice e cantabile

SEVENTH CONCERT - JANUARY 10, 1955

Thirty-two Variations in C minor
Composed 1806.

Seven Bagatelles, Opus 33
Composed 1802. (Actually written
much earlier and then extensively
revised.)

1. Andante grazioso, quasi allegretto
2. Scherzo: Allegro
3. Allegretto
4. Andante
5. Allegro, ma non troppo
6. Allegretto
7. Presto

Intermission

Six Bagatelles, Opus 126
Composed 1823.

1. Andante con moto
2. Allegro
3. Andante
4. Presto
5. Quasi Allegretto
6. Presto — Andante amabile e con moto — Tempo I.

Sonata in C major, Opus 53 ("Waldstein")
Composed 1804.

Allegro con brio
Introduzione: Adagio molto —
Rondo: Allegretto moderato — Prestissimo

EIGHTH CONCERT - JANUARY 17, 1955

Sonata in A major, Opus 2, No. 2
Composed 1795.

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Five Variations in D major on "Rule Britannia"
Appeared in 1804.

Eight Variations on the Air "Une fièvre brûlante"
(From Grétry's opera "Richard, Coeur de Lion")
Appeared in 1798.

Intermission

Sonata in F major, Opus 54
Composed 1804.

In tempo d'un Menuetto
Finale: Allegretto

Klavierstück für Elise
Composed 1810.

Sonata in E major, Opus 109
Composed 1820.

Vivace ma non troppo —
Prestissimo

Andante molto cantabile ed espressivo

Var. I: Molto espressivo

Var. II: Leggiermente

Var. III: Allegro vivace

Var. IV: Un poco meno Andante cioè un poco più Adagio come il tema

Var. V: Allegro, ma non troppo

Var. VI: Tempo I del Tema

NINTH CONCERT - JANUARY 24, 1955

Sonata in E flat major (Sonata quasi una Fantasia), Opus 27, No. 1
Composed 1801.

Andante — Allegro — Andante —

Allegro molto vivace —

Adagio con espressione —

Allegro vivace

Sonata in G major, Opus 14, No. 2
Composed 1799.

Allegro

Andante

Scherzo: Allegro assai

Sonata in C minor (Pathétique), Opus 13
Composed 1799.

Grave — Allegro molto e con brio

Adagio cantabile

Rondo: Allegro

Intermission

Six Variations in D major, Opus 76
Composed 1809.

Sonata in E flat major (Sonate caractéristique: Les Adieux),
Opus 81

Composed 1809/10.

Lebewohl (Les Adieux): Adagio — Allegro

Abwesenheit (L'Absence): Andante espressivo

Wiedersehen (Le Retour): Vivacissimamente

TENTH CONCERT - JANUARY 31, 1955

Sonata in A flat major, Opus 26
Composed 1801.

Andante con Variazioni

Scherzo: Allegro molto

Marcia funebre sulla morte d'un eroe

Allegro

Sonata in C sharp minor (Sonata quasi una Fantasia), Opus 27, No. 2
Composed 1801.

Adagio sostenuto —

Allegretto

Presto agitato

Intermission

Twelve Variations (on the Minuet à la Vignani) from the ballet
"Le Nozze disturbate" by Joh. J. Haibel

Appeared in 1796.

Sonata in A flat major, Opus 110

M.S. dated December 25, 1821.

Moderato cantabile, molto espressivo

Allegro molto

Adagio ma non troppo — Fuga: Allegro ma non troppo