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UPCOMING EVENT

- Tue, December 3, 2013:
  Piano Plus! Shun-Lin Chou, director 8:00pm Daniel Recital Hall $10/7

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This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
PROGRAM

Sonata in F Minor, Op. 2, No. 1 .......................... Ludwig van Beethoven  
  Allegro  
  Adagio  
  Menuetto: Allegretto  
  Prestissimo  

Sonata in D Minor, Op. 31, No. 2, “Tempest” ......................... Beethoven  
  Largo – Allegro  
  Adagio  
  Allegretto

INTERMISSION

  Allegro  
  Scherzo: Assai vivace  
  Adagio sostenuto  
  Largo – Allegro risoluto

PROGRAM NOTES

Ludwig van Beethoven, one of the most renowned and influential composers in Western music, transcended the common conventions of his time, achieved fame and recognition during his life, and became a bridge between the classical traditions of the late 1700s, and the romantic styles of the nineteenth century. Born in Bonn, Germany, in 1770, Beethoven began his piano studies under the tutelage of his father, Johann Beethoven, and demonstrated his musical talents at an early age. In 1792, Beethoven travelled to Vienna to study piano and composition with Joseph Haydn, arguably the most admired and prolific composer of the time—with the passing of Mozart the previous year. The next 35 years, until his death in 1827, would see one of the most extraordinary compositional outputs in the history of music: including 9 symphonies, 32 sonatas, and many other works.

ABOUT DANIEL SHAPIRO

Daniel Shapiro continues to gain recognition as a leading interpreter of Schubert, Mozart, Schumann, Brahms, and Beethoven—whose thirty-two sonata cycle he has twice performed—and as a teacher and coach at the Cleveland Institute of Music. He has given critically acclaimed recitals and concerto appearances across the United States, in Brazil, Britain, Ireland, Spain, France, Korea, and at the Amsterdam Concertgebouw. His CD of Beethoven's Diabelli Variations on the Azica label received enthusiastic reviews. Shapiro has performed extensively with orchestras, including the National Symphony, the São Paulo State Symphony Orchestra, the Academy of London, the Knoxville Symphony and the Los Angeles Debut Orchestra. He regularly performs Mozart concertos with the Mozart Classical Orchestra in California. He was a top prize winner of the William Kapell International Piano Competition, and also won the American Pianists’ Association Beethoven Fellowship Award.

As a chamber musician, Shapiro has performed regularly with members of the Los Angeles Philharmonic, the Chicago Symphony and Cleveland Orchestras, and has also performed with the Cavani, Mirò and Linden Quartets. He has participated at the Marlboro and Ravinia Festivals and the Fellowship Program at Tanglewood. He has released chamber music compact discs on the Harmonia Mundi and ASV labels.

He has studied conducting since the age of fourteen, and has studied with Daniel Lewis, Victor Yampolsky, Fritz Zweig, and Gustav Meier. He made his conducting debut at sixteen at Tanglewood, and conducted Mozart's Don Giovanni with the Akron Lyric Opera.

His musicianship has been enhanced and deepened by extensive experience as a collaborator and coach in art song and opera; listening to and working with singers have continually been a source of tremendous inspiration. He studied both with Gwendolyn Koldofsky and Natalie Limonick, and was an opera and art song coach at UCLA.

A native of southern California, he began the study of piano at the age of six. His teachers have included Leon Fleisher, John Perry, Russell Sherman, Joanna Graudan, and Reginald Stewart. He studied at the University of Southern California and at the Peabody Conservatory, where he received his doctorate. Before joining the Cleveland Institute of Music he was on the piano faculty of the University of Iowa. He has given master classes in several of the leading conservatories in Korea, China and Hong Kong. He has also taught and given master classes at many summer music festivals across the U.S. and Canada.
maintains a sense of calm throughout—briefly gaining momentum with a swift arpeggiated figure that lasts a mere 8 bars before returning to its initial pace. The third movement, a sonata-rondo hybrid, is arguably the most recognized of the sonata. Comprised of endless sixteenth notes, the third movement begins with a passionate flowing motive over arpeggiated chords in the left hand, climaxing before an extended development based on the opening theme. The recapitulation is announced by a cadenza-like passage in the right hand and builds once more to the summit of the movement, a fortissimo descending chromatic scale in both hands. There is a closing reiteration of the primary theme that concludes the movement.

**Sonata in B-flat Major, Op. 106, “Hammerklavier”**

Widely regarded as one of the most challenging compositions for the solo repertoire, the *Hammerklavier* is a tremendous example of Beethoven's technical prowess over his most beloved instrument. Written in 1817/1818, the *Hammerklavier* rests comfortably within Beethoven's “late-period” of composition: a time marked by a return to pre-classical traditions, such as the exploration of modal harmony, and the reinvention of the fugue within classical forms. The sonata opens with a triumphant set of B-flat major chords, which form the basis of the primary subject. After being spun out for a while, the subject returns with an unexpected D major chord, ushering in the more lyrical second subject. The movement features an extraordinary display of musical development with the first subject being composed in fugato. The movement ends with one of the rare fortississimo (fff) indications in Beethoven's work. The first movement is followed by a brief scherzo that displays a wide array of harmonic and dynamic contrast. The final movement finds its foundation in a ferocious staccato chordal theme over a wave of unyielding eighth-note triplets. A tranquil middle-section in A-flat major calms the storm of the introduction, only to reintroduce it in the recapitulation, which presents the first and second themes in F minor. There is no coda, only a fortissimo descending arpeggio—in eighth-note triplets—to conclude the piece.

—notes by Robert Gateley

5 piano concerti, 32 piano sonatas, and 16 string quartets, many of which are widely regarded to be among the greatest pieces ever written. However, despite his most astonishing achievements, Beethoven's life was considerably unpleasant. In 1802, after coming to terms with a crippling deafness, Beethoven wrote in the *Heiligenstadt Testament*, “it seemed impossible to leave the world until I had produced all that I felt called upon to produce.” Beethoven, the immortal composer, lived through his music, and through his music, he survives today.

**Sonata in F Minor, Op. 2, No. 1**

The first glimpse into a collection of compositions that would later emerge a pinnacle of the solo repertoire, the sonata in F minor, Op. 2, No. 1, is an exquisite example of a rebellious young man yearning to change the world. Dedicated to his teacher, Joseph Haydn, the young Beethoven incorporates many common techniques of the classical tradition. The piece begins with a Mannheim Rocket—reminiscent of Mozart's Symphony No. 40—setting the foundation for the primary theme of the movement. The second theme is in A-flat major and accompanied by eighth-note octaves in the bass. The development begins with multiple restatements of the opening theme; however, it is dedicated primarily to the second theme and its eighth-note accompaniment. The recapitulation is nearly unchanged from the opening—the only marked distinction being it remains in F minor. The second movement is the earliest composition by Beethoven now in circulation, adapted from the slow movement of a piano quartet from 1785. It consists of a highly ornamented lyrical theme in F major, followed by a more agitated transitional passage in D minor. The movement comes to a close with a further embellished restatement of the initial F major theme. The third movement is a standard classical minuet and trio in F minor, and is characterized by syncopations, dramatic pauses, and sharp dynamic contrast. The final movement finds its foundation in a ferocious staccato chordal theme over a wave of unyielding eighth-note triplets. A tranquil middle-section in A-flat major calms the storm of the introduction, only to reintroduce it in the recapitulation, which presents the first and second themes in F minor. There is no coda, only a fortissimo descending arpeggio—in eighth-note triplets—to conclude the piece.

**Sonata in D Minor, Op. 31, No. 2, “Tempest”**

Written in 1801–2, the *Tempest* is a poignant depiction of the emotional turmoil often associated with Beethoven's “middle-period” of composition. Completed the same year as the *Heiligenstadt Testament*—a somber letter to his brother regarding his worsening deafness—Beethoven was facing tremendous emotional strain, citing his art as the only motivation not to end his life. The sonata consists of many conventions unique to Beethoven during this period: most notably, the swift transition between sections of tranquility, and relentless tumult—as can be observed in the turbulent first movement. The second movement, in B-major, is considerably slower, and