



presents

STEWART GOODYEAR piano

BEETHOVEN FESTIVAL PART I

9.26.20

VIRTUAL
CONCERT

This concert is supported by a grant from



Stewart Goodyear's performance is sponsored by Retirement Income Solutions



- PROGRAM -

LUDWIG VAN BEETHOVEN *Piano Sonata No. 21 in C major, Op. 53, "Waldstein"*

Allegro con brio

Introduzione. Adagio molto

Rondo. Allegretto moderato – Prestissimo

BEETHOVEN *Piano Sonata No. 23 in F minor, Op. 53, "Appassionata"*

Allegro assai

Andante con moto

Allegro ma non troppo – Presto

Special thanks to the Royal Conservatory of Music in Toronto for their assistance recording this concert.

PROGRAM NOTES

BY BENJAMIN TISHERMAN

Ludwig van Beethoven is born in Bonn, Germany

⋮

1770

1802

⋮

Beethoven writes the "Heiligenstadt Testament"

"Waldstein" Sonata is composed

⋮

1804

⋮

"Appassionata" Sonata is composed

1806

Beethoven dies in Vienna, Austria

⋮

1827

In the summer of 1802, depressed by the awareness that he was beginning to lose his hearing, Ludwig van Beethoven left Vienna for Heiligenstadt, a small village just outside the city. Evidently his doctor thought that being surrounded by nature would help lift his spirits. In an attempt to come to terms with his worsening condition, Beethoven penned a letter to his brothers detailing his feelings, including thoughts of suicide. The letter, which was found unsent years after his death and known as the "Heiligenstadt Testament," described his will to keep living for his art in spite of his declining physical state.



Meanwhile in Paris, Napoleon Bonaparte was busy enacting a new legal framework to govern post-revolutionary France. Beethoven's fondness for Napoleon is well documented. He had the highest esteem for the French dictator, comparing him to the "greatest consuls in Ancient Rome." It was this summer Beethoven began toying with a simple melody in E-flat Major. This became the seed of his Third Symphony, a work which was bold, daring – strikingly original for the time.

He named the symphony "Eroica" in honor of Napoleon. When scholars talk about Beethoven, they tend to separate his life into three periods: early, middle, and late. The Eroica marks the beginning of the middle period, sometimes called the "heroic" period. Works from this era, like the "Emperor" Piano Concerto and Fifth Symphony, demonstrate a more developed, individual style reflecting the struggle of his worsening deafness.

Piano Sonata No. 21 in C Major, Op. 53

Our program this evening is a snapshot of Beethoven's output for piano during this period. Piano Sonata No. 21 in C Major, Op. 53 is given the name "Waldstein" after Count Ferdinand Ernst Joseph Gabriel von Waldstein of Vienna, a trusted friend and patron to Beethoven. It was Count von Waldstein who made the oft-quoted prediction that Beethoven should "receive the spirit of Mozart from the hands of Haydn." Dedicating the sonata to the Count suggests that his Beethoven was well on his way to fulfilling this prophecy.

Completed in 1804, the most defining feature of the "Waldstein" sonata is that it presents an extraordinary technical challenge, far beyond the scope of Beethoven's previous works for solo piano. Brilliant and dramatic, the piece features harmonic and textural conventions normally reserved for the larger form of the concerto, made possible by an expanded keyboard range and complicated pedaling indications. In this way, the "Waldstein" is representative of both the composer's evolving style and the increased technical capacity of the 19th-century fortepiano.

Unlike any other Beethoven sonata, all three movements of Op. 53 begin pianissimo. The quiet intensity of the opening Allegro con brio establishes a sense of propulsion which sets up a playful exposition and development

section. Later, a somber, introspective adagio gives way to an exhilarating finale, replete with dramatic octaves, rapid arpeggios, and other pianistic textures typically found in a larger work for soloist and orchestra.

Piano Sonata No. 23 in F minor, Op. 57

Beethoven himself considered Piano Sonata No. 23 in F minor, Op. 57 “Appassionata” to be one of the finest works he ever created. The piece was written from 1804-1806, when Beethoven was still a guest of the Brunsvik’s at their Hungarian estate in Martonvásár. The sonata highlights two major developments in Beethoven’s music during his “heroic” period. During this time his works became more complex, experimenting and expanding traditional sonata form and breaking harmonic conventions. But perhaps even more importantly, we begin to catch a glimpse of Beethoven’s inner torment of unrequited love and rapidly progressing deafness.

From firsthand accounts we know Beethoven was a man prone to sudden mood swings, at times charming and jovial, and at times angry, despondent, or cruel. These characteristics of Beethoven’s personality – the anger, melancholy, and manic happiness – are all found in the “Appassionata.” In the opening movement we hear sudden, violent outbursts of harmonic intensity juxtaposed with moments of quiet reflection as Beethoven masterfully explores five unique themes. Movement two is a tranquil interlude in D-flat Major leading to a manic finale and explosion of sound and color in the piece’s frenetic coda.

The nickname “Appassionata” did not appear in the original manuscript of the sonata; rather, it was ascribed by a publisher some thirty years after the premiere. We don’t know if Beethoven endorsed it or not, but the name stuck, perhaps because it seems to match the overall character of the music. In this piece we find it hard to distinguish between Beethoven the man and Beethoven the composer. Of all the music Beethoven composed during his “heroic” period, this one seems to best represent the struggle and pain of his worsening deafness. Every emotion Beethoven must have felt – the anger, passion, and despair – it’s all captured in this highly personal sonata.

Timeline of Historical Events

1770 - Ludwig van Beethoven is born

1789 - The French Revolution begins

1797 - John Adams becomes the 2nd President of the United States

1798 - Beethoven publishes his first set of Violin Sonatas

1800 - Alessandro Volta conducts the first experiments with electromagnetism

1802 - Beethoven leaves Vienna for Heiligenstadt

1803 - The Louisiana Purchase extends American sovereignty across the Mississippi River

1804 - Napoleon is crowned Emperor of France; “Waldstein” Sonata and Symphony No. 3, “Eroica,” composed

1806 - “Appassionata” Sonata and Violin Concerto composed

1807 - Congress passes law abolishing the importation of slaves to the U.S.

STEWART GOODYEAR



Proclaimed “a phenomenon” by the Los Angeles Times and “one of the best pianists of his generation” by the Philadelphia Inquirer, Stewart Goodyear is an accomplished young pianist as a concerto soloist, chamber musician, recitalist and composer. Mr. Goodyear has performed with major orchestras of the world including the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Academy of St Martin in the Fields, Bournemouth Symphony, Frankfurt Radio Symphony, MDR Symphony Orchestra (Leipzig), Montreal Symphony, Toronto Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Seattle Symphony, Mostly Mozart Festival Orchestra, Royal Liverpool Philharmonic, and NHK Symphony Orchestra.

Mr. Goodyear began his training at The Royal Conservatory in Toronto, received his bachelor’s degree from Curtis Institute of Music, and completed his master’s at The Juilliard School. Known as an improviser and composer, he has been commissioned by orchestras and chamber music organizations, and performs his own solo works. Last year, Mr. Goodyear premiered his suite for piano and orchestra, “Callaloo,” with Kristjan Jarvi and MDR Symphony Orchestra in Leipzig, and last summer, the Clarosa Quartet premiered his Piano Quartet commissioned by the Kingston Chamber Music Festival. Mr. Goodyear performed all 32 Beethoven Piano Sonatas in one day at Koerner Hall, McCarter Theatre, the Mondavi Center, and the AT&T Performing Arts Center in Dallas.

Mr. Goodyear’s discography includes Beethoven’s Complete Piano Sonatas (which received a Juno nomination for Best Classical Solo Recording in 2014) and *Diabelli Variations* for the Marquis Classics label, Tchaikovsky’s First Piano Concerto and Grieg’s Piano Concerto, and Rachmaninov’s Piano Concertos No. 2 and 3, both released to critical acclaim on the Steinway and Sons label. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Also for Steinway and Sons is Mr. Goodyear’s recording of his own transcription of Tchaikovsky’s “The Nutcracker (Complete Ballet),” which was released October 2015 and was chosen by the New York Times as one of the best classical music recordings of 2015. For Sono Luminus, he recorded an album, entitled “For Glenn Gould,” which combines repertoire from Mr. Gould’s U.S. and Montreal debuts. Mr. Goodyear’s recordings for Orchid Classics include an album of Ravel piano works, and an album of Mr. Goodyear’s “Callaloo” Suite, his Piano Sonata, and Gershwin’s *Rhapsody in Blue*. His newest recording is the complete Beethoven Piano Concertos, which was released on Orchid Classics in spring 2020. It is available [here](#).

This is Mr. Goodyear’s first appearance on behalf of the A²SO.



ANN ARBOR SYMPHONY ORCHESTRA
Music in the key of A².

SEASON PREVIEW

20/21

BEETHOVEN FESTIVAL

GOODYEAR & BEETHOVEN



September 26, 2020

Available Anytime After 5:30 PM
BEETHOVEN "Waldstein" Sonata
BEETHOVEN "Appassionata" Sonata
Stewart Goodyear, piano

THE BEROFSKYS & BEETHOVEN



September 27, 2020

Available Anytime After 5:30 PM
BEETHOVEN "Spring" Sonata
BEETHOVEN Violin Sonata No. 7
BEETHOVEN "Rondo" from Violin Concerto
Aaron Berofsky, violin
Charles Berofsky, piano

THE MUSIC OF BRAHMS



October 17, 2020

Available Anytime After 5:30 PM
BRAHMS Clarinet Trio
+ Other chamber works by Brahms
Chad Burrow, clarinet
Benjamin Francisco, cello
Amy I-lin Cheng, piano

SIMON, HAYDN, & BORODIN



November 14, 2020

Available Anytime After 5:30 PM
SIMON Fate Now Conquers
BEETHOVEN Violin Concerto
RIMSKY-KORSAKOV Scheherazade
Christina Adams, violin
Jiayi Zheng, violin
Veronika Vassileva, viola
Alicia Rowe, cello

MOZART'S VIENNA



January 23, 2021

8PM - Michigan Theater
JACOB JOYCE conductor
MOZART Concerto No. 10 for 2 Pianos
SCHUBERT Symphony No. 5
RAVEL La Valse
STRAUSS *Der Rosenkavalier* Suite
Arthur Greene, piano
Christopher Harding, piano

TCHAIKOVSKY & SIBELIUS



March 20, 2021

8PM - Michigan Theater
EARL LEE conductor
THEOFANIDIS Rainbow Body
SIBELIUS Violin Concerto
TCHAIKOVSKY Symphony No. 4
Kyung Sun Lee, violin

RACHMANINOFF & WAGNER



April 24, 2021

8PM - Hill Auditorium
PERRY SO conductor
CHIN Frontispiece
RACHMANINOFF Piano Concerto No. 2
WAGNER Act III of *Tannhäuser*
Sergei Babayan, piano
UMS Choral Union

POPS



December 11, 2020

8PM - Hill Auditorium
ORIOLE SANS conductor
A family-friendly concert featuring holiday hits both new and old!

NIGHT AT THE MOVIES



Single Tickets Only
March 13/14, 2021

8PM | 4PM - Michigan Theater
MORHIKO NAKAHARA conductor
Hear your favorite movie music come to life in this celebration of Hollywood's greatest soundtracks.



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